COURSE DESCRIPTION CARD - SYLLABUS

Course name
Sculpture/digital art 1 [S1Arch1>RzGC1]

Course

Field of study
Architecture

Year/Semester
2/3

Area of study (specialization)
–

Profile of study
general academic

Level of study
first-cycle

Course offered in
Polish

Form of study
full-time

Requirements
compulsory

Number of hours

Lecture
0

Laboratory classes
0

Other (e.g. online)
0

Tutorials
0

Projects/seminars
0

Number of credit points

2,00

Coordinators

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Lecturers

Prerequisites

- The student has a systematized, knowledge of the following: - Theory and history of art, architecture and urban planning - Psychophysiology and perception of a work of art - the student has the knowledge for understanding the significance of a work of art in public space and the place shaping the spatial work - the student has the skills to transpose spatial relations into sculptural forms and 3D modeling - the student demonstrates the ability for carefull observation and reproduction of spatial structures- the student is able to interpret the observed form, arrangement of forms, as his/her own vision of space - the student is able to use and combine various formal and multimedia means in the work. - the student sees the necessity of discovering new digital techniques and technologies. - the student is aware of the importance of typography and has a desire to develop design and graphic techniques - the student is able to acquire information from literature, databases and other properly selected sources, including in English, is able to aggregate information, synthesize and transpose it, as well as draw conclusions and formulate with justification autonomous opinions - the student understands the need for lifelong learning, is able to inspire and

organize the learning process of others, - is able to interact and work in a group, taking various roles in it, - is conscious about the social role of the creator and designer.

Course objective

1. The course objective is to develop the ability to form space, by learning its basic components: matter and emptiness. Its complementarity is co-created by elements that are derivatives of geometric figures. Composing spatial structures and forms while recognizing one's own self-expression most appropriate in expressing formal issues, cultural codes, analysis and interpretation of works of art and architecture, internal and external structures. Developing through learning techniques of new media of studying and interpreting reality. Creating in the process of perception and reception new graphic values based on the author's language of spatial design self-expression. Studying the change of properties of spatial structures and tectonics of forms (relations of matter, openwork, emptiness) by changing the surface, color, graphic face, material refinement material composition. 2. developing the workshop: - sculptural, ceramic, graphic design in terms of - application of software tools and techniques for creating digital images including 3D modeling - composition and typographic design and graphic development of boards in programs such as corel draw, adobe illustrator and others 4. learning about issues related to the perception and reception of the work. 5. creation of graphic message and visual communication

Course-related learning outcomes

Knowledge
Student knows and understands:
B.W7. ways of communicating the idea of architectural, urban and planning projects and their development;
B.W8. the role and application of graphics, drawing and painting as well as information technologies in the process of architectural and urban design;
B.W9. principles of occupational health and safety.

Skills
Student can:
B.U1. integrate knowledge from various areas of science, including history, history of architecture, history of art and protection of cultural goods in solving engineering tasks;
B.U2. recognize the importance of non-technical aspects and effects of an architect's design activity, including its impact on the cultural and natural environment;
B.U3. use properly selected computer simulations, analyzes and information technologies, supporting architectural and urban design;

Social competences
Student is capable of:
B.S1. formulating opinions on the achievements of architecture and town planning, their determinants and other aspects of the architect's activity, as well as providing information and opinions;
B.S2. reliable self-assessment, formulating constructive criticism regarding architectural and urban planning activities.

Methods for verifying learning outcomes and assessment criteria

Learning outcomes presented above are verified as follows:

1 Formative assessment:
2 to 3 partial reviews during the semester checking the involvement and progress of the student's work - conclusions, discussion with the group. Grading scale adopted: 2.0; 3.0; 3.5; 4.0; 4.5; 5.0/ score.
2 Summary evaluation
At the last class final review of all the work completed in the semester. Grading scale adopted : 3,0; 3,5; 4,0; 4,5; 5,0
Obtaining a passing grade in the module, depends on the student's achievement of all the learning outcomes written in the syllabus.

Programme content

THEMATIC AREA SCULPTURE 1.
The creation of spatial forms and sculptural compositions resulting from the analysis of architectobic works and urban contexts and then dedicating their original expressions to them constitutes an important creative

contribution to the formation process of architecture students. It represents an interactive process in learning about and consciously using formal-spatial means and solutions.
1. A
Reading architecture, spatial assumptions as complementary visual messages. Creating in the process of perception and reception new graphic values based on the author's language of spatial design self-expression.
1. B
Enriching the individual workshop with the ability to interpret and transform cultural heritage to create works that intensify the perception of stimuli from architectural and urban contexts but also into landscape assumptions.
1. C
Implementation of sculptural concepts dedicated to selected interiors as an expression of understanding and deepening of the relationship between architecture and utilitarian sculpture/relief.
1.D
Discernment and creation of new sculptural values searching for classical/temporal vehicles of harmony and beauty present in architecture and fine arts.
SAMPLE ASSIGNMENTS
Theme 1: Cube external and internal form. Development of the sculpture resulting from the asymmetrical division of the solid. Insertion of the sculpture into the environment.
Topic 2: Interior design of an interactive installation at the EXPO . Developing awareness and skills of sculpture, design, in synergy with architecture and urbanism .
Theme 3: Eco Shelter. Realization of spatial structure - biotectonic model.
Theme 4: Analysis and transformation of artwork as a cultural code.
Teamat 5: Botanical motif as a utilitarian spatial structure.
IMPLEMENTATION TECHNIQUES
- Modeling in chamotte clay. Analysis in the form of sketches and working mock-ups.
- Constructing architectural and sculptural mock-ups in any technique.
- Realization of spatial structures and visualizations and
- Application of graphic and multimedia programs.
- Designing boards - visual messages: presentation of sculptural realizations, 3D models
Technique: chamotte clay, realization of frames, spatial structures made of wood and others, glass, metal, stone plastic and multimedia projections.
THEMATIC AREA SCULPTURE 2.
Dialogue with Architecture and the environment. The ability to fit into the found space
Development of abstract and spatial thinking skills.
Monumental sculpture, architectural detail, prototypes / design:
Techniques used in architecture; sculpture, bas-relief, prototypes of ceramic multiplication forms, mosaics
SAMPLE ASSIGNMENTS
2A
Relief - design and execution of a series of ceramic reliefs placed and inscribed in a specific architectural space.
Task objective:
In-depth analysis of the spatial form, the ability to draw the form with particular attention to proportions and spatial relationships. Ability to transfer the drawing into three dimensions.
2B
Ceramic module - making a wall-mounted ceramic module, which through reproduction will create at least three combinations of spatial structures dedicated to a previously selected architectural space.
Task description:
-find a suitable space in the city structure/architectural interior to propose a ceramic cladding
2C
Mosaic - design and fabricate a ceramic mosaic that is a continuation of previously made ceramic reliefs/ modules, adaptation of the mosaic to a specific architectural space.
Task Objective:
In-depth analysis of spatial form, ability to transfer spatial form into color composition, with particular attention to spatial proportions and relationships. The ability to transform a relief into a colorful three-dimensional composition.

THEMATIC AREA DIGITAL GRAPHIC DESIGN 1
Dialogue of multimedia with architecture and environment
SAMPLE TASK

1. A
Mapping. Design and implementation of kinetic 3D modeled structures creating a layer of dialogue with the tectonics of a selected building, monument, bridge
SUBJECT AREA DIGITAL GRAPHIC DESIGN 2
Graphic design of a board
SAMPLE TASK
2. A
Systematize the complementary elements of the author's design: sketches, ideograms, models, mock-ups, 3D models to find the most communicative way to convey the design content of the self-defining graphic composition
THEMATIC AREA DIGITAL GRAPHIC DESIGN 3
Implementation of multimedia impressions - digital images using various techniques that interpret or create a new reality
SAMPLE TASK
3. A
Formal transgressions art-architecture vs. nature:
Interpretation of metropolitan space and phenomena occurring in the relationship between man and street, building, city.
Notebook. Record of emotional and mental relations occurring in the context of the natural environment, industrial and historical architecture.

Course topics

none

Teaching methods

1. laboratory/observation/analysis/interpretation/series of repetition/analysis of nature, artifacts/ series of sculptural works on the basis of studies from nature, a formal analysis of selected architectural, visual, musical , literary and film works preceding the realization of design and artistic concepts.

Bibliography

Basic:
SCULPTURE
1. Kotula , Piotr krakowski, Rzeźba współczesna, Wydawnictwa Artystyczne i filmowe,1985,
2. Nouveau dictionnaire de la scuipture moderne, fernand hazan editeur, 1970,
3. Aleksander Wallis, Socjologia i Kształtowanie przestrzeni, PIW 1971
4. Die StraBe der Skulpturen, Vom Biidhauersymposion St.Wendel zur StraBe des Friends in Europa, Rena Karaoulis, Institut fur aktuel Kunst im Saarland, Saarbrucken 2005
5. Roczniki Rzeźby Polskiej, CRP, Orońsko.
6. URBAN LANDCAPE DESIGN, teNeuses, 2008
7. M. Burry & J. Burry, PROTOTYPING FOR ARCHITECTS,Thames&Hudson, London 2016
DIGITAL GRAPHIC
1. B. Bergstrom, Komunikacja Wizualna, PWN, Warszawa 2009
2. D. McCandless, Informacja jest Piekna, PWN, Warszawa 2017
3. K. Ciesla, Inscape, podstawowa obsługa programu, przewodnik po grafice wektorowej, Helion, Gliwice 2013
4. D.Dabner, S. Stewart, E. Zempo, Szkoła Projektowania Graficznego, Arkady, Warszawa 2016
5. J. Krenz, Ideogramy Architektury, miedzy znakiem a znaczeniem, Pelplin 2010
6. Q.Newark, Design i Grafika Dzisiaj, ABE Dom Wydawniczy, Warszawa 2006

Additional:
1.ADDITIONAL FOR SCULPTURE:
2. Orońsko, kwartalnik rzeźby, wydawca: CRP w Orońsku.
3. A. Bańka, Społeczna Psychologia Środowiska, Wydawnictwo Naukowe Scholar, 2002
4. T. Matusewicz, Tomasz Matusewicz, Wydawnictwo Centrum Rzeźby Polskiej, 2010
5. T. Matusewicz, SEN TEN CJE, Wydawnictwo Wydziału Architektury, 2012
6. A.Duncan, ART. DECO SCULPTURE, Thames&Hudson, London 2016
7. N. Spiller, ARCHITECTURAE AND SURREALISM, Thames&Hudson, London 2016
8. D. Meyhofer, Magic METAL, BRAUN, Berlin 2008

DIGITAL GRAPHIC
1. G. Rose, Interpretacja Materiałów Wizualnych, PWN, Warszawa 2015
2. A. Frutiger, Człowiek i Jego Znaki, Wydawnictwo Optima, Warszawa 2005
3.G. Ambrose, P. Harris, Layout, Zasady, Kompozycja, Zastosowanie, PWN, Warszawa 2008

Breakdown of average student's workload

	Hours	ECTS
Total workload	50	2,00
Classes requiring direct contact with the teacher	30	1,00
Student's own work (literature studies, preparation for laboratory classes/ tutorials, preparation for tests/exam, project preparation)	20	1,00