



COURSE DESCRIPTION ARCHITECTURAL DRAWING

SSD: DISEGNO (ICAR/17)

DEGREE PROGRAMME: ARCHITETTURA (N14)
ACADEMIC YEAR 2022/2023

COURSE DESCRIPTION

TEACHER: FLORIO RICCARDO
PHONE: 081-2538672
EMAIL: riccardo.florio@unina.it

GENERAL INFORMATION ABOUT THE COURSE

INTEGRATED COURSE: NOT APPLICABLE
MODULE: NOT APPLICABLE
CHANNEL: 01 Cognome A - Z
YEAR OF THE DEGREE PROGRAMME: I
PERIOD IN WHICH THE COURSE IS DELIVERED: SEMESTER I
CFU: 9

REQUIRED PRELIMINARY COURSES

No propaedeutic teaching is provided.

PREREQUISITES

There are no prerequisites.

LEARNING GOALS

The Architecture Drawing course aims to introduce the reading and graphic representation of architectural space in its synchronic and diachronic articulation with respect to the architectural tradition as it has developed over time up to the contemporary design culture. The teaching aims to provide students with the basic notions of Architecture Drawing so that they can responsibly control subsequent in-depth studies.

EXPECTED LEARNING OUTCOMES (DUBLIN DESCRIPTORS)

Knowledge and understanding

The Drawing of Architecture, articulated in freehand sketches, technical drawing and infographic drawing, configures the architect's own language. The graphic experimentation carried out during the course is aimed at gradually enriching the student's expressive capacities and at the same time introducing him/her to the understanding of spaces, the evaluation of form, the verification of construction practices, the appropriation of signs and codes related to the various themes and scales of representation, in view of the final objective of the elaboration of the project. The student must demonstrate to govern the explorative process of architecture at the various scales by means of Drawing, in its double meaning of instrument of critical reading and of graphic and infographic language applied to the knowledge of Architecture and to the design process, from the formation of the idea and its mental prefiguration up to its graphic restitution, through the scientific methods of the Science of representation.

Applying knowledge and understanding

The student develops the capacity to read and elaborate architectural drawings and to know and master the various techniques of representation of architecture, the city and the environment, in the various articulations and at the various scales. These skills, which will be applied and articulated within the Architecture Drawing course and the Design, Construction, Urban Planning and Restoration laboratories, will also be expressed by the student in innovative ways.

Autonomy of judgement: The student must demonstrate control over the process of representation of both architecture and the city and the environment, through critical awareness in the evaluation and presentation of the expected results and the ability to autonomously express new forms of graphic expression and representation of the knowledge acquired.

Communication skills: The student must be able to argue in a clear and mature manner the knowledge acquired, be able to present in comprehensible language and respectful of technical terminologies the results achieved both during the course and at the final examination. He/she must demonstrate that he/she has learnt with awareness of the founding principles of the discipline and of the scientific methods with respect to which he/she is called upon to provide evidence, by means of oral discussion and presentation of the papers provided, of the acquisition and control of the methods studied.

Learning ability: The student must make manifest his or her ability to autonomously elaborate the systematic study of the topics covered, demonstrating that he or she is able to critically consult bibliographic sources, documents, texts and scientific articles that will allow him or her to thesis a progressive autonomy of judgement also within experiences gained in seminars, conferences and collective debates.

COURSE CONTENT/SYLLABUS

The contents of the course aim to build on the progressive approach to the recognition of architecture, starting with the classical orders up to modern architecture, and proceeding to its subsequent representation. The programme addresses the following topics: Representation and interpretation of architecture_Identity and projection: The experience of plan, elevation and section (2 CFU); Birth and codification of architectural drawing_ The triad of plan, elevation and section_ Drawing as a study of classical antiquity (2 CFU); The Renaissance and the invention of

perspective (2 CFU); Morphogenetic structure of the architectural organism_ Geometric matrices and elementary figures of reference_ Relational and proportional devices (2 CFU); Perspective and axonometry as a three-dimensional reading of architectural spatiality (1 CFU).

READINGS/BIBLIOGRAPHY

In addition to the essential and reference bibliography contained in the course syllabus, teaching materials are made available to students on the lecturers' website in the Teaching Materials section. The main reference and recommended texts are as follows: -Jacopo Barozzi da Vignola, *Regole della Prospettiva Pratica, con i commentarj di Egnatio Danti*, Venezia MDCCXLIII, ristampa anastatica Arnaldo Forni Editore, Bologna. -Giuseppe A. Boidi-Trotti, *I cinque ordini del Vignola ossia Manuale di Disegno Architettonico*, Torino 1876. -Charles Bouleau, *La geometria segreta dei pittori*, Electa, Milano 1988. -Mario Docci, *Manuale di Disegno architettonico*, Editori Laterza, Roma-Bari 1987. -Kimberly Elam, *Geometry of Design, studies in Proportion and composition*, Princeton architectural Press, New York 2001. -Riccardo Florio, *Christian de Portzamparc. Disegno e forma dell'architettura per la città*, Officina Edizioni, Roma 1996. -Riccardo Florio, *Origini evoluzioni e permanenze della classicità in architettura, Un'esperienza di conoscenza disegno e rappresentazione dell'architettura*, Officina Edizioni, Seconda edizione, Roma 2004. Seconda edizione 2018. -Riccardo Florio, Teresa Della Corte, *La Rappresentazione dello spazio domestico 1, Dieci interpretazioni dell'abitazione contemporanea*, Officina Edizioni, Roma 2008. -Riccardo Florio, Vincenzo De Biase, *La Rappresentazione dello spazio domestico 2, Dieci interpretazioni dell'abitazione contemporanea*, Officina Edizioni, Roma 2009. -Riccardo Florio, *Sul Disegno Riflessioni sul disegno di architettura. About Drawing Reflections about architectural drawing*, Officina Edizioni, Roma 2012. -Riccardo Florio, *L'architettura delle Idee. La Stazione Zoologica Anton Dohrn di Napoli*, Editori Paparo, Napoli_Roma, 2015. Seconda edizione 2021. -Matila C. Ghyka, *Le nombre d'Or*, Gallimard, Paris 1931, renouvelé en 1959. -Jacques Guillerme, *La figurazione in architettura*, Franco Angeli, Milano 1982. -Vittorio Magnago Lampugnani, *La realtà dell'immagine Disegni di architettura nel ventesimo secolo*, Edizioni di Comunità, Stoccarda, 1982. -Le Corbusier, *Il Linguaggio delle pietre*, Marsilio, Venezia 1988. -Le Corbusier, *Verso una architettura*, a cura di Pierluigi Cerri e Pierluigi Nicolini, Longanesi &C., Milano 1989. -Wolfgang Lotz, *L'architettura del Rinascimento*, Electa, Milano 1989. -Riccardo Migliari, *Il disegno degli ordini e il rilievo dell'architettura classica: Cinque Pezzi Facili*, in <<disegnare idee immagini>>, anno II, n. 2, giugno 1991. -Henry Millon e Vittorio Magnago Lampugnani, a cura di, *Rinascimento. Da Brunelleschi a Michelangelo. La Rappresentazione dell'Architettura*, Bompiani, Milano 1994. -Erwin Panofsky, *La prospettiva come "forma simbolica"*, Feltrinelli, Milano 1992. -Ludovico Quaroni, *Progettare un edificio. Otto lezioni di architettura*, Mazzotta, Milano 1977. -Mario Sironi, *Il mito dell'architettura*, Mazzotta, Milano 1990. -Christof Thoenes, *Sostegno e adornamento. Saggi sull'architettura del Rinascimento: disegni, ordini, magnificenza*, Electa, Milano 1998. -Vitruvio, *De Architectura*, a cura di Pierre Gros, Einaudi, Torino 1997 (in particolare il *Libro Primo*). -Wim Wenders, *L'atto di Vedere. The act of Seeing*, Ubulibri, Milano 1992.

TEACHING METHODS OF THE COURSE (OR MODULE)

The teaching method makes use of face-to-face lectures for approximately 50 % of the total hours, exercises and application activities to deepen the theoretical aspects and for the graphic elaboration of drawings for approximately 30 % of the total hours, with an initial phase of manual drawing in the classroom for approximately 20 % of the total hours.

EXAMINATION/EVALUATION CRITERIA

a) Exam type

- Written
- Oral
- Project discussion
- Other : discussion of representative works

In case of a written exam, questions refer to

- Multiple choice answers
- Open answers
- Numerical exercises

b) Evaluation pattern

The assessment method is absolutely equal between the representative papers and the oral discussion on the topics covered during the course.