

1	<b>DECORATION DESIGN</b>
2	COMPULSORY
3	EQF LEVEL 6
4	2
5	3-4
6	10
7	RINALDO TURATI
8	<p>ANYONE WHO INTENDS TO STRUCTURE A DECORATION-RELATED EDUCATIONAL PATH IS FACED WITH SOME FUNDAMENTAL QUESTIONS THAT AFFECT THE VERY NATURE OF THE DISCIPLINE. THESE QUESTIONS ARE SYNTHETICALLY RELATED TO A SINGLE QUESTION: WHAT IS DECORATION? IT IS PROBABLY NOT A VERY NEW ISSUE: FROM THE TWO CITATIONS QUOTED, IT IS CLEAR THAT LE CORBUSIER AND SIRONI HAVE HAD A SLIGHTLY DIFFERENT IDEA ON THIS SUBJECT. SIRONI, THINKING OF DECORATION, THINKS OF MICHELANGELO'S UNIVERSAL JUDGMENT OR THE WINDOWS OF A GOTHIC CATHEDRAL. LE CORBUSIER THINKS OF FAKE DAMASK TAPESTRIES PAINTED IN STENCILS AND OTHER SYMBOLS OF AN ORNAMENTAL KITSCH THAT MASKS THE PURE FORM OF ARCHITECTURE. GIVEN THAT THERE IS A "HIGH" AND A "LOW" DECORATION, HOW CAN IT BE POSSIBLE TO IDENTIFY SUCH DIFFERENT THINGS WITH THE SAME TERM? THE ANSWER TO THIS QUESTION IS MORE INEVITABLE IF THE COURSE WE'RE TALKING ABOUT IS PART OF A ACADEMY OF FINE ARTS. IT SHOULD NOT BE FORGOTTEN THAT THE FOUR TRADITIONAL ADDRESSES, THE ONE RELATED TO DECORATION, HAS BEEN MORE THAN JUST THE OTHER, IN PURSUIT OF A MODERNITY THAT HAS APPARENTLY BEEN EXTRANEIOUS TO HER. A SORT OF IDENTITY CRISIS. AND IF POSTMODERNISM HAS SUDDENLY RE-EMPHASIZED THE INTEREST IN DECORATION IN MANY OF ITS DECLINATIONS, THIS HAS MOSTLY OCCURRED AT A SUBSTANTIALLY SUPERFICIAL LEVEL. FOR THOSE WHO REFUSE TO INTERPRET THE POSTMODERN CONDITION AS A SIMPLISTIC RESETTING OF THE AVANT-GARDE EXPERIENCE, THE QUESTION OF WHAT DECORATION IS TODAY IS COMPLETELY UNHEARD OF AND THE ACADEMY IS THE RIGHT PLACE TO DISCUSS THEM. ANSWERING THIS QUESTION WOULD HELP TO DEFINE MORE PRECISELY THE CONTOURS OF A FIGURE, THAT OF THE "DECORATOR", SOMEWHAT SUSPENDED BETWEEN ART AND CRAFTS AND LACKING A RECOGNIZABLE CULTURAL IDENTITY. WHEN LE CORBUSIER IRONICALLY UNDERSTANDS THAT THE DECORATOR, BY PROFESSION, SUPPORTS THE BAD TASTE OF HIS CLIENTS, PHOTOGRAPHS ASPECTS OF A REALITY THAT THOSE WHO WORK IN THIS FIELD KNOW VERY WELL.</p> <p>FOR THIS REASON THE PATH THAT IS TO BE PROPOSED EXPRESSES THE NEED TO RE-LINK THE RELATIONSHIP BETWEEN DECORATION, ART AND ARCHITECTURE ON A SOLID CULTURAL BASIS AND WITH A PRECISE REFERENCE TO CONTEMPORANEITY.</p> <p>NONETHELESS, THIS BOTTOM LINE IS, IN OUR VIEW, IN CONTRADICTION WITH THE SEARCH FOR A CONTINUOUS DIALOGUE WITH TRADITION, WHICH TRANSPIRES FROM MANY OF THE CHOICES MADE IN DRAFTING THIS PROGRAM. A PROGRAM THAT, WHILE RESPECTING THE INDIVIDUAL GOALS OF EACH STUDENT, ENVISAGES THE ACQUISITION OF COMPLETE AND DIVERSIFIED LUGGAGE, BOTH FROM THE TECHNICAL AND THE COMPOSITIONAL POINT OF VIEW.</p> <p>THE COURSE PROVIDES FOR A DEEPENING OF PROJECT SKILLS, IN CONTINUITY WITH WHAT HAPPENED IN THE FIRST YEAR. THIS YEAR'S GOAL IS TO MAKE A SYNTHESIS BETWEEN THE ARTISTIC SPHERE AND THE ARCHITECTURAL DESIGN. FOR THIS REASON, THE SUBJECT OF PROJECT REFLECTION WILL MOVE FROM SEEKING A BALANCE BETWEEN FORM AND INFORMATION THROUGH IMAGE REPROCESSING AND POETIC EXPERIMENTATION ON MATTER. THE CREATIVE AND DESIGN EXPERIENCE WILL BE COMPLETED, AS PLANNED, BY A CONSCIENCE OF THE COSTS OF ACHIEVEMENT AND FEASIBILITY, PUTTING THE PUPIL IN THE FACE OF RESPONSIBILITY FOR ITS REAL EXECUTION.</p> <p>IT WILL BE FOR THE STUDENTS A FIRST TRY TO RELATE, ALBEIT IN A SHAM WAY, TO THE REAL WORLD OF THE PROFESSION.</p>
9	FACE TO FACE
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11	<p>THE PROGRAM WILL TAKE PLACE IN TWO PHASES:</p> <p>THE FIRST PHASE INVOLVES A DEEPENING AND AWARENESS OF THE EXPRESSIVE AND EVOCATIVE POTENTIAL OF MATTER IN RELATION TO ART AND INTERIOR ARCHITECTURE.</p> <p>THE SECOND PART CONCERNS THE OPERATIONAL PHASE IN WHICH STUDENTS, THROUGH INDIVIDUAL OR GROUP DESIGN, WILL EXPERIENCE THE SKILLS ACQUIRED IN THE FIRST PART OF THE YEAR BY DESIGNING AN INTERVENTION IN A REAL ENVIRONMENT THEY CHOOSE; THE PROJECT WILL ALSO BE COMPLEMENTED BY A DETAILED ANALYSIS OF MATERIALS AND COSTS FOR ITS REALIZATION. A SECOND PROJECT WILL BE AN INTERVENTION ON THE BLIND DOOR OF THE DECORATIVE HALL.</p>
12	ANY BIBLIOGRAPHIC REFERENCES WILL BE SUGGESTED IN RELATION TO THE NEEDS OF INDIVIDUAL STUDENTS
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14	THE EXAM CONSISTS OF THE EVALUATION OF THE LABORATORY ACTIVITY, SUITABLY ORGANIZED AND PRESENTED TO THE TEACHER ACCORDING TO ITS INDICATIONS.
15	ITALIAN