DIDA RESEARCH WEEK BOOK 2018

A walk through the research paths of the Department of Architecture of Florence

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A walk through the research paths of the Department of Architecture of Florence

UNIVERSITÀ DEGLI STUDI FIRENZE
DIDA DIPARTIMENTO DI ARCHITETTURA

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Dipartimento di Architettura
Università degli Studi di Firenze

Susanna Cerri
Stefania Aimar
Federica Giulivo
Simone Spellucci

didapress
Dipartimento di Architettura
Università degli Studi di Firenze
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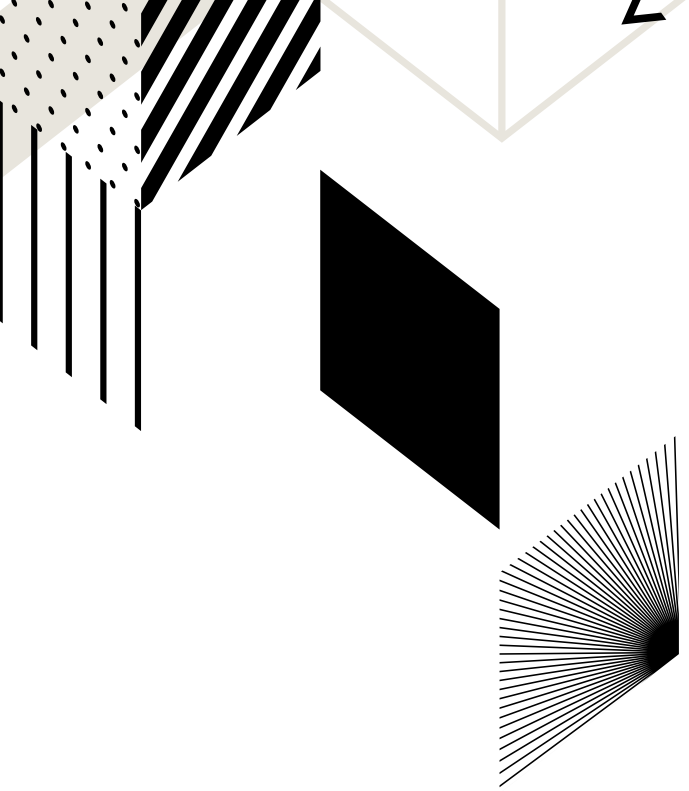
In February 2018, the Department of Architecture of the University of Florence (DIDA) promoted an open and public analysis and evaluation of the research carried out by the Department during its first five years of existence in order to define its strategy, the relationship with third and second cycle education, the role of experimental research and the DIDA-LABS laboratory system, as well as of research units and inter-university research centers.

The objective of the DIDA Research Week, through the documentation, communication and evaluation of the activites carried out by the Department in national and international research projects or in individual or exploratory projects, is an analysis and an in-depth reflection on the research activites at all levels carried out during the first five years of the Department: a wide and transparent reflection which communicates what the research carried out by DIDA is in all its different forms, calling the most qualified colleagues in Florence, Italy and abroad to discuss and to evaluate it and to contribute to the identification of future goals, strategies and actions.

The transparency strategy in scientific communication developed by the Department plays a central role not only concerning the dissemination of knowledge but above all for the effective evaluation by the entire scientific community, certainly more effective than the current assessment procedures.The increasingly international dimension of research and education requires the maximum possible transparency and accessibility of research results.

The Department's commitment to supporting scientific journals, the DIDAPress publishing, the Communication Laboratory and the first DIDA Research Week itself aims to meet this need.



DIDA RESEARCH WEEK 5 YEARS OF RESEARCH BY THE DEPARTMENT DIDA 2013-2017: AN ASSESSMENT FOR THE FUTURE PROGRAM.

19-23 February 2017

Santa Teresa, via della Mattonaia 8, 50121 Florence

Monday 19 February

Disciplinary research

Interdisciplinary and multidisciplinary research

Tuesday, February 20

Competitive research, horizon 2020, industrial research, design research, research for the third mission

Research communication, magazines and scientific publishing

Wednesday 21 February

The Ph.D. Course in Architecture

Thursday 22 February

Research, training and profession. DIDALABS, Research Units and Research Centers

Applied research experiences

Round table: Research, training, profession: DIDA Open perspectives

Friday 23 February

Research, training and profession in the design area: scenarios and strategies for the design and project area

DIDA RESEARCH WEEK

BOOK 2018

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ABITA

TESIS

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Theatre | Architecture Laboratory | TEARC Lab

Urban Design Laboratory | UD

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Architectural Heritage Restoration and Conservation | LARC

Architectural Survey Laboratory | LRA architecturalsurveylab

Cultural Heritage Management Laboratory | CHM_Lab

Heritage City Laboratory | Heritage City_Lab

Materials and Structures Testing Laboratory | LPMS

DSI - Design and Sustainable Innovation cluster 143
Communication Laboratory | didacommunicationlab
Design for Kids
Italian Design for the train | DIT lab
Ergonomics & Design Laboratory | LED
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Architectural and Environmental Survey and Representation
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COmmunities REsilience | CORE
Documentation and Management of Small Historical Settlements | DM_SHS
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Florence Accessibility Lab | FAL
Heritage and Euro-Mediterranean Design | Dar_Med
International Group on Urban and Architecture Design | INTEGRO_UAD
Landscape, Cultural Heritage. Project | PPcP
Local and Indigenous Knowledge Systems and Innovation | INN-LINK-S
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Technology for the Project | TxP_R

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Edoardo Detti
Architect and Urban Planner (1913-1984)

Scientific Board
G. Corsani, V. De Lucia, G.F. Di Pietro, M.G. Eccheli, R. Fuda, A. Godoli, C. Greppi, R. Innocenti, E. Insabato, M. Massa, E. Salzano, P. Zermani

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Archivio di Stato di Firenze
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Soprintendenza per il Polo museale fiorentino
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Fondazione Giovanni Michelucci
Fondazione Giorgio La Pira
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M.G. Eccheli, R. Innocenti, M. Massa P. Zermani

Exhibition Curators
C. Lisini, F. Mugnai
collaborators:
L. Carotti, C. De Felice, P. Ricco

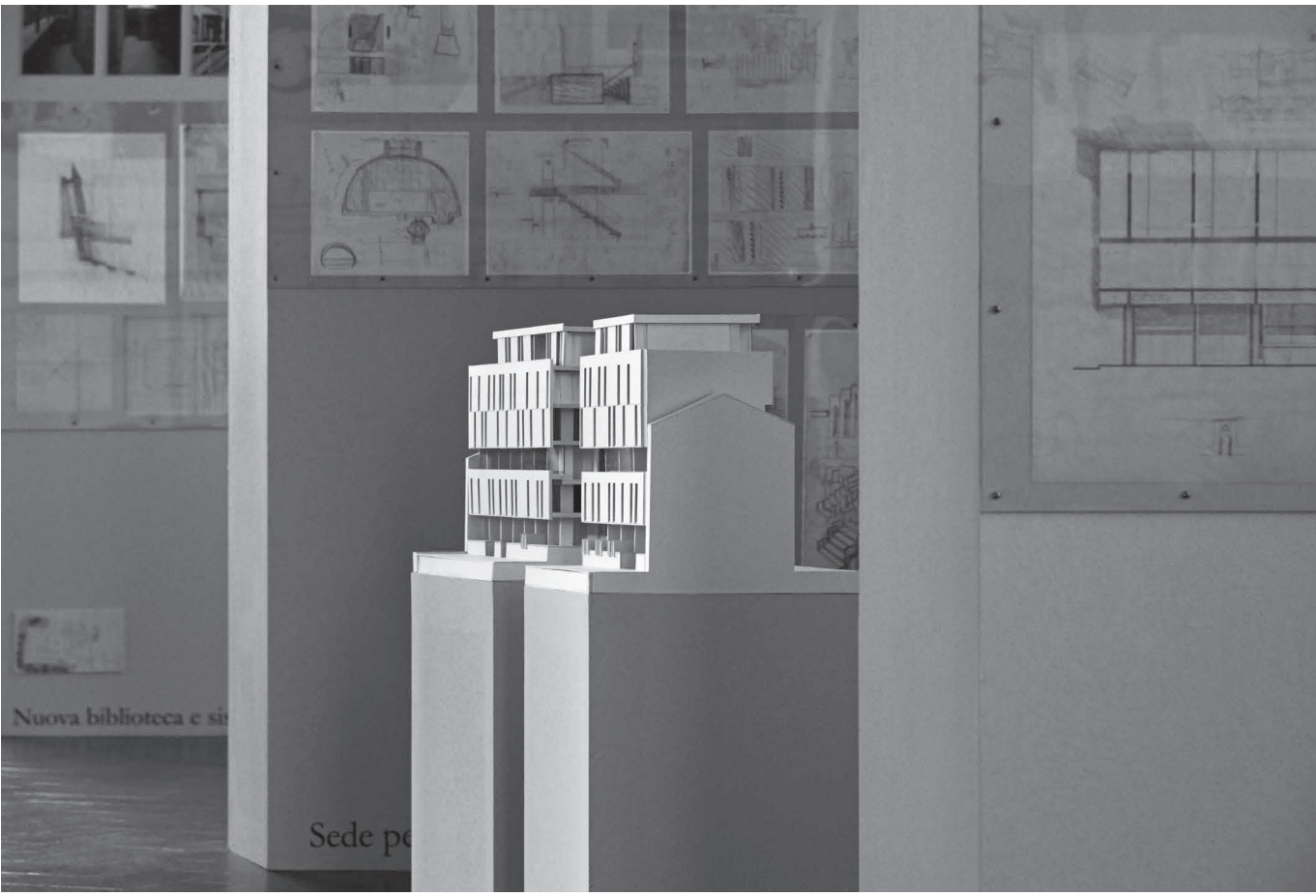
Exhibition design
C. Lisini, F. Mugnai
with:
L. Carotti, C. De Felice

Catalogues Curator
C. Lisini, F. Mugnai

Maquettes
UNIFI | DIDA
Workshop "Modelli per Edoardo Detti"
tutors:
E. Cecconi, C. Lisini

Held on the occasion of the birth centenary of the Florentine architect, between 2012 and 2013, the research had the objective to deepen the figure of Edoardo Detti in its various components, as an architect and planner in the first place, but also as a man of culture, the protagonist of strenuous political and civil battles in defence of the landscape, a prominent figure in the debate over transformation of Florence. The first phase of the study consisted in inventory and cataloguing Detti's archive; next phase was the scientific organization of a number of initiatives aiming at documenting and promoting the knowledge Edoardo Detti's huge theoretical and practical activity in its various fields of intervention. Given the uniqueness of the figure, in its complex role as architect, academic professor, man of culture, politician and public administrator, many Institutions (such as Soprintendenza archivistica per la Toscana) were involved as partners, promoters and funders. The project gave rise to the following initiatives: a two-day conference, with a critical and interpretive address on the figure and work of Edoardo Detti; an exhibition focused mainly on Detti's architectural works, based on the rich archive documentation; a documentary film aimed at rendering Detti's biography and its various aspects; the exhibition catalogue; the publication of the inventory of Detti's archive.

1949-1951
1952-1956


Nuova biblioteca e si
Sede pe

À rebours
The roots of architecture

Scientific Coordinator
Francesca Mugnai

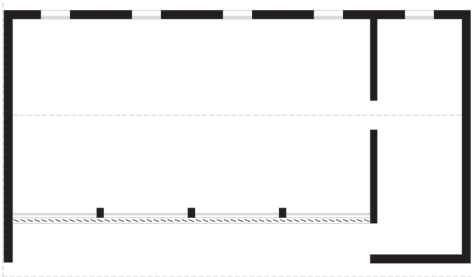
Research Group
Chiara De Felice
Valentina Ronzini
David Vezzosi

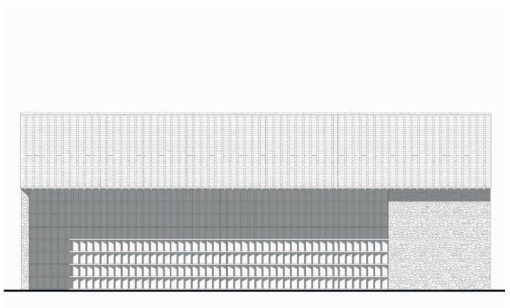
Collaborators
Giuseppe Cosentino
Silvia Poggiali
Camilla Tinti

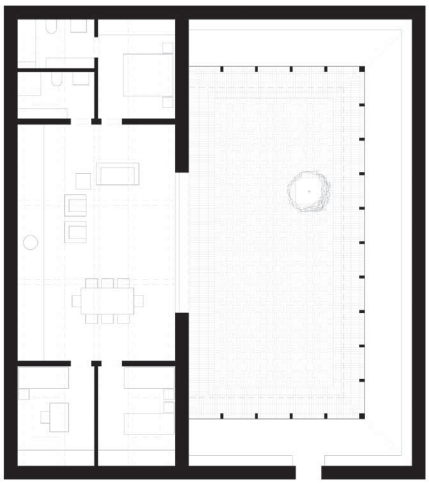
In this work architectural design is intended as a cognitive path that traces back the history of places, resulting in a process of assimilation of the local architectural features.

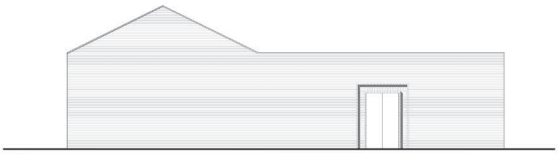
Design of a rural building in Bagnolo di Sopra, Montemurlo (PO)
Published in *Identità dell'architettura italiana XIII*, Diabasis, Parma 2015.

The design rereads features and figures of the Tuscan rural architecture, whose examples are still numerous in this land. The building has a rectangular plan and is formed by a passing space and a great "hall". The façade is achieved by the *mandolato* technique with special 30 x60 cm bricks – *pianelle* – vertically arranged in order to gain an optimal light and, at the same time, to reduce the wall thickness. The brick weft is set back from the stone wall box, to determine a lodge and highlight the peculiar nature of the various constructive elements.









House in ZhangGuanTun (China)
Published in *Identità dell'architettura italiana XIV*, Diabasis, Parma 2016.

The house continues a row of other houses whose type, dimensions, material and building techniques the new building recalls. The lot has a rectangular shape: along one side there is the volume of the actual house, along the other sides there is a two meter wide gallery-library. The entrance – a portal on the wall down the alley- leads to the library, which is not linked to the house but symbolically carries out the function of a traditional *yingbi*, the apotropaic wall beyond the entrance. The next space is a courtyard where is a jujube tree. Finally the house is arranged around a central living room.

Building memory

Scientific Coordinator
Francesca Mugnai

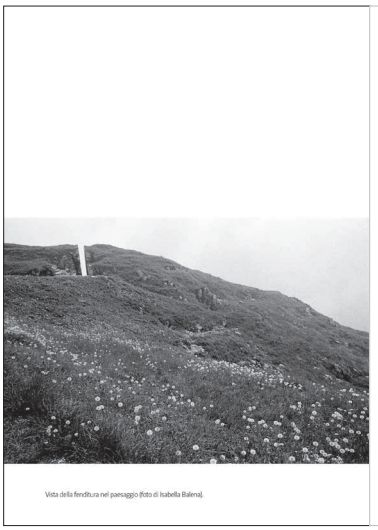
Research Group
Lisa Carotti
Giuseppe Cosentino
Chiara De Felice
Valentina Ronzini

Both architecture and memory are the result of a continuous swing between an immaterial and a material dimension: consciousness and the gray matter for memory, concept and construction for architecture. But between architecture and memory also exists a close relationship of mutual dependence: on one hand the ability to persist over time allows architecture to be the guardian of memory, on the other hand the need to remember, and memory that is the effect, are factors of significance for architecture.

PUBLICATIONS

F. Mugnai, *La costruzione della memoria*, Libria, Menfi 2017.

F. Mugnai, *In memoria. Sette progetti per ricordare l'eccidio di Cercina*, Didapress, Firenze 2017.



Vista della fenditura nel paesaggio (foto di Isabella Balena).

Monumento alla Resistenza partigiana
Cima Grappa, Crespano del Grappa (TV)

Giuseppe Davanzo, Augusto Murer, con la consulenza di Andrea Zanzotto.
1974

"603 fucilati, 804 deportati, 171 impiccati. Questo è il tributo pagato nella sola zona di Bassano del Grappa. La città ha ormai un posto nella storia del nostro paese, ad ogni evento bellico sconta la sua posizione strategica nel sistema difensivo italiano. Non c'è fante o alpino della prima guerra mondiale che non la ricordi. Monte Grappa: la speranza di un'intera nazione in quella che doveva essere la prima e l'ultima guerra. Nella seconda guerra mondiale Bassano del Grappa è un cardine del dispositivo delle forze partigiane del comando regionale veneto. Qui opera la divisione Monte Grappa: 4500 uomini minacciano la strada delle truppe tedesche. Kesselring ha assoluto bisogno di quell'arteria che lo lega al suo paese, ma ci sono i ribelli su quei monti che ha sentito nominare da suo padre"[1].
Così un commovente documentario di Giuseppe Taffarel introduce il racconto dei rastrellamenti operati dai nazifascisti sul Monte Grappa nel settembre del 1944, culminati nel più drammatico episodio della Resistenza veneta: l'impiccagione di 31 partigiani ai lecci di quello che poi prenderà il nome di Viale dei Martiri a Bassano del Grappa.
Il Monte Grappa, la cima più alta dell'omonimo massiccio delle Prealpi venete, in posizione dominante tra le valli del Brenta e del Piave, è noto in tutta Italia per l'eroica resistenza dell'esercito italiano dopo la disfatta di Caporetto, ma pochi decenni più tardi fu teatro di un'altrettanto eroica lotta partigiana e di terribili stragi durante la guerra di liberazione. Le brigate partigiane subirono nell'autunno del 1944 un feroce rastrellamento: all'alba del 20 settembre, dopo un intenso bombardamento di artiglieria, le truppe nazifasciste circondarono il monte e salirono da più parti senza lasciare vie di fuga. Gli episodi

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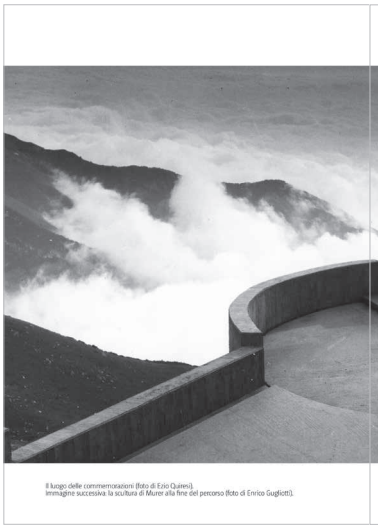


Il luogo delle commemorazioni (foto di Ezio Quiresi).
Immagine successiva: la scultura di Murer alla fine del percorso (foto di Enrico Guglielmi).

FRANCESCA
MUGNAI

In memoria

Sette progetti per ricordare l'eccidio di Cercina

Studenti: Badia Maimone, Nayem Mohammad

Il percorso che conduce al monumento è parte integrante del racconto che accompagna il visitatore nel progressivo disvelamento del significato di questo luogo. La frammentazione della visuale imposta dalla scansione dei fusti del bosco e il deciso declivio del terreno consentono di guadagnare un'immagine solamente parziale del manufatto, accrescendo il senso dell'inatteso. L'oggetto enigmatico, incastonato nella terra, si mostra inizialmente come anonimo blocco di pietra, detrito trasportato dalle acque pluviali.
Solo avvicinandosi, ciò che dall'esterno sembrava massivo e tenace, confessa la sua fragilità nella profonda frattura che lo attraversa e lo divide corrompendone la monolitica unitarietà; tradisce la sua leggerezza svelando uno spazio interno che si fa antro scavato, ottenuto per sottrazione di materia.
Il megalite, simbolo antico di trascendenza e di unione tra la terra e il cielo, diventa scrigno che racchiude al suo interno le tappe di un breve percorso commemorativo. Attraversata la soglia angusta, individuata tra le due parti del blocco sezionato, si prosegue lungo una metafora discesa nelle profondità della terra, ma pur sempre guidati dalla presenza di una consolatoria lama di aria e di luce sopra la testa, conferma dell'ideale congiunzione con il cielo. Lo sprofondamento si attua attraverso una scala che, quasi in segno di opposizione e resistenza, si fa spazio le due parti asimmetriche del volume originario, divaricandole e attraversandole completamente fino a giungere alla quota più bassa del lotto, dove, finalmente liberata dalle restrizioni dei corpi di pietra, essa si riversa nel folto del bosco. Resta appartato al fianco della scala il luogo dedicato al raccoglimento: caverna eremitica, stanza del ricordo, ricavata per erosione nel volume più profondo del monumento.

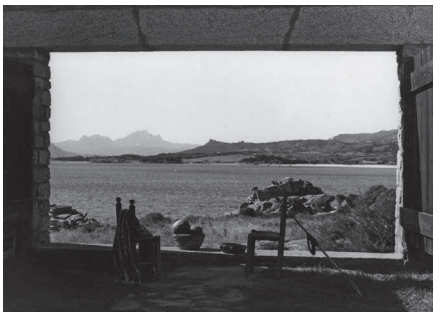
The Italian way to Modernity

Scientific Coordinator
Francesca Mugnai

The research on Italian Architecture of 20th century aims at investigating the compositional processes underlying the site-specific architectural design. The ability to dialogue with the "classic" - and broadly with the "ancient" - is known to be a feature of Italian architects and sometimes is identified as a "complex". The Italian way to Modernity consists in a laic rationalism that considers architectural design a link between the past and the future. Within the limits marked by the constitutive and permanent rules of architecture, modern Italian architects reach the transgression not by means of a mere invention, but searching for the reason of things.

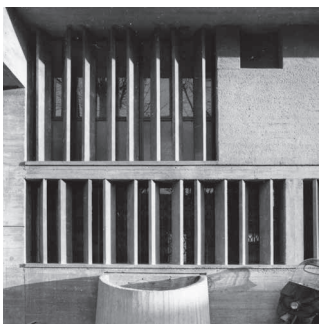
A bourgeois retreat. The houses at Arzachena
by Marco Zanuso, «Firenze Architettura», n. 1, 2015, pp. 82-89.

The image of the squat shapes on the seashore, the thick granite walls and the great gate - more like a fortress than a house - evokes an archaic and fabulous world of shepherds with their flocks, of sorceresses and shipwrecked sailors. With the explosive force of deja-vu (meant truly as psychological phenomenon), Zanuso's landscape represents the Mediterranean Homeric myth. In this synthesis, built into the Arzachena's houses, we can actually recognise an image that we have never seen, not in Sardinia, nor anywhere else. Nevertheless it appears familiar because it is able to encapsulate - in a modern way - centuries and layers of our History.



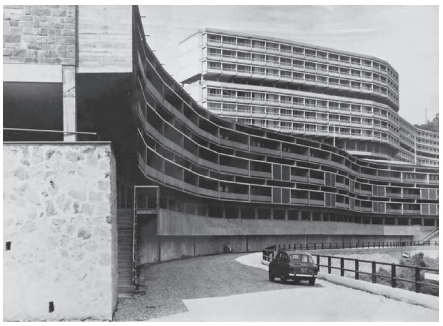
About masters and pupils. Le Corbusier lessons in the work of Edoardo Detti
«Firenze Architettura», n. 2, 2015, pp. 70-79.

Contrary to his lack of passion towards the elusive urban utopias, regardless of who has fathered them2, for Detti, Le Corbusier's volumes, forms, spaces and complex organisms represent the expression of a difficult and precarious balance between the ideal and reality. Detti writes in his notes: "the whole architectural practice of Le Corbusier, from the small house to the villa (...) from students' accommodations, to the apartment buildings, are details of a vast system to which the architect contributes, stone after stone, to construct with rationalism. Neither his coherence, nor his stubborn loyalty to its principles, prevent [the architect] from constantly controlling and adjusting to bring the ideal concepts into reality".



A margin for Genoa. The residential area of Forte Quezzi by Luigi Carlo Daneri
«Firenze Architettura», n. 1, 2016, pp. 44-49.

Due to its "experimental" nature, the fascinating solution proposed by Daneri, may not be particularly reassuring, not for the common inhabitant nor for contemporary architects, yet it has the undeniable force and courage of the idea, understood as the expression of a deep reflection on the city and its constant transformation. An important lesson for our era as well, which on the one hand has forsaken planning for the suburbs, and on the other has chosen, as Gregotti points out, "the provisional nature and the mutating calligraphy as values, as well as the abandonment of every dialogue with the design of the city and its history".



Classicism in a room. The Salone della Vittoria at the 6th Milan Triennale
«Firenze Architettura», n. 2, 2016, pp. 50-57.

The last of Edoardo Persico's known works, the Salone della Vittoria (Victory Hall) for the 6th Milan Triennale of 1936, may be considered as the architectural testament of the Neapolitan critic and graphic artist before the Fascist regime's turn toward Academicism. A testament not only because the Salone was inaugurated after Persico's death, but because it outlines with programmatic force the features of an Italian Rationalism which looks at Europe through the filter of Classical tradition.