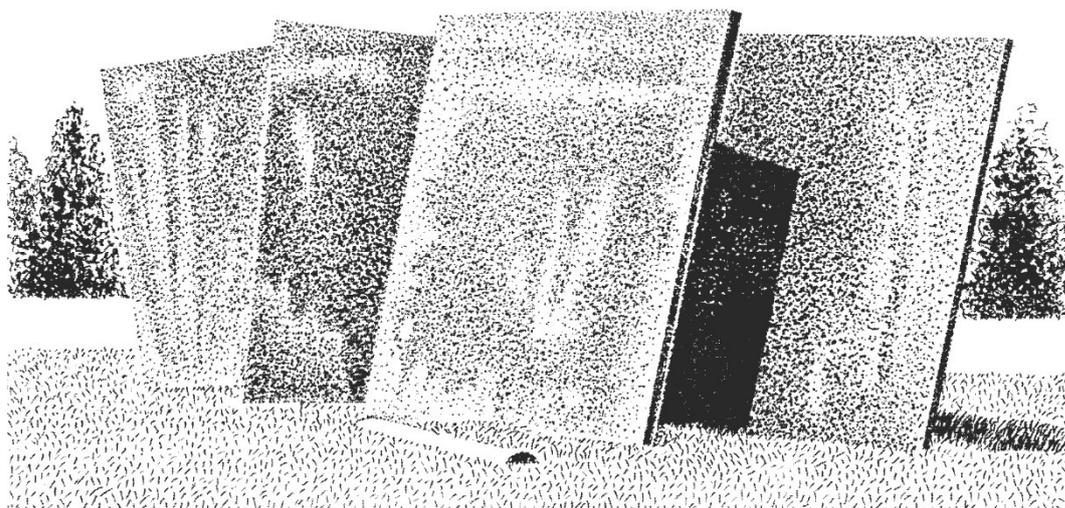


Arkadiusz Polewka



## **TRANSGRESJA KONCEPTUALNA W ARCHITEKTURZE I SZTUKACH WIZUALNYCH**

Praca doktorska opracowana na Wydziale Architektury  
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## **Conceptual Transgression in Architecture and Visual Arts**

The aim of the dissertation is to bring attention to important connections between architecture and other visual forms of art. The starting point for the analysis was the issue of space, which includes the role of architectural and urban space in culture. It is connected with changing the history and society dialectics into the trialectics of history, society and space, appearance of which is becoming more frequent in science, philosophy and art. Therefore, the increase of importance of space in other visual arts and, by the same token, their possible influence also on architecture. This state implies not only the historical and anthropological relation between the human being (spectator - user), space and time, but also between a place (localisation) which is seen from the perspective of architecture and visual arts.

The first part of the thesis concentrates, respectively, of the notion of art, its definition and functions, which have significant influence on the way the architecture is understood. Also, the evolution of views on topics connected with painting, sculpture and architecture was presented, as points leading to distinguish between arts: the fine arts, plastic arts and visual arts. Such background was used to present classification of notions of art, presenting architecture in relation with the sister arts (painting and sculpture), and contemporary division into virtual and real space art.

The further part of the paper describes the layer structure of an architectural work and phases of its realization, as well as the role of space in the issues mentioned. Subsequent discussion of the notion of the avant-garde in creation of cubist space brought attention to the significance of an experiment on architecture and visual arts. The creation of space of a painting, which initiating the process of interdisciplinary transgression, was also discussed in connection with an aesthetic space. The example of crossing the boundaries of architecture and other visual forms was shown in the context of art directions and practices initiated by modernism and postmodernism.

In the last part of the dissertation, the following interdisciplinary transgression, together with its typology and elements illustrating the process, was shown: transgression field and transgression point. Referring to the special and anthropological notion of transgression point as to *the zero*, *central point* and *the indicative one* to the relation of people with aesthetic space and the functional one, the notion of notion of zero architectural point was created.

The abovementioned issues made up the conceptual transgression in architecture and visual arts. By highlighting the process of transgression, which is characterised by the contemporary connections of architecture and visual arts, it was also possible to analyse the art of creating space from a little different perspective, often in an experimental dimension.