

## Course/studio syllabi

### 1. Data on the study programme

1.1 Institution	Technical University of Cluj-Napoca
1.2 Faculty	of Architecture and Urban Planning
1.3 Department	<b>Architecture</b>
1.4 Domain	<b>Architecture</b>
1.5 University level	Licence and master's degree
1.6 Study programme/Qualification	Architecture
1.7 Form of studies	IF – on-site full-time studies
1.8 Course / studio code	<b>66.10</b>

### 2. Data on the course

2.1 Name of the course	<b>ARTS AND ARCHITECTURE</b>				
2.2 Course/ Studio Head	<b>Associate professor Cristina PURCAR</b>				
2.3 Head of seminary/ laboratory/ studio	-				
2.4 Study year	<b>5</b>	2.5 Semester	<b>1</b>	2.6 Type of evaluation	<b>Colloquium</b>
2.7 Course /studio regime	Formative category: fundamental (DF)/ linked to the domain (DD)/ specific (DS)/ complementary (DC)				<b>DC</b>
	Compulsory (DI)/ Optional/ (DOP)/ Voluntary (DFac)				<b>DOP</b>

### 3. Total estimated time

3.1 Number of hours/week	<b>2</b>	out of which:	3.2 Course	<b>2</b>	3.3 Seminary	0	3.3 Laboratory	0	3.3 Project	0
3.4 Number of hours/semester	50	out of which:	3.5 Course	28	3.6 Seminary	0	3.6 Laboratory	0	3.6 Project	0
3.7 Distribution of time (hours)/ semester for:										
(a) Individual study supported by course textbook, course text, bibliography, and notes										7
(b) Supplementary study in the library, online, and on site										7
(c) Preparation for seminars/ laboratories/ assignments, reports, portfolios, and essays										7
(d) Tutoring										0
(e) Examination										1
(f) Other activities										-
3.8 Total hours of individual study (sum (3.7(a)...3.7(f)))					<b>22</b>					
3.9 Total semestrial hours (3.4+3.8)					<b>50</b>					
3.10 Number of credits					<b>2</b>					

### 4. Preconditions (where applicable)

4.1 curriculum preconditions	-
4.2 competence preconditions	Architectural historical and theoretical knowledge, as acquired during previous semester courses, would facilitate understanding the present course. However, this is no mandatory precondition.

### 5. Conditions (where applicable)

5.1. for the course	On site, in the allocated classroom (according to the faculty schedule). Attendance is a condition for examination. See also „10. Assessment method”.
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5.2. for the seminary	-
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## 6. Specific competencies

<ul style="list-style-type: none"> <li>• Ability to act with knowledge of historical and cultural precedents in local and world architecture.</li> <li>• Ability to act with knowledge of the fine arts as an influence on the quality of architectural design.</li> <li>• Understanding of heritage issues in the built environment.</li> <li>• Awareness of the links between architecture and other creative disciplines.</li> <li>• Awareness of philosophy, politics, and ethics as these are related to architecture.</li> </ul>
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## 7. Objectives of the discipline

7.1 General objective of the discipline	<ul style="list-style-type: none"> <li>• Adequate knowledge of the history and theories of architecture and the related arts, technologies, and human sciences.</li> <li>• Knowledge of the fine arts as an influence on the quality of architectural design.</li> </ul>
7.2 Specific objectives	<ul style="list-style-type: none"> <li>• Making students familiar with representative works and concepts of modern and contemporary art, as far as they share concerns or themes relevant to contemporary architecture and urbanism.</li> <li>• Becoming familiar with landmarks of contemporary visual arts. Exercising the ability to analyse modern and contemporary works of art in relation to architecture and the city: both at a spatial level (architecture in art - art in architecture) and at a conceptual level (art about architecture)</li> <li>• Becoming familiar with important contemporary art resources: publications, digital platforms, prizes, events, etc.</li> </ul>

## 8. Content/Syllabi

8.1 Course	No. of hours	Teaching methods	Notes
<b>C1</b> IMAGINED CITY 1: representations of the city in modern art	<b>2</b>	<b>Lectures supported by projections, Discussions on the reader of the course and presentations.</b>	<b>Students are encouraged to engage in talks throughout the course and to present the stage of their individual study.</b>
<b>C2</b> IMAGINED CITY 2: representations of the city in contemporary art	<b>2</b>		
<b>C3</b> ACTIVISM AND PARTICIPATION: engaged and participatory tactics of Dadaism and Surrealism in contemporary public space and "critical spatial practices" (J.Rendell)	<b>2</b>		
<b>C4</b> COLLECTIVE MEMORY: the contemporary memorial	2		
<b>C5</b> ENVIRONMENT AND SUSTAINABILITY: from Minimalism and Land Art to the thematization of ecology in recent artistic practice	2		
<b>C6</b> POST-INDUSTRIAL in contemporary art	2		
<b>C7</b> AT HOME: contemporary artistic thematization of the dwelling and the domestic space	2		
<b>C8</b> POST-COMMUNISM: reappropriations of the communist period in contemporary art	<b>2</b>		

<b>C9 FLOWS - 1: spaces of mobility in modern art</b>	2		
<b>C10 FLOWS - 2: spaces of mobility in contemporary art; art in the spaces of mobility</b>			
<b>C11 THE PLACES OF ART: problems of curation and display, institutional critique</b>	2		
<b>C12 THE VIRTUAL, VIDEO AND ARCHITECTURE. Art and augmented reality. Video art about architecture. Video art in architecture</b>	2		
<b>C13 Colloquium – part I</b>	2		
<b>C14 Colloquium – part II</b>	2		
NOTE: the permanent actualization of the course matter might lead to minor changes in its structure			
<p><b>Bibliography:</b> Course summary provided after each lecture.</p> <p>In the TUCN library:</p> <ol style="list-style-type: none"> <li>1.RENDELL, Jane. <i>Art and architecture. A place between.</i> London, New York: I.B. Tauris, 2010. 1 : 537.887.</li> <li>2.WALTHER I.F.(ed.). <i>Art of the 20th Century. Painting. Sculpture. New Media. Photography.</i> London; Köln; Los Angeles: Taschen, 2000. 1 : 514.600.</li> </ol> <p>Optionally:</p> <ol style="list-style-type: none"> <li>3. MOMA: <a href="http://www.moma.org/learn/moma_learning">http://www.moma.org/learn/moma_learning</a></li> <li>4. TATE: <a href="https://www.tate.org.uk/art/art-terms">https://www.tate.org.uk/art/art-terms</a></li> <li>5. TURNER prize: <a href="https://www.tate.org.uk/art/turner-prize">https://www.tate.org.uk/art/turner-prize</a></li> <li>6. MARCEL DUCHAMP prize: <a href="https://www.adiaf.com/en/artists/">https://www.adiaf.com/en/artists/</a></li> <li>7. ARTANGEL foundation: <a href="https://www.artangel.org.uk">https://www.artangel.org.uk</a></li> <li>8. FERNIE, Jes (ed.). <i>Two Minds: Artists and Architects in Collaboration.</i> Michigan: Black Dog, 2006.</li> <li>9.WALLACE I.L. and WENDL N. (eds.). <i>Contemporary Art About Architecture: A Strange Utility.</i> Ashgate Publishing, Ltd., 2013.</li> </ol>			
8.2 Seminary / laboratory / project	No. of hours	Teaching methods	Notes
-	-	-	-

**9. Harmonizing the content of the discipline with the expectations of the epistemic community, the professional associations, and representative employers**

The openness of architects to the other arts is a necessity in the current context of overcoming disciplinary borders and the appreciation of hybrid practices, involving in socio-cultural projects dedicated to the built environment both professionals of various fields, as well as the public and the authorities. Beyond the critical-formative impact of knowledge from related artistic fields on the quality of one's own projects, the course contributes to the development of the competence to collaborate with artists in joint projects, to be active in the sphere of cultural heritage protection, as a curator of art events or as a researcher.

**10. Assessment**

Type pf activity	10.1 Evaluation criteria	10.2 Assessment method	10.3 Calculation of final grade
10.4 Course	- relevance of the works of art for the chosen topics - originality of the selection (preferably works that were not discussed at the course)	- each student chooses four topics out of the ten course topics and elaborates a visual essay about four works of	- <b>1</b> point: by default - <b>3</b> points: oral presentation

	- quality of the discourse, less descriptive and more critical-analytical, highlighting the relationship arts - architecture - city - complete and correct indication of the works of art identification data - pertinent reference to concepts discussed in the course, possibly in response to questions asked following the presentation, including by fellow students - personal drawings/collages - pertinent questions addressed to colleagues	contemporary art, each one representative for one of the four chosen topics - the essay is digitally handed-in via Teams and presented in front of the class; the teacher and the fellow students ask questions	- <b>4</b> points: case study choice and quality of the presented material - <b>1</b> point: answering the teacher's and/or fellow students' questions related to the essay presentation - <b>1</b> point: asking colleagues pertinent questions about their essay presentations
	According to the ECTS/UTCN Regulations, art. 6.4, the Faculty Council has decided that attending courses is compulsory in a percentage of at least 50%. The situation of attendance will be updated weekly on the Teams channel dedicated to the course. Students who have not attended 50% of the courses will not be able to participate in the final exam and will need to recontract the course.		
10.5 Seminary/Laboratory	-	-	-
10.6 Minimal standard for passing			
• a grade of minimum 5			

Date :	Head of course	Title, Name, Surname	Signature
15.07.2023	Course	Associate professor PhD arch. Cristina Purcar	
	Seminary/Lab	-	-

Date of validation by the Department Council:	Chief of Department Prof. PhD. arch. Virgil POP
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Data of approval in the Faculty Council:	Dean Associate professor. PhD. arch. Dragoş Şerban Ion ȚIGĂNAȘ
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