



Architectural design education through history of architecture: the lesson of Bruno Zevi.

Hans Scharoun and the practice of architectural drawing during Nazism.

The good sources of contemporary spatial design. Why interior architecture is not the art. Of decoration

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<p>Lecture 1 <i>Architectural design education through history of architecture: the lesson of Bruno Zevi.</i> Abstract Bruno Zevi is one of the most important Italian theorists of architecture. His counter-historical and critical reading of the classical historiography has highlighted a different architectural geography, recognising the merits of that architecture which had been improperly defined minor or peripheral. His reading method aims to minimise the contemplative attitude in favour of involvement and actualization of architectural history far from a historicist approach, that prevents from reading the past as irreplaceable occasion to understand contemporary architecture. In his vision of history as "methodology of architectural doing" he draws not a philological portrait of the past, but a breeding ground for extracting its "forgotten</p>	<p>Lecture 2 <i>Hans Scharoun and the practice of architectural drawing during Nazism.</i> Abstract In 1933, when Hitler rose to power, Hans Scharoun is already a prominent architect. His last work before the coming of the Nazi regime is the Schminke house in Löbau, in which his formal ability reaches its highest point. But after this, there is a big change in Scharoun's work: he begins to make a sort of grammatical errors, showing bad taste and inaccurate design choices. This attitude can be explained only by the radical opposition of the architect to the Nazi dictatorship; he thinks, as individual protest, there is no other way to challenge Nazism on the architectural front than going deliberately against architecture. In 1936 Scharoun designs the Baensch house in Berlin. This project, a fundamental evidence of his space concept, causes a serious conflict with the <i>Bupolizei</i>,</p>	<p>Lecture 3 <i>The good sources of contemporary spatial design. Why interior architecture is not the art of decoration.</i> Abstract The aim of the lecture is to stress the importance of having a holistic approach toward architecture as a still valid methodology for facing the architectural design process. I will take into consideration three specific case studies of Modernism which are celebrated by official historiography mainly just according to the general architectural design, but without enough emphasis on the contributions of the projects' architects in terms of interior architecture, interior design, furniture design, landscape design and art as well. Therefore the perfect definition of the three architectural objects is the result of a complex approach in order to have a full control of the project, which includes every single physical, conceptual, psychological and architectural detail involved</p>



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subversive components". Zevi emphasizes that when architecture of the past was built, the solutions adopted	which marginalizes him professionally. Thus, the so-called <i>Cycle of resistance</i> arises, a collection	for defining a correct and unique <i>Gestaltung</i> . In the contemporary praxis of making architecture, we can