

Architecture in question : architecture and arts - Module A : architecture and contemporary arts "XPRMTL or experimental architectures

8.00 credits

90.0 h

Q1

This biannual learning is being organized in 2022-2023

Teacher(s)	de Hasque Jean-frédéric ;Nottebaert Anne ;Pouillon Henry ;Yuen Yeung Fun ;
Language :	French > English-friendly
Place of the course	Tournai
Main themes	<p>This unit, taught by joint lecturers, explores the interactions between the arts and architecture. Architecture as art. A series of theoretical lectures will look at the mutual relationships between the arts and architecture: how do paradigms (convergences of thought, accepted and internalised rules) pass through communities of artists and architects in a given period?</p> <p>In parallel, students will test a contemporary artistic approach by asking questions and formulating a suggested response using the techniques and methods of action involved. This will make them reflect on architecture.</p> <p>The objective is to create a space of relative freedom to open up possibilities at the conceptual level. And to enable students to understand artistic practice to find the drivers for a meaningful design.</p> <p>The opportunities to link this issue to academic research particularly relate to the ability to deploy sensitivity (as a means of analysis and communication) to transmit meaning to the public arena. And, in this way, to look at architecture as an aesthetic act.</p> <p>Using a contemporary issue, to take part in conceptual experimentation and to reintegrate it within the discipline. Issues in Architecture: Contemporary Art and Architecture is made up of two parts, A and B.</p> <p>A : XPRMTL. Experimental Architecture</p> <p>How artists and architects work together through emerging ways of designing form which prefigure the ways of living in the future. How this enables their disciplines to revive?</p> <p>(B : "Grasping reality", "another way of looking". Analysis and observation of reality. Ways of working in art and architecture.)</p>
Learning outcomes	<p>At the end of this learning unit, the student is able to :</p> <p>The specific learning outcomes contribute to the learning outcomes reference network:</p> <p>Test an artistic approach</p> <ul style="list-style-type: none"> • <i>To test and extend the limit of the imagination</i> • <i>To imagine drivers which can transform the perception of what is real</i> <p>More specifically, students intuitively perceive the world through their imagination, through what they have learned before arriving at Master's level. They will set out their mental images and question them.</p> <p>Make use of other subjects</p> <ul style="list-style-type: none"> • <i>Seek out other approaches, exchanges of views and ways of enhancing thinking about architecture</i> • <i>Interpret and synthesise the knowledge of other subjects</i> • <i>Make strategic use of other subjects to put into question the design and implementation of an architectural project</i> <p>1</p> <ul style="list-style-type: none"> • <i>Bring all this back to the original discipline</i> <p>More specifically, students will be able to</p> <ul style="list-style-type: none"> • place and bring together artistic knowledge and practice. • identify periods in the history of classical, modern and contemporary art when the transfer between artistic disciplines has been particularly rich, How, at certain times, certain arts are ahead of others and how that develops (or is reversed). • understand current artistic issues and practices and strategically transform them into architectural design. • take or advance their knowledge of certain media such as drawing, graphic arts, video, digital imagery, dance, literature, music and certain artistic approaches (conceptual, documentary, expressionist etc.). From this experience, they will learn to make use of them in a conceptual process. • return to the discipline of architecture through introduction to research : the approach must be able to be communicated to an informed audience.

Express an architectural procedure

- *Identify the founding elements of a hypothesis or a proposal to express and communicate them*
- *Test and use relevant means of communication in relation to the intended audience and the target objectives*

More specifically, students will be able to

- *deploy sensitivity (as a means of analysis and communication) to transmit meaning to the public arena.*

Making committed choices

- *Develop awareness of the political meaning of the work of an architect and his/her responsibility towards society*
- *Make links between different methodological and epistemological perspectives*
- *Imagine ambitious proposals which could call into question the choices made by society*

In particular, students will be able to


- *implement an approach, a process. They will find leads which could regenerate perception of reality without necessarily leading to creation, but rather to a storyboard or a model of the creation.*

Bibliography

Bibliographie Générale Art Architecture

- AGAMBEM, Giorgio, *Qu'est-ce que le contemporain ?*, leçon inaugurale du cours de Philosophie théorique 2005 – 2006 à l'université IUAV de Venise, trad. de l'ital. [*Che cos' è il contemporaneo ?*, Milan : Nottetempo, 2008] par Maxime Rovere, Paris : Rivages & Payot (coll. "Rivages poche / Petite Bibliothèque", n° 617), 2008.
- SZEEMANN Harald, dans coll. *Les grands entretiens d'Artpress*, n°1, Imec, Paris, 2012
- HEINICH Nathalie, *Le paradigme de l'art contemporain. Structures d'une révolution artistique*, dans coll. Bibliothèque des sciences humaines, NRF, Gallimard, s.l.2014
- BOUCHIER Martine, *L'art n'est pas l'architecture. Hiérarchie, fusion, destruction*, Archibooks + sautereau éditeur, Paris, 2006
- ARDENNE Paul, *Artistes et architecture, dimensions variable*, Artpress 429, p34, 2015
- RANCIERE Jacques, *Le partage du sensible, esthétique et politique*, La fabrique éditions, Paris, 2000
- BRY-SCHATAN Gita (sous la dir. de), *Le Répertoire Illustré de l'Art Environnemental*, Isele, Bruxelles, 1996
- Bibliographie "OBJEU"**
- ABELES, M. (2011b). Le portrait comme opérateur ethnographique : L'écriture et la vie (politique),. Dans *Portraits esquissés anthropographiques* (p. 179#192). Petra.
- AGAMBEM G., *Qu'est-ce qu'un dispositif ?*, Rivages Poche, Petite Bibliothèque, 2007 (1ère éd.), 2014
- AFFERGAN, F. (1994). Textualisation et métaphorisation. *Communications*, 58(1), 31#44. <https://doi.org/10.3406/comm.1994.1877>
- AZOULAY, A. A. (2019). *Potential History Unlearning Imperialism*. Verso.
- BEAUCHAMPS, M. (2012). Espace urbain et stratification sociale. *RESET*, 1, 2#21. <https://doi.org/10.4000/reset.139>
- BENNETT, T., GAYO-CAL, M., LE ROUX, B., SAVAGE, M., SILVA, E., WARDE, A., & Wright, D. (2013). *La Distinction revisitée : l'espace des styles de vie britannique en 2003*. Dans P. Coulangeon Et Al (Éd.), *ans après La Distinction, de Pierre Bourdieu* (p. 179#205). La Découverte.
- BRETON, S. (Éd.). (2016). *Anthropologie du cinéma : image, écriture et non-transparence : Vol. Séminaire*. EHESS.
- BOURDIEU, P., *Imposer une vision du monde*. Ce texte condense une conférence donnée à l'université Lyon-II le 14 novembre 1995. Paru dans le Monde Diplomatique
- CANUT, C. (2021). *Provincialiser la langue. Langage et colonialisme*. Amsterdam.
- CASTAING-TAYLOR, L. (2009). Hell Roaring Creek. Into-the-jug (geworfen). *Performance, art et anthropologie « Les actes »*, 2#7. <http://actesbranly.revues.org/447>
- CHAMEROIS, G. *Aller, revenir, tisser un abri : Route One/USA, de Robert Kramer* (1989) Transatlantica [En ligne]
- COLLAS, G. (1999). *L'injonction du regard*. Images Documentaires, 32/33, 1#12.
- CUBERO, C. (2019). *Ethnographic film festivals*. Dans P. Vannini (Éd.), *The Routledge International Handbook of Ethnographic Film and Video* (p. 313#322). Routledge. <https://doi.org/10.4324/9780429196997>
- CUBERO, C. (2020). *Ethnographic Film Festival*. Dans P. Vannini (Éd.), *The Routledge International Handbook of Ethnographic Film and Video* (p. 313#322). Taylor and Francis. <https://doi.org/10.4324/9780429196997>
- CUBERO, C. (2021). *What Does Anonymity Mean in Anthropological Filmmaking?* Dans E. Weiss & C. Mc GRANAHAN (Éds.), *Rethinking Pseudonyms in Ethnography* (p. 1#15). American Ethnological Society.
- de FRANCE, C., & Comolli, A. (Éds.). (2006). *Corps filmé, corps filmant*. Université Paris X-FRC.
- de FRANCE, C. (1982). *Cinéma et Anthropologie*. Maison des Sciences de l'Homme.
- de HASQUE, J. F. (2014). *Corps filmant, corps dansant*. *Parcours anthropologiques*, 9, 39#51. <https://doi.org/10.4000/pa.318>
- de HASQUE, J.-F. (2017b). *L'anthropologue filmeur et la « ciné-transe »*, évolution ou disparition de l'interaction entre filmant et filmés ? *Journal des Africanistes*, 87(1#2), 222#238. <https://doi.org/10.4000/africanistes.5603>
- de HASQUE, J. F. (2019). *Attraper l'invisible, comment la caméra m'y a aidé. Réflexions sur une écriture filmée*. Dans B. Charlier, C. Grard, F. Laugrand, P. J. Laurent, & S. Simon (Éds.), *Écritures anthropologiques (Investigations en Anthropologie Prospective éd., Vol. 20, p. 104#122)*. Academia L'Harmattan.
- de HASQUE, J. F., & LECADET, C. (2019). *Après les camps, traces, mémoires et mutations des camps de réfugiés*. Academia L'Harmattan.
- DIDI-HUBERMAN G., (2003) *Images malgré tout*, Les Éditions de Minuit, 2003
- DIDI-HUBERMAN G., (2006), *Le danseur des solitudes*, Paris, Ed. de Minuit
- Goody, J. (1979). *La Raison graphique. La domestication de la pensée sauvage*. Minuit.
- HAMAYON, R. (2003). *Faire des bonds fait-il voler l'âme ? De l'acte rituel en Sibérie chamaniste , Négocier la transcendance / Negotiating Transcendence* Volume 25, Number 1.
- HAMAYON, R. (2012). *Jouer. Étude anthropologique à partir d'exemples sibériens*,. La Découverte.
- Kopytoff Igor « The Cultural biography of things : commoditization as process » in *The Social life of things. Commodities in cultural perspective*, Appadurai Arjun (ed), Cambridge, Cambridge University press 1986.pp- 64-91
- LALLIER, C. (2009). *Pour une anthropologie filmée des interactions sociales*. Archives Contemporaines.
- LAPLANTINE François , « Penser en images » , *Ethnologie française*, 2007/1
- LASSEUR, M., & THIBAUT, C. (2000). *Joël Bonnemaison. La géographie culturelle*. Cours de l'université Paris IV-Sorbonne, 1994–1997. CTHS.
- LATOURE, B. (2002–2004). *La fabrique du droit. Une ethnographie du Conseil d'Etat*. La Découverte.
- Mairet, G. (2018). *POLITIQUE DU WESTERN*. PU VINCENNES.
- NINEY, F. (2002). *L'épreuve du réel à l'écran : Essai sur le principe de réalité documentaire*, (2004e éd.). De Boeck.
- NORA, P. (Éd.). (1997). *Les lieux de mémoire*. Gallimard.
- OLIVIER DE SARDAN, J.-P. (1994). *Pacte ethnographique et film documentaire*. *Images et Sciences sociales*, Xoana, 2, 51#64.
- PAQUOT, T. (2009). 1 : *Qu'appelle-t-on un territoire ? Le territoire des philosophes*, 9#27. <https://doi.org/10.3917/dec.paquo.2009.01.0009>
- RUBY, J. (2000). *Picturing Culture Explorations of film and anthropology*. Chicago University Press.
- UC Louvain - en-cours-2022-ltarc2020 - page 3/5
- SOURIAU, Les différents modes d'existence, PUF 2009
- WITTEFSCHHEIM F. (Éd.). (2019). *Filmer. Ce que l'audiovisuel permet à la restitution ethnographique*. « Musiciens

Faculty or entity in charge	LOCI
-----------------------------	------

Programmes containing this learning unit (UE)				
Program title	Acronym	Credits	Prerequisite	Learning outcomes
Master [120] in Architecture (Tournai)	ARCT2M	8		
Master [120] in Architecture (Bruxelles)	ARCB2M	8		