



COURSE DESCRIPTION CARD - SYLLABUS

Course name

Architecture and Applied Arts [S2Arch2E>AiSU]

Course

Field of study
Architecture

Year/Semester
1/2

Area of study (specialization)
–

Profile of study
general academic

Level of study
second-cycle

Course offered in
English

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

1,00

Coordinators

dr hab. inż. arch. Marta Pieczara
marta.pieczara@put.poznan.pl

Lecturers

Prerequisites

- the student has an ordered, theoretically grounded general knowledge covering key issues in the field of architecture and urban planning, as well as landscape architecture - the student has the knowledge necessary to understand the social, economic, legal, and other non- technical determinants of architectural and urban design, - the student is able to obtain information from literature, databases, and other, properly selected sources, also in English, and is able to integrate information, interpret it, as well as draw conclusions and formulate and justify opinions - the student understands the need for lifelong learning - the student is aware of the social role of the architect and the related responsibility for the decisions made

Course objective

1. Obtaining expanded knowledge of selected specific issues in the field of design and architecture. 2. Getting acquainted with the latest trends in architecture and fashion design, including those resulting from deepened environmental awareness. 3. Getting to know the methods and ways of implementing the latest scientific achievements in the field of architecture and urban planning, as well as other related fields of design, including fashion. 4. Preparation for undertaking a research project. Gaining theoretical knowledge necessary to develop a research project as part of the subject: Research in architectural design - Architecture and Fashion.

Course-related learning outcomes

Knowledge:

knows and understands styles in art and related creative traditions and understands the principles of combining art with architectural and urban design

knows and understands the issues of aesthetics - to the extent to which it affects the quality of architectural creativity, necessary to formulate and solve complex tasks in the field of architectural and urban design;

knows and understands the basic principles of scientific research methodology, including the preparation of scientific studies;

Skills:

is able to recognize different types of cultural products specific to architecture and art and conduct their critical analysis using typical methods in order to determine their meanings, social impact and place in the historical and cultural process;

is able to use concepts such as aesthetic value, beauty and aesthetic experience appropriately and to perceive the broader, philosophical context of issues related to architectural and urban design in the context of their connections with various fields of art;

is able to obtain information on architecture and art from literature, databases and other sources, also in a foreign language that is the language of international communication, in order to use it in the design process or - to a basic extent - in scientific activities;

is able to prepare a scientific study on architecture and art, is able to determine the subject, scope and purpose of the scientific research conducted;

Social competences:

is ready to make public appearances and presentations related to architectural design and its connections with art;

is ready to take responsibility for shaping the cultural landscape, including preserving the heritage of the region, country and Europe

Methods for verifying learning outcomes and assessment criteria

Learning outcomes presented above are verified as follows:

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A series of lectures on ARCHITECTURE AND APPLIED ARTS constitutes the theoretical basis for the implementation of a Research and Project Studio.

The lectures conclude with a test-based assessment. There are two assessment dates, with the second date being a retake.

Passing requirements: providing correct answers at the level required by the Study Regulations (50%).

Formative assessment:

- A grade obtained for active participation in lectures and engaging in discussions on topics discussed during lectures. Active participation in at least three lectures may be the basis for raising the final grade in the course (decision of the lecturer).

Summative assessment:

- assessment of knowledge based on the answers provided in the test.

<0-50% = 2.0

<50-60% = 3.0

<60-70% = 3.5

<70-80% = 4.0

<80-90% = 4.5

<90-100% = 5.0

Grading scale: 2.0; 3.0; 3.5; 4.0; 4.5; 5.0

Programme content

The series of lectures is committed to exploring similarities between architecture and applied arts, both in terms of different levels of the design process, inspirations, and profiles of designers working simultaneously in various disciplines of science and art. The aim of the course is to obtain extended knowledge in the field of selected detailed issues of architectural design and applied arts.

Course topics

1. Fashion is like architecture. Introduction to the course content. Discussion of the analogies that can be observed between architecture and fashion design.
2. An architect - a designer. Architect as a designer. Designer as an architect. Examples of architects who design both buildings and fashion (among others: Zaha Hadid, Frank Gehry, Richard Meier, Rem D. Koolhaas, Ron Arad). Discussion of the similarities between the work of an architect and that of a fashion designer. Basic design assumptions in architecture and fashion branches. What factors influence the design of architecture and fashion? What are they inspired by (apart from mutual inspiration)? To what extent does the style influence the world of fashion design?
3. Drawings by an architect and by a fashion designer. Drawing as a record of the conceptual work. Examples of conceptual drawings and sketches made by famous architects and fashion designers.
4. Fashion and architecture from antiquity to the present day. Styles in architecture and fashion in style. Comparisons with: the history of art (design), architecture and fashion, from antiquity to modern times, divided into epochs and with an indication of the characteristic features of the style.
5. Modern technologies in architecture and fashion. Generative fashion, mobile architecture and "mobile" design, biomaterials in architecture and design, safety fashion, recycling in architecture and fashion design, the search for new energy sources, new production technologies in both fields, RFID (Radio - frequency identification), laser printing techniques, LED lighting, innovative materials used in architecture and design.
6. Theater of light in architecture and fashion. The use of light in architecture and fashion design, the play of light and shadow, the role of artificial light in both disciplines.
7. Photography in architecture and in fashion design. The image. Vogue for photographing architecture. Photography in fashion design. The most famous photographers.

Teaching methods

1. Lectures with multimedia presentations using: films, photos as well as archival materials from the Research in architectural design studio - Architecture and Fashion.
2. ekursy.put.poznan.pl platform (a system supporting the teaching process and distance learning).

Bibliography

Basic:

- Arnheim, R. (1954). *Art and Visual Perception: A Psychology of the Creative Eye*. University of California Press, Berkeley, CA, USA. 0-520-24383-8.
- Basista A. (2006). *Kompozycja dzieła architektury. Composition of a work of architecture*. TAIWPN UNIVERSITAS, Kraków, Poland. 83-242-0696-5.
- Boucher F. (1987). *20,000 Years of Fashion The History of Costume and Personal Adornment*. H. N. Abrams, New York, NY, USA. 0-8109-1693-2.
- Michalak H. (2016). *Modular. Moda i architektura / Modular. Fashion and architecture*. Wydział Architektury Politechniki Poznańskiej, Poznań, Poland. 978-83-63549-81-7.
- Pallasmaa J. (2012). *The Eyes of the Skin: Architecture and the Senses*, 3rd Edition. John Wiley & Sons, Hoboken, NJ, USA. 978-1-119-94350-1.
- Zumthor P. (1998). *Thinking Architecture*. Birkhäuser, Basel, Switzerland. 3-7643-6101-8.
- Żórawski J. (1962). *O budowie formy architektonicznej*. Arkady, Warszawa, Poland.

Additional:

- Hansen O. (2005). *Zobaczyć świat. Struktury wizualne: o wizualnej semantyce. Forma Zamknięta czy Forma Otwarta?* Zachęta Narodowa Galeria Sztuki, Akademia Sztuk Pięknych i Autorzy, Warszawa, Poland. 83- 89145-70-7
- Krenz J. (2010). *Ideograms in Architecture. Between Sign and Meaning*. Wydawnictwo Bernardinum, Pelplin, Poland. 978-83-7380-806-5
- Ruder E. (2011), *Typografia porządku*. W: P. Dębowski, J. Mrowczyk (red.), *Warto wiedzieć, wybór najważniejszych tekstów o dizajnie*. Karakter, Kraków, Poland. 978-83-62376-90-2
- Sławińska J. (1997). *Ekspresja sił w nowoczesnej architekturze*. Arkady, Warszawa, Poland. 83-2133868-2

Breakdown of average student's workload

	Hours	ECTS
Total workload	25	1,00
Classes requiring direct contact with the teacher	15	0,50
Student's own work (literature studies, preparation for laboratory classes/ tutorials, preparation for tests/exam, project preparation)	10	0,50