Au. 2

1. Il candidato descriva cosa si intende per accordo quadro ai sensi dell'art. ai sensi dell'art. 44 del Codice dei contratti pubblici D.Lgs. 36/2023.

2. Quali sono gli adempimenti per il coordinatore della sicurezza in fase di esecuzione.

3. Le scuole.

4. Esempio applicazione Power point.

of new forms in opposition to methods used to produce buildings before each was its own creative act. In this way, composition was taken to be a subject suited to developing individual creativity, in a specifically personalized way, to foster the heterogeneity of products and a vague inventiveness professing aestheticism. This formula is extraordinarily efficient in educating architects capable of serving a clientele (relatively important if public or private) and providing them with a consumer product deliberately in opposition to any context, to any existing building and to any civil continuity.

This didactic form spread to almost all teaching of architectural composition (except a few, worthwhile exceptions, first and foremost the redefinition of the subject according to a consistent dialectic based on the analysis of existing building and on the conceptual and ethical assumptions of mankind's building activities as developed in Rome by Saverio Muratori) and it lasted until the late seventies, when the evident inadequacy of this pseudo-methodology to the changed social role of architects led to a series of attempts to interrelate better with the actual human environment.

Many of these attempts undoubtedly caused uncertainty in the aims and boundaries of the discipline. Faced with a lack of specific methodology, there was an overall attempt to link up with the actual environment from other specific disciplines such as economics, sociology, and psychology. Some forms of current teaching of architectural composition, including our own, derived directly or indirectly from Saverio Muratori's thought, teaching and research, and took the role of the discipline to be completely the opposite.

Therefore, let us try to state our cultural standpoint and the resulting research and teaching methodology.

The crisis in the teaching of architectural composition is part of a far more widespread crisis: **the way of producing and understanding building**. As far as

we are concerned, the traditional separation between "building" and "architecture" still applies, even though official culture has for some time overcome this distinction, stating "everything is architecture". The distinction still exists and is insuperable. However, we maintain that we should invert the traditional hierarchy of values connected with these terms, according to which architecture, or better, Architecture with a capital A, is worthy of attention, critical appraisal and study and not building. The formerly habitual division between architectural objects and built objects, between "major" and "minor" works, exists, but with the warning that "building" means the general built context, and plays a leading role in the human environment and in civil history. The term "architecture" can still apply to those works resulting from building, as part of the built environment, that are "specialized emergences", and are always connected to production dictated by the ruling classes and various "official cultures" which impose themselves on products whose processes have developed from a base.

It is evident that our cities are not conditioned by the few works taken to be "architecture" but by the countless works bordering upon anonymity in building, whose history and development is disdained by many scholars of "architectural history". Scholars are anchored to the teaching of the history of personalities, events and wars and leave out the majority of mankind who, albeit victims of personalities, events and wars, are the authentic protagonists of the history of mankind as it continues to produce and change its own civil environment.

We perceive, however, the significance of the "modern" tendency to call everything architecture. Over a period beginning about two centuries ago, when the crisis became more explicit, the cultural, political and economic ruling mechanisms of architectural production have spread to any built object, any product affecting mankind's environment. Consequently, in a panorama of emergences, what is lacking is a global, basic, connective tissue.

1. Il candidato descriva il contenuto del Certificato di Regolare Esecuzione di un intervento lavori di manutenzione straordinaria.

2. Quali sono i dispositivi individuali da utilizzare presso un cantiere edile.

3. Gli organi di Ateneo.

4. Esempio applicazione Autocad.

Let us take some aspects and concepts from linguistics: the notions of linguistic area, for instance, and notions of the transformational processes of a language. We know from linguistics how the formation of the Italian language took place. Even prior to that, the spread of Latin throughout Italy had to take into account the existence of languages and previously localized linguistic areas that differed amongst different peoples.

Latin was diffused through superposition over local languages and, in turn, was influenced by them to the extent that Latin of the 5th century BC and generalized Latin of the 1st century B.C. differ widely. Generalized Latin had to accept linguistic survivals in the form of dialects or particular localized preferences for syntactic and grammatical moods and for vocabulary deriving from pre-existent Latin brought into use locally. This occurred to the point that, with the breaking up of the empire, local dialects, benefiting from the reduction in trade between one place and another, were turned into local languages that can roughly be described as a combination of localized ancient and less ancient generalized languages. We know how a new diffusion in trade between various areas led to the formation of new generalized languages, the "Romance" languages, including Italian. However, Italian continues to acknowledge the presence of the whole previous process which has been reproduced in the form of localized dialects, ready, in turn, to assume linguistic functions if should there be a further breaking up of the present Italian nation. Italian, which is not Tuscan, has in turn changed during its expansion, absorbing and remaining influenced by pre-existing languages. It can be said that the **crisis of language occurs with each moment of expansion or localization**, to a greater or lesser extent. On another scale, just think about what occurred to the Roman language in contact with the Hellenized area, and how not just the language but the entire culture was traumatized in its more immediate impact with Greece during the moment of conquest.

In the same way, the **current crisis of building language** can be taken as a **crisis of contact between different linguistic areas**, specifically within the homogenous Western linguistic area, even if it is broken up into dialects by an excess of local behavior, and areas of other countries and other continents only recently brought into contact with the former. It is just one of the many aspects of the civil crisis caused by globalization and cultural colonization implemented on scales hitherto unreached by Western culture.

The phenomenon has occurred in the West several times, for instance, when the building area most anchored to the use of masonry, the Mediterranean, was influenced by traditional Northern European wooden structures. The Roman building language, which had localized into "Romanesque", was superposed by "Gothic", which had in turn been generated by the reaction in North European areas of wooden structures to the expansion of the masonry area during the empire. There was a different reaction in areas that were invaded by the new "Gothic" style. Italy, which during the 13th and 14th centuries cannot be considered to have been in cultural isolation from the rest of Europe, resisted Gothic to the extent that it only accepted small-scale linguistic suggestions, almost in the form of decoration, (compare French and German cathedrals, Arnolfo's churches and the Loggia dei Lanzi) It is interesting to note how the Renaissance revived a language better related to masonry and pre-existing Romanesque and Roman languages, but which was also capable of recapitulating the Gothic lesson of a more precise interpretation of structural connotations. It is not by chance that the Renaissance arose and became established where the Italian language came into being and asserted itself, both were languages that generalized previous dialects. What then occurred in the area that produced Gothic is evident. If the Italian Renaissance is compared to the French and German Renaissance, the latter show signs of capitulating after an enemy invasion, consisting as they do of Gothic, serial, organisms derived from wood structures, only slightly rearranged through small-scale ele-
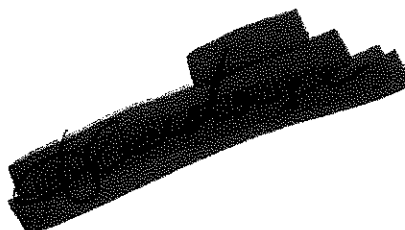
1. Il/la candidato/a descriva le tipologie di intervento edilizio contemplate dal DPR n. 380/2001 indicando per ciascuna, il regime amministrativo da applicare tra i seguenti:

   i. ✓ a. Attività edilizia libera

   ii. ✓ b. CILA

   iii. ✓ c. SCIA

   iv. ✓ d. Permesso di Costruire

2. Quali sono le principali attività di collaudo tecnico amministrativo e strutturale di un opera pubblica di costruzione di un nuovo immobile.

3. Il Direttore Generale.

4. Esempio applicazione Word.

ments taken from the building language of Italian masonry and only in the form of decoration. The 18th Century European situation demonstrates the homogeneity of architectural language, but with strong dialectical forms distinguishing areas, or rather, local sub-areas with a common language.

The symptoms of a crisis of architectural language start to appear with the progressively more marked interference of "exoticisms", or explorations in other languages and the mastering, at the level of vocabulary, of elements that are initially applied to a structural body, that nevertheless continues to undergo logical typological developments, before inexorably challenging them. This exploration and mastering began to raise doubts about Western cultural heritage as the only existing heritage; the crisis appears as a lack of faith in inherited behavior with the perception of other behaviors in foreign areas that developed independently. A similar beginning can be found in the 18th Century and, earlier still but already in expansion, at the end of the previous century.

Emblematically, Venetian craftsmen start to superimpose on "canterano", that nevertheless retain and develop their inherited structure, "Chinoiserie" decorations; porcelain factories copy the decorations but not the shapes of Chinese factories. The Dutch East India Company imports and reproduces exotic products. Therefore, it is the sign of these "exoticisms" that reveal the crisis; and the confusion of language, the Tower of Babel of building. It increases with the sudden arrival of a new form of "exoticism" exercised in time rather than in space: the acceptance of past moments in the process of linguistic formation within the occident itself as recoverable by reading contemporary structures. That is at the base, first of Neoclassicism, then Neo-Gothic, Neo-Romanesque, Neo-Renaissance etc., as the historicism rooted in the enlightenment investigates past epochs.

It is a double, space-time exoticism induced by the knowledge of different linguistic areas (Egypt, Inca, Maya and Greece), far-removed in time and space, with

linguistic repertoires that they attempt to apply, but always as decoration superposed on objects derived from the Western typological process.

At the end of the 19th century, the situation was such that one could no longer believe in the survival of architectural language as such, deep-rooted in its continuity with the past. To use a comparison in the field of spoken language, it is as though, ad absurdum, having abandoned the process of transformation of the Italian language, everyone spoke, indifferently, at the same time or in quick succession 13th century Italian, 15th century Italian, Ancient Greek or Ancient Egyptian but, what is important, **to say the same things,** arising from the need to communicate at the time. In the products of building that followed, no one with the first clue could mistake a Neo-Gothic building for a Gothic building, Egyptian style decoration in a non-Egyptian room for an authentic Egyptian product, or the Madeleine for an ancient temple. Nineteenth century architecture continued to be ineluctibly identifiable as nineteenth century (except for a few cases in which the limited typological change in a few specialized buildings could be confusing as in the case, for instance, of the Votivkirche in Vienna). This is an evident result of the continuity of typological processes, which could be smuggled within certain limits through a non-pertinent language but which still retained civil essence and cultural continuity, concealed by foreign intents but still vital.

The possibility of choice in several linguistic, or rather paralinguistic, personalized repertoires make architectural products more and more individual. What follows seems to be the progressive strengthening of a series of languages, at least one per architect, that are more and more individual and, therefore, no longer languages. In fact, what united members of the Modern Movement is highly legitimate: its protagonists morally undertook to make buildings readable and connect products to their language in order to overcome the nineteenth Century split, which was so clear-

1. Il candidato descriva la procedura da adottare per redigere la contabilità di un appalto di lavori pubblici e quali sono i documenti che deve predisporre il Direttore dei lavori nel corso di un appalto di lavori secondo quanto indicato nell' ALLEGATO II.14 del Codice.

2. Come sono classificati gli edifici ai fini antincendio in base alla valutazione del rischio e quali aspetti sono da considerare nella progettazione.

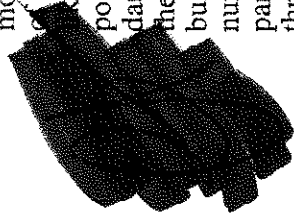3. Il Collegio dei Revisori dei Conti.

4. Esempio applicazione Autocad.

cut that it identified two specialized skills as "authorized persons": the engineer who produces the house and architect who decides its appearance. But what takes place out of lack of a consistent linguistic heritage and continuity is the evident **reduced interpretation of the building** into **elementary phonemes; this** would not be detrimental due to their generalized communication contents, except that phonemes are inadequate to make buildings, which are neither original nor elementary in typological derivation, instead they were the result of progressively evolved specialized branches- just think of the excess of specialized buildings that we use now. Elementary phonemes therefore, must be strengthened by means of **expressionism,** a forcing of one, or several, elements of the building to the detriment of others, namely by means of focused assessment of the reciprocal relationship between the components of an organism; in brief, by exalting the expressivity of an opposite element to overwhelm other elements. In other words, "expressionism", a term that far from being confined to identifying the homonymous movement, seems to be the constant of all past century building, of all experiments, movements and architectural modes that followed in monotonous repetition, each time legitimating the old through the new, the -ism through the neo-ism.

A building is produced as though it only consists of pillars, beams, walls or fixtures. The only option denied is a combination in the right quantity and reciprocal proportion of everything that exists in a building, because it would not produce what is "New", which is intended to be synonymous with "Beautiful". By now we have a **stylistic repertoire** and a **language** for each **individual or elite** of individuals, and being understood by others continues to occur only through elementary phonemes. What we manage to understand about an architectural product is scarcely what we still know – doors, windows or the like – but it is already difficult to distinguish the building's support structure: what is load bearing or what is borne, what protects and what supports. Mod-

ern architecture requires elementary communication to be complicated by required expressionism, which prevents the interpretation of all components correlated to form an organism.

These phenomena are reflected in the **personalization of the history and reviews of modern architecture.** A work can no longer be understood unless it is compared to others by the same artist within his own personal history which only manages to "justify" a product, similarly to what occurs in painting, where a work of art – by Andy Warhol, let us say – is meaningful only if referred to other works of his. Far removed from the type of appreciation that we can still have for an anonymous 14th Century painting, what applies more and more today is the signature, the belonging of a work of art to the world of its artist. A building, like a painting, if "anonymous" has neither history nor possibility of being understood today. Personalization dates back to the Renaissance or even before, but at the level of the ruling class's emergencies and palatial buildings and, as such, it is limited to a restricted number of objects, by nature overwhelming a unitary panorama quantitatively dominant and implemented through common linguistic intents. Only in our age has a diffused personalism colored all built objects, leaving only the building of the under-privileged, the lumpen proletariat and hovels unscathed. What we **apparently** possess is an accumulation of languages not worthy of being defined as such as they are lacking the fundamental function of language: to communicate, understand and make oneself understood.
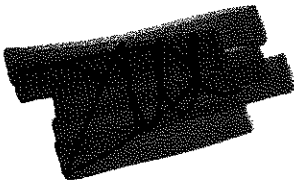
How can we attempt to overcome this crisis? This is what we are going to attempt to propose, for now, as a foundation and main aim of this book. It all lies in the fundamental statement: apart from the personalized para-languages of which modern building avails itself, what remains inalienable is the **heritage of civil continuity** substantially **belonging to the typological processes.** This process remains hidden, apart from

ALL 6

1. Il candidato descriva cosa si intende per un appalto integrato ai sensi dell'art. 44 D.Lgs. 36/2023.

2. Quali sono i requisiti da garantire nelle vie di esodo di un edificio pubblico.

3. Il consiglio di dipartimento

4. Esempio applicazione Acrobat.

In fact, at present, building is characterized by a major **discontinuity of products and intentions** which, when put into practice, leads to urban aggregates consisting of highly personalized, scarcely interrelated objects. If we were to compare a variety of products but a constancy of intentions on the part of producers of buildings – not necessarily architects – or of those who commission them, we might think that the crisis of discontinuity could be solved by working on producers, through more adequate training, and schooling, in the sense that this crisis would correspond to an incapacity on the part of designers and customers to obtain a product in keeping with both their wishes. If only there were heterogeneity of intentions, but homogeneity of products, the crisis would not be so widespread; we could say that, intentions apart, there would be constancy of typological developments, the continuity of which would prevent subversive intents from varying products.

The crisis is explicit because it implies divergences in intentions and at the same time in products; it does not exclude, however, that in each producer there is a divergence, a lack of correspondence between what he wants and what he does, between his intention and capacity to produce it. The outcome of the situation is that everyone, apparently ignoring what his neighbor does, operates with complete individualism and is totally unaware of contributing through his own work to a global picture of relations, which is an indispensable result of building in any era. Architects propose for every building, even a shack in the midst of a thousand others, an "emergence", a monument unto itself. The result is a panorama of building which, despite comprising single monuments produced by individual operators, features all the monotony of an indistinct heap of **apparently different objects**, a panorama of exasperating individuality that can only bring to mind a cemetery *par excellence*, consisting of scarcely interrelated monuments. Building this way reveals a moment in which society is spoken about while we work towards its dissociation. Consumer architecture

is a product that is out-of-date before it is finished. In its continuous bullying of isolated individuals it correlates well with competitive capitalist mechanisms and represents speculation, which is none other than the financial advantage of an individual over the community: the architectural product is purely a statement of the sum involved and the signature of its inventor, which, like speculation is constantly aiming at **maintaining an edge** over others, be they builders or users.
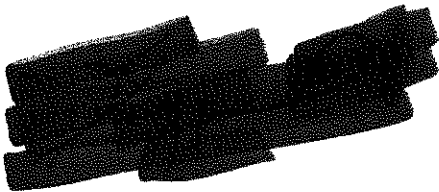
The previous statement cannot simply declare the existence of a crisis: in order to involve **operative consciousness** it is necessary, on the one hand, **to understand its historic reasons**, its beginnings, its first signs and its proceeding to date; on the other hand, we have to **overcome it**, and we shall attempt to do this through something that is more than a ray of hope, resulting from a continuity common to past and current buildings, ignored by builders and users but that exists and is vital: the profound and constant **continuity of typological processes.**

Therefore, let us try to understand the reasons for the crisis by grasping one of its most evident aspects which we could call "the crisis of the language of building". The language of building is a way of participating in, "interpreting" and "producing" building itself, integrated in a system of spontaneously conventional notions common to users and builders within the same cultural area. The usefulness of starting from such an aspect lies above all in the evident behavioral symmetry between the language of building and "language" more generally, (as a kit of tools that allows for communication amongst individuals in the same cultural area and is homogenized through common use of a spoken or even written language, characterizing a territorial area) In the comparison between some aspects of language and concomitant aspects of the language of building, we benefit from the established sciences of language that have been flourishing for some time.

All. 7

1. Il candidato descriva come è composto il quadro economico di un appalto di lavori.

2. Quali sono le procedure da adottare per la realizzazione di opere strutturali nell'edilizia.

3. Il collegio di disciplina.

4. Esempio applicazione Excel.

24 *Gianfranco Caniggia   Gian Luigi Maffei*

originally rural people, perhaps too quickly thrown into an urban lifestyle. He may have seen the contemporary "chateaux" of American suburbia as part farms, part palaces, time contraptions of a distant life. He may have understood the high-rise structures of Asia and Latin America as spontaneous responses to unprecedented population growth and urban migration.
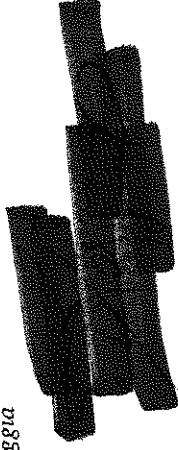
Regardless of how the work is received, important questions are being posed. What if buildings and cities were part of our genetic composition, "true" extensions of our bodies and spirits? What if we, as organisms, did carry a building and city design code in our genes? What if, following the laws of biology, this code interacted with two kinds of environments: the human environment — whether in the form of a critical conscience or spiritual awareness — and the "natural" environment that lies beyond our bodies? What if, the significant changes in this code were the result of random selection processes?

These hypotheses intrigued M.R.G. Conzen, Caniggia's counterpart in the Germano-English speaking world. Although Conzen did not go as far as defining buildings as organisms, he did refer to morphogenetic processes in city building and did rely on the concept of genius loci to model the relationship between people and cities. Conzen's methods of morphological analysis and his findings corroborate Caniggia's, pointing to the possible existence of universal rules of city building and further suggesting at least a symbiotic, if not a biological relationship between humans and the environment, and specifically habitat and city.

Caniggia's questions stand for the next generation of urban design theorists to address.
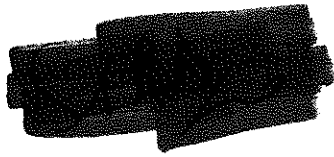
PREAMBLE
Gianfranco Caniggia

The way the subject matter in this text is organized and handled is a result of the fact that it is based on lessons recorded during the course on Architectural Composition at the Faculty of Architecture in Florence. It is, therefore, a text that was originally "spoken" and not "written". Naturally, this affects its form, order and reciprocal scope of subjects. A more literary reduction would have removed immediacy and incisiveness. To write down spoken language detracts from its quality because it is impossible to transcribe its tone, emphasis and inflections; that is why we have made extensive use of spacing, differentiated characters and marginal subtitles in an attempt to reproduce the original rhetoric of spoken language.

During the past decade, my own personal affairs have led me to work in various places, and brought me into contact with different cityscapes and, consequently, with highly differentiated building typologies, enabling me to compare different anthropic structures. This induced me to penetrate progressively more incisively their formative and processual essence in a way that I initially found inconceivable and unexpected, having successively examined structures in Lombardy, Calabria, Liguria and Tuscany, after initial experiments on Roman types and tissues conducted under the guidance of Saverio Muratori.

This book's most useful function lies perhaps in the complex dialectic between the thought of a master,

1. Il candidato descriva la procedura riferita all'accordo bonario per i lavori ai sensi dell'art. 210 del Codice dei contratti pubblici D.Lgs. 36/2023.

2. Quali sono gli aspetti da considerare per la valutazione dei rischi nei cantieri temporanei e immobili.

3. I dipartimenti universitari

4. Esempio applicazione Word.

Instead of spontaneous consciousness, we possess substantial uncertainty, masked in apparent freedom to do many different things or anything. We can build a house in one way or another in the purely individual and temporary conviction of choosing the best possible solution until its retracted on the following occasion with a diametrically opposed solution. This is the most eye-catching symptom of the crisis, confirming that we have lost spontaneous consciousness. It is not the separate loss of each operative individual: in a critical moment, spontaneous consciousness is no longer possessed by anyone, at least not among major protagonists in handling the crisis. In fact, we can say that the closer we get to a base less challenged by belonging to a ruling elite culture and, therefore, close to real "culture" in the anthropological sense, the field of arbitrary choices connected to critical consciousness fades into the background while the operative legacy of spontaneous consciousness comes to the fore. In other words, the closer we move towards a world far-removed from intellectuals, the easier it is to find yield in a system of direct solutions to elementary, existential problems. This certainly does not occur at a university where the ruling "culture" makes its influence more strongly felt, involving lecturers and students alike in a circle that is far-removed from the real world.

If it is impossible to resuscitate spontaneous consciousness when we no longer have it, it is wise to **exercise critical consciousness for the best.** And the best that this can produce is to manage to **stick to the world of spontaneous consciousness,** i.e. to recuperate what we would do if we had continued to operate through it.

Therefore, we have to mitigate our previous denial of the existence of spontaneous consciousness during a critical moment; it may be concealed and sectorially deviated but it cannot completely cease from producing its effects. A total loss of spontaneous consciousness is impossible. It would be equal to a total loss of mankind's memory of its civil progress, together with all physical products and "finds" that the history of man has produced and which go further back than "living memory" itself. That is why the possibility of **sticking to spontaneous consciousness by exercising critical faculties** is real because it is a question not of abstractly imagining a personalized model of spontaneous consciousness that no longer exists and is artifi-

cial. Instead, it is a matter of making use of the **operative vestiges of true spontaneous consciousness,** that still prevail over the challenges presented by prejudice of critical consciousness, and of expanding its outcome by working on the comprehension of the spontaneous mutation mechanics of spontaneous consciousness. In brief, by working on the possibility of critically acquiring **continuous, progressive, process progress in cultural heritage.**
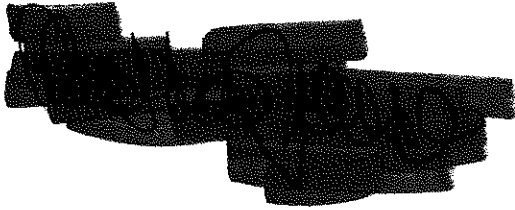
So, if I operate using critical consciousness to acknowledge, in their historicity and formation and transformation processes, products previously produced by spontaneous consciousness, together with current products read not in data subversively derived from personalized critical choices, but in data that reveals to me the existence of residual spontaneous consciousness, I shall manage to regain constancy of behavior as if I were to act not out of critical consciousness and automatically work towards solving the crisis.

YIELD

Another term that we used and shall use is **yield.** Let us now find the most useful meaning that implies a relationship between what we are doing and the context in which it is carried out. A building operation implemented with erroneous critical consciousness, as is often the case today, is by no means irreversible and not absorbable by the existing global structure; if this were the case, it would be a real problem and we would have a series of products eternally irreconcilable with their context and perpetually in conflict. This does not occur: on a practical level, man's products end up by having some margin of reconcilability with the real world. No matter how I try to produce a building to the detriment of the environment, no matter, how I propose to build a house that clashes with the surrounding houses and no matter my intentions to build an overwhelming, provocative house, in actual fact it has to satisfy the fundamental, elementary relationships connecting my product to surrounding products for the simple reason that the house has to be inhabited. This is sufficient to ensure that my product has certain basic assumptions that have to assure it of a certain ca-

1. Il candidato descriva la composizione dell'ufficio di direzione lavori, da chi è composto e quali sono i rispettivi compiti. ALLEGATO II.14 –

2. Quali sono i principali interventi di efficientamento energetico per gli immobili esistenti.

3. Il direttore del dipartimento

4. Esempio applicazione Autocad.

aberrant behavior and irreversible mutation...

Caniggia's biological model brings the study of building and the city closer to the debate on the relationship between humans and the "natural" environment, as captured, for example, by Donald Worster and William Cronon. It also prompts me to associate it with such theories as prospect-refuge, the restorative powers of environment, and the Savanna hypothesis. Patrick Geddes's work comes to mind as well—could Caniggia's and Geddes's approaches be Southern- and Northern-European versions of the same theory? Geddes's focus on and treatment of the rural-urban continuum somewhat side-steps the debate about the centrality of the city as human habitat. In contrast, the power of Caniggia's model resonates when applied to the city, and the compact city in particular. In this book, Caniggia carefully constructs the ways buildings come together as cities. Buildings emerge from our "nature," as building materials are mined and modified, more or less, by humans to produce shelter; shelters become buildings; buildings then make up the pieces of the urban fabric; these pieces in turn all fit together to make the city; and finally, settlements and cities themselves belong to a regional network of paths, all negotiating the constraints and opportunities of the larger landscape and the earth's surface. Caniggia explains how buildings evolve first from rural to urban types, then from simple to complex urban types, to eventually make the tightly knit Italian cities that we now call historic. These compact agglomerations are whole, yet made of organic parts, with each piece evolving through time as part of a continuous process of adaptation to internal and external change. Over the very long run, spontaneous and reflected interactions outline a steady process linking primitive huts to contemporary dwellings, and noble savage to modern man.

Viewing the city along its very long process of formation and transformation, and understanding it as integral to the evolution and development of human life, generally helps to temper often asked questions about its goodness and even its naturalness. Through

Caniggia's work, the city becomes a fact of life, while it can be interpreted as standing between people and environment, it is not an obstacle to surmount but a means to balance and even harmonize the relationship between people and environment. The division between humans and nature becomes blurred. Through building, humans and nature begin to blend into an integrated whole. In this light, the compact city is as natural as the primitive rural compound—the former being a mere derivation of the latter.

From this perspective, Caniggia's theoretical framework seriously questions the conceptual and ideological tenets of main-stream urban design theories. It pictures the long discourse on the attributes of the ideal city, whether from an aesthetic or from a moral perspective, as akin to the quest for the Holy Grail... It flies in the face of urban design theory's grounding in criticism and its reliance on concepts derived from our "critical" conscience. And it brings doubt about the value and usefulness of concentrating on the power of the individual to make environment. More precisely, to those theories that highlight people's image of and behavior in the city, or the meaning of environment to people, Caniggia's work suggests the following. First, the relationship between people and building is likely much deeper than hypothesized. Second, the role of the individual in the environment is subdued. And third, the built environment is not an incidental and disposable part of life and, as such, must be an integral part of the understanding and study of people.

These are challenging thoughts likely to engender criticism. In Italy, Caniggia has sometimes been pictured as a passeist or anti-progressist, and a technician unable to appreciate the creative art of building—a notion disputed by his own designs. How will the work be received in the English-speaking world? How many will see it as glorifying a people trapped in urban "prisons" that have thankfully been eradicated from contemporary reality, especially that of the New World? Interestingly, Caniggia characterized Western US cities as young, proto-urban settlements, concoctions of

1. Il candidato descriva quali sono i livelli di progettazione previsti dall'art. 41 del Codice dei contratti pubblici D.Lgs. 32/2023 di un appalto di lavori e quali sono i relativi elaborati che li compongono.

2. Cosa contiene il piano di manutenzione dell'opera.

3. Il Nucleo di Valutazione di Ateneo.

4. Esempio applicazione Excel.

BUILDING INTERPRETATION AND ISUF

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During the second half of the twentieth century, the thinking of Saverio Muratori about the historical development and design of the built environment created considerable interest among architects in Italy. Diffused and developed in particular by Gianfranco Caniggia between the early 1960s and the mid-1980s, Muratori's ideas gave rise to Muratorian and, later, Caniggian 'schools' which began to exert an influence beyond the Italian-speaking world, particularly in France and Switzerland. Rapid diffusion was inhibited, however, by the absence of translations into English of the large majority of writing associated with these schools. The creation in 1994 of the International Seminar on Urban Form (ISUF) provided a fillip to those who recognized the importance of remedying this deficiency. Indeed central to the purposes of ISUF was a major concern to lessen not only this and other language barriers to the dissemination of ideas in urban morphology but to break down the barriers between the various disciplines concerned with this field.

Important contributions to the discussion and dissemination of the thinking of Caniggia had earlier been made in French by Caniggia himself, just before his

[1] MALFROY, S. and CANIGGIA, G. (1986) *L'approche morphologique de la ville et du territoire* (Ecole Polytechnique Fédérale de Zürich, Zürich).
[2] SAMUELS, I. (1990) 'Architectural practice and urban morphology', in Slater, T.R (ed.) *The built form of Western cities: essays for M.R.G Conzen on the occasion of his eightieth birthday* (Leicester University Press, Leicester) 415-35.

and reconstruction of pre-operative concepts on inter-related scales. The latter are at the root of manmade construction of various places in time and are uniform and synthetic concepts of all constituents indispensable to thoroughly structuring implemented manmade items. Therefore, from a dynamic and space-time process viewpoint, we wish to understand essential architectural values that still apply and which must become work tools for designer architects.

The sequel to this manual, which with the same general title "Architectural composition and building type" deals with "Planning in basic building", mainly aims at reviving the tradition of "producing" building not as dogmatic adaptation to past building methods but to contemporaneously fit our work into the continuity of laws and behaviour codified in our cultural area; these laws can only be understood and consequently used as an effective reference system by carefully reading the built environment that surrounds us.
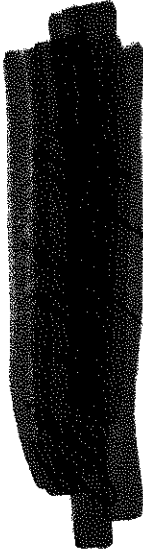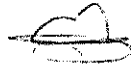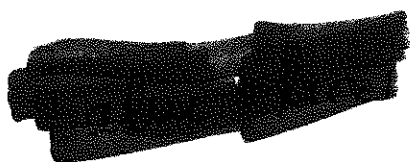
These are the means to constitute and institutionalise "planning science", resulting from critical analysis by degrees, with the self-denial, self-correction and comparability that belong to every science. The structuring of a manmade environment is connected as far as its identification to its historic-building process, legible in type forming on various scales, which is the physical trace of man's experience in each cultural context and, therefore, live "material culture". With reading, we must direct our critical awareness at reconstructing the type process in accordance with its scale of operation; consequently, we must relate our plan to what we have been capable of understanding. With this method, that minimizes the adoption of unrealistic choices and criteria, we certainly obtain a highly efficient product in linguistic and morphological-type adaptation to its context.

In this way, we solve the typical difficulty of the contemporary architectural crisis typified by clashing products in traumatic conflict with the live fabric of their context as they result from the formalistic solipsistic exercise of architecture.

1. Il candidato descriva i casi in cui sono ammesse le modifiche, variazioni e varianti contrattuali di un appalto di lavori pubblici ai sensi dell'art. 120 del Codice dei contratti pubblici D.Lgs. 32/2023 e quali sono gli adempimenti del Direttore dei Lavori.

2. Come sono classificati gli immobili nell'ambito della categorie catastali.

3. Il Rettore.

4. Esempio applicazione Excel.

taneous conscience and a critical conscience. The former lives through the evolution and the development of our species, while the latter is a uniquely human trait, which has until recently been reserved for special buildings. These two types of conscience resemble the two concepts used by linguists: "*la parole*," an intrinsic capability, and "*la langue*," the learned system of signs and sounds that structure language. It should be noted that experience and conscience in Caniggia's terms are forms of knowledge that are culturally defined. They pertain to the collective rather than the individual. Hence, for example, critical conscience is not self-conscience, but learned conscience.
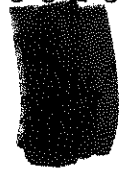
It follows that for Caniggia, man and built environment are in a symbiotic not a dialectic relationship. Caniggia's thoughts infer that we do not entirely "choose" the environments we build, just like we do not choose the way we look or act-we can only modify our physical appearance and behaviors. The work also implies that the nature VS. nurture dilemma applies to buildings. Buildings are both "inside" us (part of our nature and known as our spontaneous conscience) and "outside" us (they are nurtured, and in some cases reshaped by our critical conscience). "Inside" can also be interpreted as tradition, for the spontaneous conscience comes from the long-term collective experience, while "outside" embodies the effect of the social forces at work at a particular moment. In those terms, modernism can be defined as a time when our critical conscience dominates our spontaneous conscience, and when our "shells" become over-engineered and shaped by temporary social forces.

At this level, Caniggia's critique of modern building joins that of many in urban design condemning the brute force of modernism, including, for example, Amos Rapoport, John F.C. Turner, Christopher Alexander, Jonathan Barnett, Kevin Lynch, and the New Urbanists, among others. Yet the reasons why Caniggia takes issue with modern design practice offer new perspectives. He believes modern design and building violate the intrinsic characteristics of human beings,

and in so doing, he intimates, may provoke life-threatening imbalances between people and place. His ideas clearly stand in sharp contrast with the still-dominating art history tradition in architectural theory, which treats buildings as objects separate from their designers, builders, or users. They also differ from the progressist tradition in urban planning where buildings become containers of human activities - or machines serving humans.

Caniggia's work brings theory to yet another level of conceptualization as he borrows freely from biology and makes strong analogies between the "typological process," and biological processes. This goes beyond the frameworks in the current familiar literature, which, whether for or against modernism, generally portray building (habitats and cities) as the products of mental processes-building is thinking, and thinking in turn governs "doing," or constructing. It also differs from the position taken by cultural geographers and scholars of the vernacular environment and a few urban designers such as Alexander, who understand building as a spiritual endeavor. In contrast, Caniggia submits that buildings may be part of our biological being.

Caniggia, and Muratori before him, consistently refer to buildings as "organisms." Importantly, they stretch their claim beyond the often-abused metaphor as they describe buildings' cellular structure and mutation patterns over time. Contrary to others who merely label buildings or cities as organisms, Caniggia tries to demonstrate that building (as a noun and verb) is an organism that is integral to the whole human being-body, mind, and spirit. This has formidable implications for the future understanding of building. If, for example, biological processes govern building, the main question for building and design theory is less one of ethics (defining right and wrong, a central theme in urban design theory), than one of interaction between genetic contents and environment, and of random selection! In this light, the crisis of modernism straddles somewhere between two poles: temporary
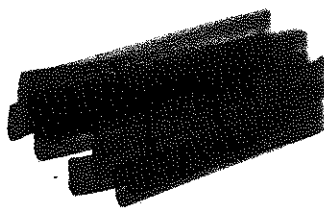
1. Il candidato descriva i compiti e le funzioni e le responsabilità del direttore dei lavori ai fini del controllo tecnico, contabile e amministrativo ai sensi dell'ALLEGATO II.14 - Direzione dei lavori e direzione dell'esecuzione dei contratti. Modalità di svolgimento delle attività della fase esecutiva. Collaudo e verifica di conformità ai sensi dell'art. 114, comma 5) del Codice dei contratti pubblici D.Lgs. 32/2023.

2. Quali sono i principali requisiti di accessibilità di un edificio pubblico.

3. I regolamenti di Ateneo.

4. Esempio applicazione Acrobat.

historical development of the built environment. There is a good deal of complementarity between the ideas explored in this volume and some of those geographical ideas, in that the Caniggian notion of the typological process has been particularly developed at the scale of individual buildings whereas the geographical ideas, notably M.R.G. Conzen's,[6] are more about how the forms that make up urban areas fit together. Moreover, a major concept in Conzenian thinking is the morphological period, but there has hitherto been little discussion among geographers concerning the actual mechanism by which the forms created in one morphological period are succeeded by those created in the next. Geographical urban morphologists have tended to concentrate on how constellations of forms develop over time. The fact that the forms created in one period are different from those created in another is fundamental to the way urban areas change their configurations but the processes whereby period types arise is largely unexplored. The typological process explained in this volume, however, is very much concerned with this. In particular it is concerned with the basis that the adaptations of forms existing in one period provide for new forms created in the next.

Though the typological process is of great interest in itself, arguably at least as important is the stimulus that discussion and exploration of this process provides to theoretical thinking in urban morphology more generally. This is particularly important in a field that has often been unduly empirical. And it has implications for the application of urban morphology in planning. Although the fact that urban landscape management, as it is sometimes called in the United Kingdom, has been rather ineffectual partly reflects problems in imbuing urban planning theory and practice with existing morphological theory, it arguably also reflects the somewhat limited basis of theory from which urban morphology, as a field of fundamental research, has suffered. Thinking about Caniggian ideas opens up a range of questions about the historical development

death, in collaboration with Sylvain Malfroy,[1] and in English by Ivor Samuels[2] and, in a still unpublished investigation, by Karl Kropf[3]. Under the auspices of ISUF, discussion of the Caniggian school burgeoned in the late 1990s in the form of numerous contributions to the journal *Urban Morphology. Composizione architettonica e tipologia edilizia 1: lettura dell'edilizia di base* by Caniggia and Gian Luigi Maffei, published in 1979 and reprinted twelve times, was translated into Spanish by Carmen Garina in 1995[4] and into French by Pierre Larochelle in 2000[5]. There remained the strong need for an English translation of this important work. Susan Fraser was therefore invited to prepare an English translation in collaboration with an ISUF working party, consisting of Karl Kropf, Nicola Marzot, Ivor Samuels and Brenda Scheer. The present volume is the fruit of this work.

Omitted from this abridged edition are specialized methodological examples that are likely to be of interest principally in Italy and sections relating to courses in the University of Florence. Added to this edition, however, is a glossary of technical terms, prepared by Nicola Marzot in conjunction with the ISUF working party. This is a particularly useful aid for those unfamiliar with Caniggia's work.

This volume develops a theory of the historical development of urban forms. Especially important is the basis it provides for exploring links, both theoretical and empirical, with the ideas of geographers on the

[3] KROPF, K.S. (1993) 'An enquiry into the definition of built form in urban morphology', unpublished PhD thesis, University of Birmingham.
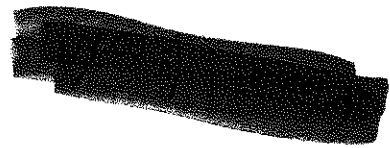
[4] CANIGGIA, G. and MAFFEI, G.L. (1995) *Tipología de la edificación: estructura del espacio antrópico* (Celeste Editiones, Madrid).

[5] CANIGGIA, G. and MAFFEI, G.L. (2000) *Composition architecturale et typologie du bâti 1: lecture du bâti de base* (Ville Recherche Diffusion, Versailles).

[6] See, for example, CONZEN, M.R.G. (1960) *Alnwick, Northumberland: a study in town-plan analysis* Institute of British Geographers Publication 27 (George Philip, London).

All. 13

1. Il candidato illustri quali sono le Soglie di rilevanza europea dell'importo dei contratti pubblici ai sensi dell'art. 14 del Codice dei contratti pubblici D.Lgs. 36/2023.

2. Quali sono i lavori per i quali il testo unico Dpr 380/2001 ammette l'attività libera di esecuzione mediante comunicazione inizio lavori asseverata.

3. Il Senato Accademico.

4. Esempio applicazione Word.

the intentional components that the architect super-poses in his work. Its use turns an abstract work into dwelling, appearances apart, for the real language that is constantly perpetuated in organic transformation is still firmly established in its old formation process. It is what makes Neo-Gothic or Neo-Renaissance houses 19th century, what dates them and what identifies them in space and time, making them historic. It is that which, at the level of spontaneous consciousness, ar-chitects still have constantly to accept as a restraint today. This interests us and we wish to extract it from a reality that only the perpetuation of the split in posi-tivist building between **what exists** and **what appears** prevents us from immediately grasping from a build-ing panorama, which has only to be examined in depth and with suitable tools to appear substantially unitary and no longer an accumulation of individualistic in-tentions. We are convinced that there is only a single solution to the crisis as it is illusory to try and solve it with methods borrowed from biased sciences that can-not solve a crisis in this sector. This way consists of checking, beyond the confusion of languages, what remains and is active in the continuity of typological process. This is obtained by comparing contemporary and past building products, experimenting whether, albeit varied by the superimposition of subversive in-tents, typological developments continue in a con-stancy of the structural-distributive organism, a re-sult of the typological process. Only the critical con-sciousness of this conditioning presence, and of the constancy of developments and the organic changes that it entails, can legitimate a unitary way of inter-preting and producing building and indicate a way to solve the crisis.

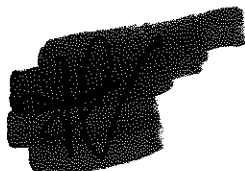## 1.2 SPECIFICATION OF TERMINOLOGY AND BASIC DEFINITIONS

In this chapter, we shall agree on the meaning of the words that we shall use, on terminology and on a corresponding listing of a series of concepts that we shall apply widely in the themes that follow. Words and terms are used differently depending on who pro-nounces them and who listens to them; a specific code is thus required to avoid any doubts about interpreta-tion. While the following chapters will be accompa-nied by illustrations and examples and, therefore, sub-ject to an immediate realistic countercheck of ex-pressed concepts, this and the following chapter can only be checked against the material in its entirety; all the more reason for readers to concentrate harder as for the moment we have to stick to theory, which is less realistic. For this very reason, we shall try to avail ourselves of examples that are often paradoxical, at times to the point of being ludicrous; however we maintain that they facilitate comprehension.

SPONTANEOUS CONSCIOUSNESS

Let us start from two terms, which we already used in the introduction without specifying their sense: **spontaneous consciousness and critical con-sciousness**. We are going to attempt to explain their meaning, and the sense that their opposite acquires. The term "consciousness" expresses "the immedi-ate faculty to realize, grasp and assess facts that occur in individual experience or that loom up in the near future, generally speaking, knowledge, evaluative consciousness" (Devoto-Oli, *Dictionary*

1. Il candidato descriva i contenuti principali del capitolato speciale di appalto.

2. Quali sono gli aspetti da considerare nel progetto di un nuovo edificio per l'adozione dei criteri ambientali minimi.

3. Il responsabile dei servizi amministrativi.

4. Esempio applicazione Power point.

of Italian Language). By **spontaneous consciousness** we mean, in particular, **the attitude of subjects adapting**, in their work, **to their inherited civil substance**, without needing or requiring mediations or choices. Spontaneous consciousness prevails in historic intervals that are not critical but have a more established civilization in which a culture does not change radically.
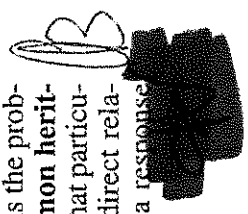
Spontaneous consciousness describes the attitude of any human beings when acting without "thinking twice", the moment in which "they let themselves go" in their decisions. The most common habits, such as eating and sleeping, do not appear to be the result of complex choices if the man who has to eat or sleep is not "in crisis" and if his organism is not set in its ways of eating and sleeping and, as in common consciousness, is such that it enables restaurants and hotels to run on a generalized *menu*, and on an equally generalized type of bed. Unless we suffer from insomnia or follow a special diet, both signs of a crisis in our organism, we end up by being set in our ways without thinking twice. However, what is symptomatic is the fact that often a crisis in our organism, with regard to these basic habits, is not even an individual crisis but the projection of a generalized civil crisis.

Spontaneous building includes immediate, synthetic comprehension of what occurs to form a building product: if we think of how basic spontaneous building production, without the mediation of others and without preconstituting representation tools before the building itself, came about and still does, it is easy to find a strict, correlated bearing on the purpose of producing a useful, solid, equally "readable" building at the same time, in the sense of providing its examiners with evidence of how useful and solid it is. Men have always built their own houses themselves, without architects' intervention, guided by their heritage of correlated notions that characterize each cultural area in every historic moment, according to the specific "building culture" which they spontaneously helped to hand down and develop. When someone **builds his own house** with his own hands, he does not follow the dictates of the various architectural schools

or currents and does not choose to build it out of structural steel or tree trunks without distinction: **he does it as a house is built at that particular moment** and in his own **cultural area**, thus acting in full **spontaneous consciousness.**

CRITICAL CONSCIOUSNESS is almost the opposite: when we are going through one of those **critical periods**, which we mentioned in our introduction as present in a civil structure, people are obliged to **choose what they are doing**, but, let us make it clear, they do not choose having acquired greater maturity but **out of uncertainty** that what they are doing is right or wrong, in the absence of their community codifying what is right and wrong. In brief, they have to deliberate because **they have no firmly established way of acting**, i.e. they have "to think about it" because their behavior in a certain state of need has a margin of possibility which ends up by turning into a margin of indifference as to whether to act in one way or another, evidently induced by a codification crisis of the community's response to that state of need.

At this stage, we could easily assert that we have already found the key to solving the crisis: if the root of our problems is critical consciousness, let us be guided by spontaneous consciousness. It would be easy if spontaneous consciousness, once lost, were easy to regain. Above all, when **consciousness of the existence of spontaneous consciousness** is acquired, this means that we **no longer possess it** in that those who operate out of spontaneous consciousness can obviously no longer know that they have it; the problem of its existence no longer arises. What arises is the problem of specific focused knowledge about that particular way of behaving, and establishing a direct relationship between the particular need and a response from its cultural area.

1. Il candidato descriva i compiti e le funzioni del responsabile del procedimento nelle fasi di esecuzione e collaudo e progettazione di un appalto pubblico.

2. Quali sono i principali interventi edili o impiantistici sottoposti alla segnalazione certificata di inizio attività.

3. La giunta del dipartimento.

4. Esempio applicazione Power point.

Aldo Rossi, Manfredo Tafuri, and Bruno Zevi. Readers should also be aware that these architects had all been greatly influenced by the teachings of Saverio Muratori (1910-1973), and that their writings were either acting on or reacting against his theories. The English-speaking reader may wonder about the lack of cross-referencing between some of these authors and the few direct references made to either Muratori or Caniggia. This, however, should be seen not as a lack of knowledge or consideration of the others' work, but rather a reflection of somewhat different standards of scholarship where opponents can, and do, give each other the silent treatment.

The debate that Caniggia's work has contributed to focuses on the conceptual and political basis of architectural design—or architectural composition, as the title of the book indicates. In short, the debate pitched the traditional city against the modern city as models for future design.
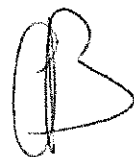
Early on in the 1940s, when modernism was taking off as the leading theory for design practice, Muratori stood on the side of the traditional city. Similarly, as this book makes clear, Caniggia's teachings establish that the basis of knowledge in architectural design lie in understanding the historical continuum of city building—what Muratori had called the operational history of the city. In Italy, the breaking of tradition that modernist designs engendered takes the magnitude of a "crisis," and to Caniggia, it represents aberrant practices that need corrective action. His position has been shared by many in Italy. It is also similar to that held by Christopher Alexander and colleagues in California, and more recently, by the New Urbanists across the USA. The latter now advocate the need to re-learn the traditional way of making cities, and promote self-reported rules of urban design commonly practiced until the Second World War. In contrast, Caniggia grounds his work into empirical evidence and derives his theory from detailed studies of how traditional cities have been designed and built over time.

Caniggia's cities are those settlements started by the Etruscans. Unequaled in character, quantity, and longevity, most of these cities have remained a vital part of life in the Italian peninsula through today. The reader will want to refer to their history in order to fully appreciate Caniggia's thoughts. Yet the book's contribution also lies beyond the particulars of these cities (indeed Caniggia knew not only Mediterranean cities, but Northern European and American ones as well). It offers a way to understand how human habitat has been and likely can continue to be sustained over millennia. Also, the book becomes unique in a literature on architectural and urban design theory that highlights the much younger Northern European and American cities. I sense that Caniggia's insights come to light *because* of his focus on urban environments that precede the Judeo-Christian era, that bypass the industrial revolution and the formation of the modern state, but also that have continued to exist to date as vital social and economic centers.

As Muratori before him, Caniggia considers buildings as extensions of the human species. Buildings are to humans what the shell is to the snail, a necessary and integral part of life. As well, however, and unlike the snail, humans engineer their shells. The deep roots and history of this engineering process is at the center of Caniggia's passionate interest. He characterizes this process as the *tipologia edilizia processuale*. "Edilizia" translates literally into building, with the term better conceptualized as a verb than as a noun. Edilizia is also more generally "constructed space," and includes both built space and its related open spaces—the latter he calls areas *di pertinenza*. Caniggia posits, and, in my mind provides suggestive empirical evidence, that buildings emerge as a part of what he terms the human "experience." That is, our habitats live in our minds (and perhaps even in our bodies, an issue I'll return to later), regardless as to whether or not they are constructed physically. Further, buildings emerge from two types of *coscienza* (literally, conscience, and in this book, translated into "consciousness"): a spon-

1. Il candidato descriva il sistema di qualificazione degli operatori economici ai sensi dell'art. 100, comma4 del Codice dei contratti pubblici D.Lgs. 36/2023, e dell'Allegato II.12 - Sistema di qualificazione e requisiti per gli esecutori di lavori.

2. Quali sono le principali misure di sicurezza collettive in un cantiere ai sensi del Decreto legislativo 81/2008.

3. Il Consiglio di Amministrazione.

4. Esempio applicazione Acrobat.

of the forms that make up urban areas and how proposals are, or might be, formulated about the future of those forms.

With regard to these and even wider issues it is of especial interest to speculate how the typological process links to more general mechanisms of cultural transmission from generation to generation. For example, in his recent discussion of the idea of evolution in studies of the built environment Kropf has reminded us of the concept of the meme as a parallel in the history of culture to the gene in natural history [7]. How effectively can urban morphologists articulate theoretical links to this body of thinking?

While such speculation takes us well beyond the tasks that Caniggia and Maffei set themselves in this volume, the perspective they provide on the built environment, and on building form in particular, is rich in possibilities. The publication of this translation will increase significantly the accessibility within the English-speaking world of ideas that are germane to the purposes of ISUF. Let us examine the foundations that this volume offers and respond to the stimulus it provides!

[7] KROPF, K.S. (2001) 'Conceptions of change in the built environment', *Urban Morphology* 5, 39.

INTRODUCTION

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The translation of Gianfranco Caniggia's lectures in architectural design at the University of Florence and Rome comes as a special, belated gift to the English-speaking world. Caniggia died prematurely in 1987. His works have since then become central to the International Seminar on Urban Form (ISUF), an interdisciplinary organization of architects, planners, geographers, and historians in the field of urban morphology. The book's co-author, Gian Luigi Maffei, is one of the founding members of ISUF. Maffei continues to teach at the University of Florence and to publish extensively on the history and evolution of Italian housing types.

A labor of love on the part of several of Caniggia's collaborators and colleagues, this translated version makes accessible to a broad audience a book that has figured prominently in the annals of Italy's fifty-year debate on the state of modern architectural design and building. Only bits and pieces of the arguments and theories that were part of the debate have migrated beyond the country's borders and especially over to the Americas. As a result, little understanding exists beyond Italy of the numerous factions of architects and planners who contributed to the debate. This book should eventually be read in the context of the many other works whose authors were directly or indirectly in conversation with Caniggia. Those whose writings have been translated into English include G.C. Argan, Carlo Aymonino, Enrico Guidoni, Paolo Portoghesi,