

REGOLAMENTO DIDATTICO E ORGANIZZATIVO DEL CORSO *MINOR IN* **ACT | ACTIVATING CULTURAL TERRITORIES**

PARTE I – INFORMAZIONI GENERALI

Proposta di attivazione

Prima istituzione

Anno accademico

2023-2024

Dipartimento di riferimento

Dipartimento Architettura

Organo di gestione

Consiglio di Dipartimento/Commissione didattica di Architettura

Referente amministrativo: dott.ssa Noemi Di Gianfilippo

PARTE II – ORGANIZZAZIONE DIDATTICA E AMMINISTRATIVA

Il corso in breve

Il Corso Activating Cultural Territories, erogato interamente in lingua inglese, ha lo scopo di fornire agli studenti un percorso di studi mirato all'analisi e all'interpretazione critica del territorio culturale, intendendo con tale termine l'unione del suolo e delle trasformazioni umane e non umane che vi si sono succedute, fino alla condizione attuale. Si farà riferimento in particolare all'area romana, letta nelle sue componenti storiche, morfologiche, civili, emotive.

In questo quadro verranno approfondite pratiche di osservazione del palinsesto urbano e periurbano (indagine storica, misurazione, attraversamento, percezione) che conducano a una lettura consapevole attraverso processi dinamici di conoscenza. Inoltre, lo studio di esperienze progettuali riferite a luoghi differenti finalizzerà il lavoro interpretativo al riconoscimento di principi operativi applicabili ai contesti presi in esame.

Il carattere interdisciplinare e interscalare dell'offerta formativa consentirà di declinare lo studio con metodologie diverse, applicandolo ad ambiti territoriali plurimi, derivando da tali studi indicazioni di protezione, valorizzazione, rigenerazione, e riattivazione del territorio.

I diversi approcci riguardano nello specifico:

- L'analisi del tessuto urbano storico, attraverso l'interpretazione della stratificazione di significati, finalizzata al riconoscimento e alla valorizzazione del patrimonio culturale (heritage);

- La lettura della realtà costruita basata sulla comprensione dei suoi processi formativi alle diverse scale (organismo territoriale, urbano, edilizio) avendo come obiettivo il progetto architettonico aperto a molteplici sintesi estetiche (urban morphology);
- L'analisi fenomenologica della città attuale attraverso un approccio relazionale, artistico e transdisciplinare, con l'obiettivo di trasformare le realtà urbane in modo indiretto, laterale, ludico, non funzionale, alla ricerca di nuovi interrogativi (civic arts);
- Lo studio di pratiche di riuso adattivo del patrimonio culturale, generate a partire dall'emergere di nuovi interessi e beni comuni urbani. Particolare attenzione sarà dedicata alle questioni che legano patrimonio, riuso e salute mentale (transitional landscape);
- L'indagine intorno a interventi progettuali che operano come forme di riscrittura. L'attenzione è sulla forza generativa della memoria che alimenta il pensiero progettuale, radicando l'atto di trasformazione nel luogo, inteso come palinsesto (sentimental topography)

Lista delle attività didattico-formative che compongono il corso

Le attività formative previste dal corso consistono in corsi frontali, visite didattiche, seminari ed esercitazioni. La frequenza ai corsi è obbligatoria per il 75% delle ore totali previste.

Si può scegliere autonomamente 4 su 5 tra i seguenti corsi, per un totale di 24 CFU:

CODICE	attività didattico-formativa e relativo SSD	sem	docente e relativo SSD	ore di didattica assistita	CFU
21010029	Heritage	II	Francesca Geremia – ICAR/19	36	6
21010206	Urban Morphology	II	Giuseppe Strappa – ICAR/14	75	6
21010200	Civic Arts	II	Francesco Careri – ICAR/14	75	6
21010207	Transitional landscapes. Heritage making and mindscapes in time of global change	II	Federica Fava – ICAR/21	75	6
21010204	Sentimental Topography Project and place in the <i>other modernity</i>	II	Carlotta Torricelli – ICAR/14	75	6

Ulteriori informazioni sulle attività didattico-formative

Heritage

Obiettivi formativi

Could - and should - urban space be considered cultural heritage? If so, how can we reveal the hidden properties of the spatial system, so to turn it into a cultural landscape? And how could these properties be communicated in order to integrate space as cultural heritage into contemporary and social construction processes? How can cities integrate historic layers (palimpsests) into their urban development? The project aims at critically examining and synthesizing archaeological and urban

artefacts, matching them with other memories of human experience in the urban landscape. Our intention is to analyze and interpret the city of Rome following roman aqueducts (from Porta Capena to Parco degli Acquadotti) with its surroundings, hypothetically made up of five distinguishable, interrelated layers: The original landscape: the topography of the ancient city; Classical Rome (a period of ca. twelve centuries); Medieval Rome (ca. ten centuries); the Rome of the Renaissance and Baroque (ca. four centuries); Modern and contemporary Rome (after 1871). These different layers have constantly interacted through the historical development of urbanism, and their existing elements in the urban landscape will be identified, studied and described by students in different ways such as mapping, storytelling collection, archival research.

Programma

Thinking about heritage is thinking about time, identity, memory and storytelling.

Landscape coincides with these values, it can be considered as the connective tissue: a memories repository of the material and immaterial values.

In order to develop an experience of contemporary landscape and physical heritage we have to conduct a multidisciplinary analysis, both direct and indirect.

Landscape and its history can be investigated through the expressions of tangible and intangible culture, through the study of visible and invisible data.

Indirect and regressive analysis (archival studies, topography, geomorphology, historical and modern maps, iconography, etc.) will be integrated with the investigation on field, with the intention to recognize, distinguish, identify, and measure the place.

The different layers, which have constantly interacted through the historical development, will be identified, studied and described by students in different ways such as mapping, storytelling collection, archival research etc.

Diachronic analysis of the different layers will be essential to identify and distinguish shapes and permanent values compared to the structural changes introduced in the contemporary physical environment

From this analysis we will begin the representation and interpretation of the landscape aiming at critically examining and synthesizing archaeological and urban artefacts, matching them with other memories of human experience in the urban landscape.

Modalità e lingua di svolgimento

Lectures introduce the theoretical framework and the working methodology for research by students. Every lecture will introduce a specific stage of the work that will then be examined during the following site visit.

Site visits are conceived as experiences of investigation on field, with the intention to recognize, distinguish, identify, and measure the place.

The course is delivered in english.

Modalità di valutazione

1. Analysis report (individual assignment)

You will individually analyse the case study on the basis of a chosen theoretical perspective.

The analysis report consists of

- A written text of maximum 2000 words
- A clear discussion of the theoretical aspects discussed in the module
- A clear operationalisation of these aspects to the case study
- A clear awareness of the target group of the document

2. Presentations

- A 15 minute team presentation of the findings
- A clear distribution of tasks during the presentation
- Adequate use of visual support
- Clear style and structure

- Evaluation of learning points concerning the process.

Testi adottati

L.Benevolo, (1977) Roma oggi, Roma-Bari

R.Funiciello, A.Praturlon, G.Giordano (2008): La geologia di Roma dal centro storico alla periferia. Memorie descrittive della carta geologica d'Italia, Firenze, S.EL.CA.

P.Handke, (1995) Canto della Durata, Einaudi Milano.

I.Insolera, (1965): Roma. Immagini e realtà dal X al XX secolo, Roma-Bari 1965 (Grandi opere. Le città nella storia d'Italia).

R.Lanciani, (1988): Forma Urbis Romae.

S.Muratori, R.Bollati, S.Bollati, G.Marinucci (1963): Studi per una operante storia urbana di Roma, Roma, Centro Studi di Storia Urbanistica.

L.Quaroni (1975), Immagine di Roma, Laterza

P.O.Rossi, (2009): Roma. Guida all'architettura moderna. 1909-2000, Roma-Bari.

S.Schama,(2004): Landscape and memory, Harper Perennial.

Urban Morphology

Obiettivi formativi

The purpose of the morphological studies proposed by the course is the knowledge of the characters of the built environment and the recognition of its formation and transformation having as ultimate goal the architectural design open to multiple esthetic synthesis.

It aims to teach a method of reading the built form through the understanding of the forming process common to urban fabrics and buildings. The basic notions of urban organism and process will be provided. The term "reading" not indicates the neutral recording of phenomena, but an awareness which requires the active and dynamic contribution of the reader.

Programma

The course in Urban Morphology, optional, in English, provides 4 credits and is open to all students, including Erasmus ones.

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It aims to teach a method of reading the physical form of the city through the understanding of the forming process common to urban fabrics and buildings, The term "reading" not indicates the neutral recording of phenomena, but an awareness which requires the active and dynamic contribution of the reader.

The basic notions of urban organism and forming process will be provided.

Modalità e lingua di svolgimento

The course will consist of:

- a. a series of lectures (see schedule) aiming to provide the student, through the morphological/processural method, with the tools to read the built environment, historical and contemporary, having the architectural design as its goal. Some independent lectures could be given by external professors or experts, on complementary subjects.
- b. "morphological walks". Field surveys organized to examine in the Rome historical center the fabrics and buildings under study.
- c. Students who intend to apply the reading method through a simple design proposal (exam form 1, see above), will be followed weekly through work reviews by the teachers.

The course is delivered in english.

Modalità di valutazione

Students will be evaluated through an oral test.

They will choose one of the following forms of exam:

1. Discussion of a simple design proposal derived from the theoretical studies.
2. Documents required:
 - study plan of the morphology of the place
 - study plan describing the formation of the proposal by phases
 - Plan of the design proposal (at urban scale) derived from the morphological reading and architectural interpretation of the place.
3. Discussion on one of the theoretical topics listed in the course program.
4. The students will be free to present their individual notebook and all the works they consider useful for evaluation.

Testi adottati

Basic text in online format (in English)

1. G. Strappa, L'architettura come processo (translated chapters), Franco Angeli, Milano 2015
2. The main chapters translated into English (useful to take the exam) can be found on the teacher's website (<http://www.giuseppestrippa.it/>) and are indicated below:
 - Notes on base building - <http://www.giuseppestrippa.it/?p=8400>
 - Learned language/everyday language. <http://www.giuseppestrippa.it/?p=8340>
 - The aggregation process and the form of the fabric, <http://www.giuseppestrippa.it/?p=8380>
 - Special nodal building, <http://www.giuseppestrippa.it/?p=8159>
 - Architectural knotting, <http://www.giuseppestrippa.it/?p=8414>
 - Territory as architecture - <http://www.giuseppestrippa.it/?p=8355> (text not included in the book)
3. Basic text in paper format (in English)
4. G. Caniggia, G.L. Maffei, Interpreting basic building (pages. 53 –164) , Altralinea, Firenze 2017
5. A good translation in French (on line) is: G. Caniggia, G.L. Maffei, Composition architectural et typologie du bati. 1 lecture du bati de base, traduit par p. larochelle, Université Laval, 2000 -<http://www.giuseppestrippa.it/wp-content/uploads/2018/01/G.-Caniggia-Lecture-du-b%C3%A2ti-de-base-traduit-par-P.-Larochelle.pdf>

Civic Arts

Obiettivi formativi

The studio propose an experience of a phenomenological analysis of the actual city through a relational, artistic and transdisciplinary approach.

For more info see: http://www.articiviche.net/lac/arti_civiche/arti_civiche.html

Professor's blog: <http://articiviche.blogspot.it/>

Programma

The aim of the course is the exploration and re-appropriation of the city through the arts. It will take place entirely in the urban space using walks, performative actions, installations. The Course teaches us to get lost, to recognize the arts of discovery, of the encounter with the Other. It proposes walking as a research method, with the intent to reactivate in the students and in the inhabitants their innate

capacity for creative transformation of the space in which they live, to remind them that they have a body and the desires with which they can modify it.

In the first days of the course there will be an introductory phase on the relationship between arts and cities, between arts and nomadism, on the practices conducted by Francesco Careri together with Stalker in Rome in the last twenty years. Then the peripatetic phase will begin, through long, aimless walks, with the intention of consciously get lost in the city. At this stage there will be some rules to follow: we don't walk on sidewalks or asphalt; we can never go back; we don't believe in private property; but above all: who waste time gain space. We will try to stay behind the built city, along the margins and borders, to reconstruct a unitary thread to the fragments of separate cities in which we live. But we will proceed in a cross-eyed way, towards a goal and towards what diverts it from the goal, disposing itself to road accidents, to the possibility of stumbling and of making a mistake. We will try to take the city by surprise, indirectly, sideways, playful, non-functional, to stumble into unexplored territories where new questions arise. Students will be asked to try to look at reality "with their heads under their legs", to overturn their points of view, to produce places through their actions, to transform their own living spaces with material and immaterial interventions, to find new ways to tell them.

Modalità e lingua di svolgimento

For fifteen years the course has been entirely peripatetic, organized in walks of urban exploration, with the intent to get lost consciously in the city, through some rules: you do not walk on the sidewalks or in the asphalt; you can never go back; those who lose time gain space. The course is delivered in english.

Modalità di valutazione

In the last 15 years the course has ended with an examination through the realization of a work. The modalities will be decided at the end according to the type of spaces crossed and the experience lived. Actions will be organized in order to re-territorialization of knowledge through exhibitions, convivial moments, presentation of the works.

The final exam is a verification of common experience and individual learning during the course. The quality of participation in the course and the walks, the interventions and actions of territorial transformation, the quality of post-production materials, the originality and coherence of the work of aesthetic synthesis will be evaluated.

Testi adottati

A lot of information about the contents and results of courses in recent years can be found in the blog: <http://articiviche.blogspot.com/>

basic Bibliography:

- FRANCESCO CARERI, WALKSCAPES. EL ANDAR COMO PRÀCTICA ESTÉTICA / WALKING AS AN AESTHETIC PRACTICE, EDITORIAL GUSTAVO GILI, BARCELONA 2002, TRAD IT. WALKSCAPES. IL CAMMINARE COME PRATICA ESTETICA, EINAUDI, TORINO 2006.
- BRUCE CHATWIN, THE SONGLINES (1987), TRAD. IT. LE VIE DEI CANTI, ADELPHI, MILANO, 1988

See also:

- FRANCESCO CARERI, LORENZO ROMITO, CAMPUS ROM, ALTRIMEDIA EDIZIONI, MATERA 2017
- ANNA DETHERIDGE, SCULTORI DELLA SPERANZA. L'ARTE NEL CONTESTO DELLA GLOBALIZZAZIONE, EINAUDI 2012
- AA.VV., INTERNAZIONALE SITUAZIONISTA 1958-69, NAUTILUS/STAMPATRE, TORINO, 1994
- FRANCESCO CARERI, CONSTANT / NEW BABYLON, UNA CITTÀ NOMADE, TESTO & IMMAGINE, TORINO, 2001

- FRANCO LA CECLA., PERDERSI, L'UOMO SENZA AMBIENTE, LATERZA, BARI, 1988
- PETER LANG, A CURA DI., SUBURBAN DISCIPLINE, PRINCETON ARCHITECTURAL PRESS, NEW YORK, 1997
- ROSALIND KRAUSS, PASSAGES IN MODERN SCULPTURE, MIT PRESS, 1981, TR. IT. PASSAGGI, BRUNO MONDADORI, MILANO, 1998

Transitional landscapes. Heritage making and mindscapes in time of global change

Obiettivi formativi

Transitional landscapes. Heritage making and mindscapes in time of global change
The course explores the intersection among heritage (natural, cultural, built), reuse and urban wellbeing, approaching conceptual and practical examples aimed at supporting the city's transition towards preventive and crisis-preparedness qualities. Drawing on contents and results of the EU funded project CHANGES – Cultural Heritage Active innovation for Next-Gen Sustainable society, the aim is to explore the many effects generated by the activation of material and immaterial legacy, questioning the generative role of heritage matters. The course will also experiment with innovative spatial, socio-ecological and cultural design practices.

The course “Transitional landscapes. Heritage making and mindscapes in time of global change” develops within the field of urban studies. It aims to introduce some of the increasingly common tools, method, approach to urban heritage, conceived as an open, participated, performative, continuously changing artefact. In so doing, the course aims to provide students with: 1) an overview of the most updated conceptions of cultural heritage in Europe; 2) a complex and multilevel analytical capacity, both in terms of theory and practice, of heritage contexts; 3) the basic elements and tools to set heritage policy and/or design strategies.

Programma

The course “Transitional landscapes. Heritage making and mindscapes in time of global change” is structured in two main parts, intersected by small scale activities that involve the students' participation throughout the whole duration of the course (oral presentations, short texts or drawings, etc.). Individual (preferred) and group works (max two members) are admitted.

The first engages in a cross-disciplinary debate intersecting heritage, architecture, social innovation, urban practice and psychology. It will include seminars held by scholars and practitioners from different fields to dive into the multiple – urban, human, non-human – layers composing the legacy of the city.

The second part will present a selection of national and international case studies, with a specific focus on some historical and present-day experiences in Rome. To explore the production of new urban common by means of heritage, the course will include site visits in some Living Labs of the city. Particularly, it will consider the Vigne Nuove Lab, activated in the district with the same name, under the EU funded project CHANGES, and local experiences such as Museo della Mente (<https://www.museodellamente.it/museo-laboratorio-della-mente/>) and Mente in rete.

The course will conclude with the presentation of students' research results, discussed in a final seminar collectively designed.

Modalità e lingua di svolgimento

The course “Transitional landscapes. Heritage making and mindscapes in time of global change” is based on the combination of seminar activities, site visits and collective design sessions. The latter will be based on categories of research selected on the basis of research topics proposed by students.

The course is delivered in english.

Modalità di valutazione

The course “Transitional landscapes. Heritage making and mindscapes in time of global change” is based on the combination of seminar activities, site visits and collective design sessions. The latter will be based on categories of research selected on the basis of research topics proposed by students.

Testi adottati

Boano, Camillo, and Cristina Bianchetti. 2022. *Lifelines: Politics, Ethics, and the Affective Economy of Inhabiting*. Berlin: Jovis.

DAAR Hilal, Sandi, and Alessandro Petti. 2021. *Refugee Heritage*. Riga: Livonia Print.

Lefebvre, Henri. 2014. *Toward an Architecture of Enjoyment*. edited by Ł. Stanek. Minneapolis; London: University of Minnesota Press.

Rodney Harrison, Caitlin DeSilvey, Cornelius Holtorf, Sharon Macdonald, Nadia Bartolini, Esther Breithoff, Harald Fredheim, Antony Lyons, Sarah May, Jennie Morgan, and Sefryn Penrose, eds. 2020. *Heritage Futures: Comparative Approaches to Natural and Cultural Heritage Practices*. London: UCL Press.

Russo, Michelangelo, Anna Attademo, Formato, and Francesca Garzilli. 2023. *Transitional Landscapes*. Macerata: Quodlibet.

Smith, Laurajane. 2021. *Emotional Heritage: Visitor Engagement at Museums and Heritage Sites*. Routledge.

Sentimental Topography

Project and place in the other modernity

Obiettivi formativi

To broaden the students' frame of reference in the field of design culture, through the in-depth investigation of the experience of important figures and works of 20th century architecture. The study is aimed at the understanding of the generative process of the work, at the identification of operative categories achievable in the present time. During the course we will investigate design experiences in which the place is understood as heritage, a stratified palimpsest of material and immaterial testimonies, where collective memory takes shape through design action. The project operates as the plot for a new narrative that is necessarily discontinuous, but rooted in space: a work of interpretation and synthesis between the generality of construction archetypes and the singularity of each site.

To show the direct relationship between the study of these experiences and their translation within the architectural project, with particular regard to the relationship between project and place, between old and new, between architecture and *circumstance*.

To promote the internationalization of didactics, through the construction of a geography of correspondences between figures of architects who are distant in space and time, linked by what Henri Focillon called “affinity of spirit in relation to forms”.

To invite students to directly experience the design approach investigated in the case studies through work on the existing heritage; the principle of imagining the new is affirmed through the search for the original forms, starting from the opposition between old and new, through a conscious process of rewriting, capable of defining new relationships between site and theme, artifice and nature. The past is modified by the present by revealing new concatenations between things. Collective memory takes shape through a new narrative.

Programma

The course proposes a series of study itineraries through heterodox experiences of modernity, in tension between the Baltic and the Mediterranean. Paths transversal to the canons crystallized by internationalism, which outline differentiated design approaches, supported by a common intention. These are investigated not so much - or not only - in terms of their relations with local building traditions and site characteristics, but rather in terms of the compositional procedures that root the design of the new to the specificity of the site, through a hand-to-hand encounter between artefact and nature. The productive force of memory feeds the design thought, grafting the interventions on a terrain treated not as inert ground - as a pattern punctuated by isolated actions - but as a stratified system of signs, traceable and measurable, revealed by the design of the new.

Composition is the organization of the formal discourse, and of this the lectures - as well as the operative experiments that the students are required to carry out within the course - privilege the analysis of the criteria and procedures implemented to generate form and the study of the figurative variations that determine the character of architecture.

The aim is thus to bring out that inseparable link between analytical excavation and formal research, anchoring the theoretical dimension to the operative one and restoring to the project the role of a moment of synthesis of the relations between figure, form and construction. A poetic synthesis between art and technique, which denies the adoption of standardized procedures and redefines itself from time to time, in a cyclic dimension of time.

With these assumptions, the course will bring Scandinavian and from Iberian peninsula architects to the stage, passing from the Mediterranean as an obligatory reference for that search for origins that leads to another modernity, the path of which is still open today, in the topicality of its lesson.

Modalità e lingua di svolgimento

The course will consist of a cycle of lectures supported by thematic study seminars. The students will be engaged in the interpretative analysis of the case studies, conducted through a work of decomposition and re-composition of the projects, aimed at investigating the process of formation of the works and accompanied by thematic re-elaborations. Then students will develop a design action, aiming to bring back to a personal synthesis the compositional strategies identified in the architectures studied through the itinerary carried out by the course.

The course is delivered in English.

Modalità di valutazione

Students will be evaluated through an oral test.

They will discuss one of the theoretical topics listed in the course program, they will explain their interpretive analysis of one of the case studies proposed by the lecturer, they will present a project proposal capable of bringing the issues addressed during the course into current events.

Testi adottati

Fernando Távora, *On space organization* (1962), in *Estudo Prévio* n. 20, Lisbon: CEA/UAL Center for Studies of Architecture, City and Territory of the Autonomous University of Lisbon, 2022, p.29- 39.

Jörn Utzon, *Platforms and Plateaus: Ideas of a Danish Architect*, Zodiac 10, Milan 1962.

Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture*, Rizzoli, New York, 1979.

Dimitris Pikionis, architect 1887-1968: A Sentimental Topography, Architectural Association, London, 1989.

Sigurd Lewerentz 1885-1975: The Dilemma of Classicism, Architectural Association, London, 1989.

José Ignacio Linazasoro, *La memoria del orden. Paradojas del sentido de la arquitectura moderna*, Abada Editores, Madrid, 2013.

Luigi Franciosini e Cristina Casadei, a cura di, *Architettura e Patrimonio: progettare in un paese antico*, Mancosu Editore, Roma 2015. (Edizione Italiana e Inglese).

Carlotta Torricelli, *Classicismo di frontiera. Sigurd Lewerentz e la Cappella della Resurrezione/Frontier Classicism. Sigurd Lewerentz and the Chapel of the Resurrection*, Il Poligrafo, Padova 2014.

Álvaro Siza, *Imagining the Evident*, Monade, Lisbona, 2021.

Numero minimo e massimo di iscritti ammissibili

Minimo 5 – Massimo 30

Requisiti di ammissione

Nessun requisito specifico.

Criteri di selezione dei partecipanti

Laddove il numero massimo di domande di ammissione sia superato, si utilizzerà come criterio di selezione le seguenti priorità:

1. Iscritti a un CdS triennale e/o magistrale del Dipt. di Architettura;
2. Iscritti a un CdS triennale e/o magistrale dell'Ateneo;
3. Altri.

In ogni caso la selezione sarà effettuata sulla valutazione del CV.

Contributi di iscrizione

Gli studenti regolarmente iscritti a un corso di laurea o di laurea magistrale dell'Ateneo, anche in qualità di studenti in mobilità internazionale in ingresso, possono iscriversi gratuitamente al corso *minor* per il medesimo anno accademico, fatto salvo il pagamento dell'imposta di bollo.

Coloro che non siano contemporaneamente iscritti a un corso di laurea o di laurea magistrale dell'Ateneo nel medesimo anno accademico sono tenuti al pagamento del contributo di iscrizione dell'importo di euro 480,00, oltre imposta di bollo.

Coloro i quali si trovino in condizioni di disabilità, con riconoscimento di handicap ai sensi dell'articolo 3, commi 1 e 3, della legge 5 febbraio 1992, n. 104, o con un'invalidità pari o superiore al 66%, sono esonerati dal pagamento dei contributi di iscrizione al corso e versano esclusivamente l'imposta di bollo.

Prova finale

La valutazione terrà conto della partecipazione alle attività proposte dai singoli corsi, dell'interesse e dell'impegno dimostrato.