



COURSE DESCRIPTION CARD - SYLLABUS

Course name

Heritage Protection with Monument Restoration with Elements of Architectural Design
[S1Arch1E>ODzKMOZzEPA]

Course

Field of study
Architecture

Year/Semester
3/6

Area of study (specialization)
–

Profile of study
general academic

Level of study
first-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

4,00

Coordinators

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Lecturers

Prerequisites

1152/5000 Characters Translate Knowledge: - basic knowledge of general history - the student has basic knowledge of developmental trends in urban design Skills: - the student can obtain information from literature, databases, and other appropriately selected sources, including in English, can integrate information, interpret it, draw conclusions, and formulate and justify opinions; - the student can critically analyze the functioning of the designed area and evaluate existing functional solutions in space; - the student can identify and formulate task specifications - practical in the field of urban design Social competencies: - the student understands the need for lifelong learning, can inspire and organize the learning process of others, - the student is aware of and understands the non-technical aspects and consequences of engineering activities, including their impact on the environment and the associated responsibility for decisions made, - correctly identifies and resolves dilemmas in various spatial situations on an urban scale

Course objective

1. Block of lecture topics aimed at understanding: 2. Understanding the basic concepts and definitions related to heritage protection issues and conservation design. 3. Delving into the issues related to the protection of monuments in the past and present. The formation of conservation views in Europe and Poland up to modern times 4. Demonstrating the continuity of certain problems and the relevance of issues related to conservation activities, the degree of intervention in the material of historical artifacts, the reconstruction of monuments, and restoration. perception of monuments in the context of the immediate surroundings, the city, the natural landscape 5. Highlighting the issue of contemporary architecture in a historical context

Course-related learning outcomes

Knowledge:

Student knows and understands:

B.W1. theory of architecture and urban planning useful for formulating and solving simple tasks in the field of architectural and urban design as well as spatial planning;

B.W2. the history of architecture and urban planning, contemporary architecture, heritage protection to the extent necessary for architectural, urban and planning creativity;

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;

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:

On the successful completion of this course, students should be able to: Demonstrate a basic understanding of the key concepts of heritage and architectural practice. Be able to show they can intelligently and critically apply these concepts to new situations arising from contemporary architectural practice.

Lectures: Written on-line exam, PUT Moodle Platform

An one-choice test. Test will be accessible on eKursy, after logging on into individual account, on the day and at an hour appointed in the system. Test consists of 20 questions. There are 4 possible answers shown by each question. Only one of them is correct. For each correctly answered question there are 5 points to get.

Scoring:

• 0 - 49,99 pkt. = ndst (2,0)

• 50 - 59,99 pkt. = dst (3,0)

• 60 - 69,99 pkt. = dst+ (3,5)

• 70 - 79,99 pkt. = db (4,0)

• 80 - 89,99 pkt. = db+ (4,5)

• 90 - 100 pkt. = bdb (5,0)

Laboratory classes:

There is carried out during individual correction, which is necessary due to the nature and diversity of design topics. The correction concentrate on individual topic, is carried out in the presence of whole group, what allows students to expand their own design experiences with other experience. Final review at the last classes shows effects of whole semester work. Projects are presented on the large-format boards, which format and the scope of issues being assessed is uniform, enabling the relative assessment – by comparing the works effects in whole design group. The final assessment is issued on the basis of final result (80%) taking account of assessments of partial reviews (20%). Stationary or on-line meetings.

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- 60 - 69,99 pkt. = dst+ (3,5)
- 70 - 79,99 pkt. = db (4,0)
- 80 - 89,99 pkt. = db+ (4,5)
- 90 - 100 pkt. = bdb (5,0)

Programme content

Lectures:

1. What is heritage, definitions. Cultural heritage sites (including archaeological sites, ruins, historic buildings). Historic cities (urban landscapes and their constituent parts as well as ruined cities. Cultural landscapes (including parks, gardens and other 'modified' landscapes such as pastoral lands and farms) Natural sacred sites (places that people revere or hold important but that have no evidence of human modification, for example sacred mountains). Underwater cultural heritage (for example shipwrecks) Museums (including cultural museums, art galleries and house museums) Movable cultural heritage (objects as diverse as paintings, tractors, stone tools and cameras – this category covers any form of object that is movable and that is outside of an archaeological context)
2. UNESCO, World Heritage Sites in Poland. UNESCO, World Heritage Sites in Italy, City of Florence and City of Venice.
3. Heritage and the collective memory. City of Berlin, Germany . Heritage registers and the 'CANONS'. There is no such thing as „HERITAGE”
4. Heritage as popular culture. Henri Lefebvre's concept of a workplace and the creative class. Henri Lefebvre's concept of 'the surplus of art'. the heritage and the creative class. Henri Lefebvre's concept of the materiality of space. Heritage and tourism.
5. There is no such thing as heritage. Heritage and control: the authorised heritage discourse. The Venice charter 1964, the rewrite of the doctrine according to architecture.
6. Heritage and the production of culture. Cultural heritage sites - archaeological sites, ruins, historic buildings. The purposes of World Heritage. Form and design. Materials and substance. Use and function. Traditions, techniques and management systems. Location and setting. Language and other forms of intangible heritage. Spirit and feeling.
7. Historic cities (urban landscapes and their constituent parts as well as ruined cities, 2002). 1987, ICOMOS, International Charter for the Conservation of Historic Towns and Urban Areas, known as The Washington Charter.
8. Cultural landscapes (including parks, gardens and other 'modified' landscapes such as pastoral lands and farms. ICOMOS, historic gardens (the Florence Charter 1981). Palace and Gardens of Schönbrunn. Imperial Palaces of the Ming and Qing Dynasties in Beijing and Shenyang. Palace and Park of Versailles UNESCO list_ 1979. Palaces and Parks of Potsdam and Berlin. Alhambra, Generalife and Albayzín, Granada.
9. Identification and documentation of Modern Heritage. UNESCO World Heritage List: Tugendhat Villa in Brno. Integrity. Authenticity. Protection and management requirements. Authenticity of Modern Heritage. The Nara document on authenticity (1994), ICOMOS. UNESCO World Heritage List Centennial Hall in Wrocław.
10. Conservation Guidelines for Modernist Architecture. Cinematographic heritage (movies and the ideas they convey. Designing in heritage contexts.
11. The Burra Charter (The Australia ICOMOS Charter for Places of Cultural Significance, 1979, 1981, 1999). The specific character of an heritage is shaped by many factors including. Underlying natural landform. Distinctive landscape elements. Date and style of the buildings. Scale and form of the buildings. Street and subdivision patterns. Setbacks of the buildings. Materials, building techniques, and details. Views, vistas, and skylines. Heritage better for community inclusive, connected and diverse. Heritage better for people safe, comfortable and liveable.
12. The De-secularisation of Heritage. The Secularisation materiality and spirituality . Heritage Cultures and Technology.
13. Modern Built Heritage Conservation Policies. Heritage in Poznan.
14. The components of Heritage and build environment. The review of the material.

Laboratory classes:

1. Introduction. Implementation of White Cards of Information of Architecture and Construction Monuments on the basis of performed analyses of preservation of monumental facilities, using the archival studies (archive of Monuments Conservator, state archives, special collections of libraries, private archives and others)

2. Analytical part: - analyses of existing state of facility with its surrounding, including among others communicational and functional connections with environment (situational and height maps, photographic documentation), environment studies, existing Master Plan, the surface dimension for development, structural system, existing material solutions etc. - taking into account the requirements of preservation
3. Selection of the best functional and spatial solution
4. Presentation of architectural design using the graphics method on the large-format boards, which format and the scope of issues being assessed is uniform

Course topics

1. Acquiring the skills to conduct conservation analysis of historic buildings and to collaborate with state heritage protection services.
2. Familiarizing students with the practical issues of modernization and adaptation of historic buildings and the technical solutions used.
3. Understanding issues, contemporary tendencies, and trends in the design of historic buildings
4. Learning to find a balance between technical, conservation, functional, and aesthetic requirements, which must be considered during the adaptation of a historic or heritage building for contemporary purposes
5. Acquiring and developing skills in constructing a functional program for a building with a complex function, and developing skills in functional integration with the existing building and its surroundings
6. Acquiring the ability to creatively view the form, function, and structure of a building in a spatial and cultural context, taking into account the historical value of the object.

Teaching methods

1. Course lecture with a multimedia presentation.
2. Study-project laboratories allowing for the practical implementation of the issues discussed in lectures.
3. eLearning Moodle (a system supporting the educational process and distance learning).

Bibliography

Basic:

- Chandler A., Pace M., *The Production of Heritage. The Politicisation of Architectural Conservation*, Routledge 2020
- Chanda, B., Chaudhuri, S., Chaudhury, S., *Heritage Preservation*, Springer 2018
- Holtorf C., Högberg A., *Cultural Heritage and the Future*, Routledge 2020
- Kalman H., Létourneau M., *Heritage Planning. Principles and Process*, Routledge 2020
- Plevoets B., Van Cleempoel K. *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline*, Routledge 2019

Additional:

- Ashworth G.J. "Conservation as preservation or as Heritage: Two Paradigms and two answers. [in] *Designing Cities. Critical readings in urban design*, Blackwell Publishing (2003).
- Banham R. "Theory and Design in the First Machine Age" (1960),
- Bandarin F., van Oers R. "Reconnecting the City: The Historic Urban Landscape Approach and the Future of Urban Heritage" Wiley-Blackwell, (2014).
- Carughi U. (ed), "Time Frames: Conservation Policies for Twentieth-Century Architectural Heritage", Routledge (2017)
- Curtis W. J R, "Modern Architecture Since 1900", Phaidon, (1994).
- De Nardi S. "Memory, Place and Identity", Routledge, (2018)
- Fitch J.M. "Historic preservation: Curatorial management of the build world", University of Virginia Press (1990)
- Ford L.R. "Continuity and change in historic cities", *Geographical Review* 68 (1978) p.253-273. Prin
- Koeck R. "Cine-scapes: Cinematic Spaces in Architecture and Cities" Routledge (2012).
- Lamster, M., "Architecture and Film" Princeton Architectural Press. (2000).
- Kadłuczka A., "Hidden architectural heritage and its restitution in contemporary city". LAP LAMBERT Academic Publishing, (2018).
- Longstreth R., Calafate Boyle S. "Cultural Landscapes: Balancing Nature and Heritage in Preservation Practice" The University of Minnesota (2008)
- Macdonald S., Cherry B., "Preserving Post-War Heritage: The Care and Conservation of Mid-Twentieth-Century Architecture", Routledge, (2001).
- Miłobedzki A, *The Polish School of Conservation*, Cracow international Cultural Centre, (1995).

Breakdown of average student's workload

| | Hours | ECTS |
|---|-------|------|
| Total workload | 100 | 4,00 |
| Classes requiring direct contact with the teacher | 60 | 2,50 |
| Student's own work (literature studies, preparation for laboratory classes/ tutorials, preparation for tests/exam, project preparation) | 40 | 1,50 |