COURSE DESCRIPTION CARD - SYLLABUS

Course name
Sculpture/Digital Graphics 2 [S1Arch1>RZGC2]

Course

Field of study
Architecture

Year/Semester
2/4

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
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
Creating Spatial Forms and Sculptural Compositions
The process of creating spatial forms and sculptural compositions based on the analysis of architectural works and urban contexts, followed by dedicating original interpretations to these works, constitutes a significant creative contribution to shaping architecture students. It involves an interactive process of learning and consciously using formal-spatial means and solutions.

1. A
Reading Architecture:
Interpreting architectural settings as complementary visual messages. Creating new graphic values in the process of perception and reception, grounded in a unique language of spatial self-expression in design.

1. B
Enriching Individual Skillsets:
Developing the ability to interpret and transform cultural heritage into works that intensify sensory responses within architectural-urban contexts, as well as integrating these into landscape settings.

1. C
Sculptural Concepts:
Realizing sculptural concepts dedicated to specific interiors as an expression of understanding and deepening the relationship between architecture and utilitarian sculpture/relief.

1. D
New Sculptural Values:
Exploring and creating new sculptural values that seek timeless carriers of harmony and beauty, present in architecture and fine arts.

THEMATIC AREA: SCULPTURE 2
Developing Abstract and Spatial Thinking Skills
Monumental sculpture, architectural details, prototypes/design: techniques used in architecture, including sculpture, relief, prototypes for ceramic multiplication, mosaic creation.

THEMATIC AREA: GRAPHIC DESIGN
Dialogue Between Graphic Techniques and Architecture/Environment
Realizing multimedia impressions—digital or created using traditional techniques—that transform, reinterpret, or create a new reality using designated techniques in conceptual synergy with the semantics of the work.

Course topics
SCULPTURE: SAMPLE TASKS

Topic 1:
Cube as an External and Internal Form
Designing a sculpture resulting from the asymmetrical division of a solid. Integrating the sculpture into its surroundings.

Topic 2:
Interactive Installation for EXPO
Developing sculptural and design skills in synergy with architecture and urban planning.

Topic 3:
Eco Shelter
Creating a spatial structure—a biotectonic model.

Topic 4:
Analysis and Transformation of Artwork as Cultural Code

Topic 5:
Botanical Motif as a Utilitarian Spatial Structure

TECHNICAL METHODS OF REALIZATION

- Modeling in chamotte clay. Sketch analyses and working maquettes.
- Constructing architectural-sculptural maquettes in any technique.
- Creating spatial structures and visualizations.
- Using graphic software and multimedia.
- Designing boards as visual communication tools: presenting sculptural realizations and 3D models.

Materials: Chamotte clay, frameworks, spatial structures made of wood, glass, metal, stone, plastics, and multimedia projections.

THEMATIC AREA: SCULPTURE 2
Dialogue with Architecture and Environment
Skills in integrating with the existing spatial context.

SAMPLE TASKS

2A:
Relief:
Designing and creating a series of ceramic reliefs integrated into a specific architectural space.

Objective:
In-depth analysis of spatial forms; the ability to draw forms with emphasis on proportions and spatial relationships. Translating drawings into three-dimensional form.

2B:
Ceramic Module:
Creating a wall-mounted ceramic module that, through repetition, forms at least three spatial structure combinations dedicated to a selected architectural space.

Task Description:
Find an appropriate space within a city structure or architectural interior for proposing a ceramic cladding.

2C:
Mosaic:
Designing and creating a ceramic mosaic as a continuation of previously completed reliefs/ceramic modules, adapting the mosaic to a specific architectural space.

Objective:
Detailed analysis of spatial forms; transforming spatial forms into a color composition while emphasizing proportions and spatial relationships. Translating relief into a colorful three-dimensional design.

GRAPHIC DESIGN: SAMPLE TASKS

1A:
Mapping:
Design and execution of kinetic 3D-modeled structures that create a dialogue with the tectonics of a chosen building, monument, or bridge. Graphic presentation of the concept on boards.

2A:
Systematizing Project Elements:
Organizing sketches, ideograms, models, maquettes, and 3D models to identify the most communicative method for conveying project content within a self-defining graphic composition.

3A:
Formal Transgressions: Art-Architecture-Nature:
Interpreting urban spaces and phenomena in the relationship between humans, streets, buildings, and the city. Creating a journal to record emotional and mental relationships in the context of nature, industrial architecture, and historical environments.

4A:
Architectural Image Transformations:
Personal interpretations and reworkings of architectural images using traditional graphic techniques such as serigraphy and drypoint.

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