

SPACE AND ART

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SYLLABUS 2

In the second semester of the Space and Art studio we will continue consistently in the described program. Initially the teaching resembles variations on the composition of individual architectural elements, or the basics of physical exercises, but this moves very quickly through the art installation in all possible environments and using all possible means and psychological colouring for solutions of very specific tasks, such as installation of exhibitions, interior design and exterior of buildings of all kinds, including the building of a human, which can be a living body of an artist. The geometry of space - a ball or a cube. Perspective - line - area. Composition - construction and deconstruction - gold cut/snick. Decor versus minimalism. All these sentences, which in many aspects metaphorically catch uncatchable, we will divide into four steps. In order to develop creative skills, with special emphasis on developing students' creativity, their spatial imagination and their sense for perception of colour contexts associated with the concepts of "harmony" or "composition", along with a very sharp awareness of cliché what these categories are now able to mean. For such a point of view is also important the knowledge of traditional, as well as those most current artistic disciplines and theories - their options and applications, selections of means of expression and also the causes of their failure. Therefore, the first task "From a construction to infinity", based on the use of the simplest means of paper models, their complex variations - type of origami, to a "mere" crumpled paper as the supreme creative act. This is followed with the issue of understanding the role of "model" for creatively space shaping. A model can be conceived as an individual task of a specific spatial solution, but also as a collective generous work carried out in a more detailed scale. The following phase "time and motion", which brings into the model being of a real life. It can be elaborated by the involvement of phase "light and machine". Only by linking all of these alchemical phases of the formation process a model may come alive into a real space creature, spatial artwork.

ASSIGNMENTS

Evaluated will be mainly the creativity of solving individual assignments, especially the fantasy value of plans and spatial models.

- Introduction to models
- model elements in words
- a plan of a place
- construction and deconstruction in plans
- mental kit
- models of real places
- model as stage

- model as synthesis