



## COURSE CARD

### 1. Basic information

Course name in English:	Is architecture an art? Modern affinities between architecture and visual arts	
Course name in Polish:	Czy architektura jest sztuką? Współczesne powinowactwa architektury i sztuk wizualnych	
Number of hours:	30	
Type of course:	Elective course	
Form of course:	mixed forms (combination of lecture, seminar and laboratory)	
Code of course:		
Course leader:	prof. dr hab. arch. Marzanna Jagiełło	
Faculty of the course leader:	W1 Faculty of Architecture	
Email address of the course leader:		
Scientific discipline(s) assigned to the course (doctoral students representing the marked disciplines can participate in the course):	Architecture and urban planning	<input checked="" type="checkbox"/>
	Automation, electronic, electrical engineering and space technologies	<input type="checkbox"/>
	Information and communication technology	<input type="checkbox"/>
	Biomedical engineering	<input type="checkbox"/>
	Chemical engineering	<input type="checkbox"/>
	Civil engineering, geodesy and transport	<input type="checkbox"/>
	Materials engineering	<input type="checkbox"/>
	Mechanical engineering	<input type="checkbox"/>
	Environmental engineering, mining, and energy	<input type="checkbox"/>
	Mathematics	<input type="checkbox"/>
	Chemical sciences	<input type="checkbox"/>
	Physical sciences	<input type="checkbox"/>
	Management and quality studies	<input type="checkbox"/>

### 2. Objectives

C1 To acquaint students with the basic trends in contemporary art and their relationships (affinity, dependencies, interactions) with architecture. C2 To acquaint students with the basic trends in contemporary art and their relationships (affinity, dependencies, interactions) with architecture.

### 3. Content

*Detailed information about the course content, including topics and form of classes.*

No.	Topic	Number of hours	Form of classes
1	Introduction: Is architecture art?	1	lecture



2	Modern art manifestations part 1. (cubism, constructivism, minimalism, abstractionism, suprematism)	1	lecture
3	Modern art manifestations part 2. (abstractionism, suprematism)	1	lecture
4	Modern art manifestations part 3. (pop-art, conceptualism)	1	lecture
5	Modern art manifestations part 4. (performance, happening,)	1	lecture
6	Modern art manifestations part 5. (installation, kinetic sculpture)	1	lecture
7	Modern art manifestations part 6. (environment, land art, site-specific)	1	lecture
8	Modern art manifestations part 7. (urban art project)	1	lecture
9	Modern art manifestations part 8. (street art)	1	lecture
10	Concepts architecture parlante and Gesamtkunstwerk	1	lecture
11	Architecture as the subject of pictorial representation (painting, graphics, photography, film); "Paper architecture" (E.-L. Boulée et al.)	1	lecture
12	Visionary architecture	1	lecture
13	Architecture and art exhibitions (museum architecture) / art of architectural exhibitions; museums of architecture	1	lecture
14	Architectural sculpture / architectural sculpture / architecture as a sculpture	1	lecture
15	"Art in Architecture" (Kunst am Bau)	1	lecture
16	A multi-sensory perception of an architectural work		
17	Gordon Matta-Clark (architectural interventions, anarchitecture)		
18	Daniel Buren (and his conceptualism)		
19	Dan Graham (and his installations)		
20	Ives Klein (and his "air architecture")		
21	Heliographers of León Ferrari's conceptualist "The Architecture of Madness"		
22	Influence of contemporary art on architectural creativity (pop art: Archigram, Robert Venturi, Frank O. Gehry)		
23	Influence of contemporary art on architectural creativity (cubism: Richard Meier, Michael Graves)		
24	Influence of contemporary art on architectural creativity (performance: Bernard Tschumi)		
25	Daniel Libeskind's installations ("Beyond the Wall, 26.36 °"; "Three Lessons in Architecture: The Machine")		
26	Lebbeus Woods as a conceptual artist / architect and his Research Institute for Experimental Architecture		
27	Influence of contemporary art on architectural creativity (suprematism: Zaha Hadid)		



28	The city with the space of the exhibition: "Ideal City - Invisible Cities" Zamość 2006		
29-30	Architecture Museums: Van Abbemuseum in Eindhoven, Arkitekturmuseet in Stockholm, Museum Meiji-Mura (Inuyama Japan), Museum of Architecture (London) and others		

#### 4. Prerequisites

List of prerequisites relating to knowledge, skills and other competences for course participants.

No prerequisites

#### 5. Learning outcomes

List of learning outcomes at level 8 of the Polish Qualifications Framework assigned to the course (mark the learning outcomes in the last column).

Symbol	Learning outcome	
	<i>KNOWLEDGE. Doctoral student knows and understands:</i>	
SzD_W3	the main trends in the development of the scientific or artistic disciplines covered in the curricula;	<input checked="" type="checkbox"/>
SzD_W4	research methodology;	<input type="checkbox"/>
SzD_W5	the rules for the dissemination of scientific results, including in open access mode;	<input type="checkbox"/>
SzD_W6	the fundamental dilemmas of modern civilization;	<input type="checkbox"/>
SzD_W7	the legal and ethical conditions of scientific activity;	<input type="checkbox"/>
SzD_W8	the economic and other relevant conditions of scientific activity;	<input type="checkbox"/>
SzD_W9	basic principles of knowledge transfer to the economic and social spheres and commercialisation of results of scientific activity and know-how related to these results.	<input type="checkbox"/>
	<i>SKILLS. Doctoral student is able to:</i>	
SzD_U2	use knowledge from different fields of science or art to creatively identify, formulate and innovatively solve complex problems or perform research tasks, in particular: - define the purpose and subject of scientific research, formulate a research hypothesis, - develop research methods, techniques and tools, and use them creatively, - draw conclusions on the basis of scientific research; critically analyse and evaluate the results of scientific research, expertise and other creative work and their contribution to knowledge development; transfer the results of scientific activities to the economic and social spheres;	<input checked="" type="checkbox"/>
SzD_U3	communicate on specialised topics to the extent that they enable an active participation in the international scientific community;	<input checked="" type="checkbox"/>
SzD_U4	disseminate research results, including in popular forms;	<input type="checkbox"/>



SzD_U5	initiate debates and participate in a scientific discourse;	<input type="checkbox"/>
SzD_U6	be able to speak a foreign language at B2 level of the Common European Framework of Reference for Languages to a level that enables them to participate in the international scientific and professional environment;	<input type="checkbox"/>
SzD_U7	plan and implement an individual or collective research or creative activity, including in an international environment;	<input type="checkbox"/>
SzD_U8	independently plan and act for one's own development and inspire and organize the development of others;	<input type="checkbox"/>
SzD_U9	plan classes or groups of classes and implement them using modern methods and tools.	<input type="checkbox"/>
<i>SOCIAL COMPETENCES. Doctoral student is ready to:</i>		
SzD_K3	fulfilling the social obligations of researchers and creators, initiate public interest activities, thinking and acting in an entrepreneurial way;	<input checked="" type="checkbox"/>
SzD_K4	maintaining and developing the ethos of research and creative environments, including: - carrying out scientific activities in an independent manner, - respecting the principle of public ownership of research results, taking into account the principles of intellectual property protection.	<input type="checkbox"/>

## 6. Evaluation

*Short description of the method(s) used to evaluate the learning outcomes assigned to the course, e.g., exam, test, report, presentation, etc.*

seminar presentation, discussion, attendance

## 7. Teaching methods

*Short description of the teaching methods used during the course, e.g., multimedia presentation, discussion, literature studies, developing written documents, own work, etc.*

multimedia lecture, problem lecture, seminar discussion

## 8. Literature

*List of primary and secondary literature used to prepare the course and including additional knowledge for participants, e.g., books, textbooks, research papers, standards, web pages, etc.*

PRIMARY LITERATURE: [1] U. Czartoryska, *Od pop-artu do sztuki konceptualnej*, Warszawa 1976. [2] G. Dziamski, *Postmodernizm wobec kryzysu estetyki współczesnej*, ISBN 83-232-0766-6. [3] G. Dziamski, *Awangarda a problem końca sztuki*, w: Grzegorz Dziamski (red.), *Awangarda w perspektywie postmodernizmu*, ISBN 83-7112-119-9. [4] G. Sztabiński, *Awangarda a postmodernizm: zagadnienie cytatu*, w: Grzegorz Dziamski (red.), *Awangarda w perspektywie postmodernizmu*, ISBN 83-7112-119-9. [5] P. Krakowski: *Happening, Fluxus, performance*. W: Piotr Krakowski: *O sztuce nowej i najnowszej*. Warszawa: PWN, 1981, s. 33-65. ISBN 83-01-02583-2. [6] Fluxus East. *Katalog wystawy*. Berlin 2007 [7] E.H. Gombrich, *Sztuka i złudzenie*, Warszawa 1981 [8] W. Strzeмиński, *Teoria widzenia*, Kraków 1974 [9] B. Kowalska, *Od impresjonizmu do konceptualizmu*, Warszawa 1989 [10] I. Kowalczyk, *Sztuka krytyczna – wybrane zagadnienia*, listopad 2006 – ilustrowany artykuł w serwisie *Kultura polska*. [11] M.P. Markowski, *Sztuka, krytyka, kryzys*, marzec 2007 – artykuł na stronie czasopisma *Obieg*. [12] M. Ujma, *Sztuka krytyczna – cd.* – artykuł na stronie galerii *Bunkier Sztuki*. [13] T. Sikorski: *Czy street art jest sztuką?* W: E. Dymna, M. Rutkiewicz: *Polskie street art*, cz.2.



5 Między anarchią, a galerią. s.373. Carta Blanca, 2012. [14] G. Świtek, Gry sztuki z architekturą, Toruń 2013 [15] K. Jurkiewicz: Historia i cele street artu ze szczególnym uwzględnieniem jego społecznej roli - na przykładzie prac Banksy'ego [16] Ł. Biskupski, Graffiti i street art: na pograniczu sztuki publicznej i ruchu alternatywnego, „Przegląd Kulturoznawczy” 2008 nr 4. SECONDARY LITERATURE: G. Świtek, A Fragment in the City: The Behind the Iron Gate Housing Estate, w: Phenomenologies of the City: Studies in the History and Philosophy of Architecture, red. H. Steiner, M. Sternberg, Ashgate Studies in Architecture Series, London 2015, s. 225–241. [2] <https://lebbeuswoods.wordpress.com/2009/11/24/libeskinds-machines/> [3] [http://www.serpentinegalleries.org/sites/default/files/pressreleases/zaha\\_hadid\\_press\\_pack\\_final\\_0.pdf](http://www.serpentinegalleries.org/sites/default/files/pressreleases/zaha_hadid_press_pack_final_0.pdf) [4] <http://socks-studio.com/2014/01/27/the-possibility-of-an-immaterial-architecture-the-collaboration-between-yves-klein-and-claude-parent/> [5] <http://www.walkerart.org/magazine/2010/earth-wind-and-fire-or-to-overcome-the-parado> [6] [http://www.yveskleinarchives.org/news/expos\\_fr.html#2017\\_proa](http://www.yveskleinarchives.org/news/expos_fr.html#2017_proa) [7] <http://socksstudio.com/2014/01/31/the-architecture-of-madness-leon-ferraris-heliographias/> [8] <http://www.archdaily.com/150365/investigating-architecture-through-sculpture> [9] [www.antonygormley.com/resources/download-text/id/114](http://www.antonygormley.com/resources/download-text/id/114) [www.antonygormley.com/resources/download-text/id/114](http://www.antonygormley.com/resources/download-text/id/114)

## 9. Other remarks

*Additional remarks, comments, (e.g., language of the course)*

Kurs w j. polskim