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Summary of doctoral dissertation

AFFINITIES OF THE AVANT-GARDE AND CONTEMPORARY ARCHITECTURE

Author: M. Sc. Eng. Arch. Grzegorz Tyc

Thesis advisor: Ph. D. Eng. Arch. Tomasz Kozłowski

The dissertation is an analysis of the influence of avant-garde art on the contemporary architecture. The scope of work includes examples of architecture of expressionist form, created at the turn of the 20th and 21st centuries. The point of reference are works of avant-garde art from the time of the Great Avant-garde and its successors, mainly between the year 1900 and 1950. The dissertation is divided into three main parts. First part — the introduction consists of an outline of the definition of avant-garde, the features of an avant-garde work of art and the historical background of the influence of avant-garde art on architecture in the 20th century. Second, the main part of the dissertation is the analysis of selected works of architecture whose form reveals relationships with avant-garde art. The systematic division was based on four movements of avant-garde art: cubism, futurism, constructivism and expressionism, because these movements played a leading role in the time of avant-garde, also made the greatest influence on the form of the iconic contemporary architecture. Kinetic art and the work of avant-garde art schools, including Bauhaus, were also distinguished in the study. The third part of the dissertation contains conclusions regarding the impact of the avant-garde art on contemporary architecture, an attempt to systematize terms relevant to its description, and an attempt to place architecture in the context of art and aesthetics.

New trends in architecture which continue to this day began to crystallize in the 1980s and 1990s, among them are those that reveal relationships with avant-garde art. Deconstructivism, the first new, identified movement after postmodernism, strongly drew on the traditions of constructivism and suprematism. Architects began to creatively explore the avant-garde heritage, which has become a rich source of inspiration and formal ideas for creating new architecture. The quotes are so obvious that in some contemporary buildings one can find their formal counterparts among designs, sculptures or paintings from the beginning of the last century. The unrealized visions of avant-garde architects: expressionists, futurists, constructivists, also became an inspiration, which thanks to new design and construction possibilities of our times, could finally be build. Many of the greatest contemporary architects admit to draw inspiration from the avant-garde, among them: Zaha Hadid, Frank Gehry, Daniel Libeskind, Santiago Calatra. The influence of the

avant-garde on their work can be seen in their works: paintings, sculptures, conceptual designs as and architectural realizations. New stars of 21st century architecture: Caroline Bos and Ben Van Berkel, Ma Yansong, Bjarke Ingels, enter the scene of world architecture, continuing the tendencies created by their predecessors. They create buildings with spectacular, expressive forms; crystals, wavy shells and biomorphic blobs. Architects in the 21st century copy avant-garde aspirations and methods: they look for a new forms, they are inspired by technology, science, and create visions of the future. There is freedom to use artistic tricks, contemporary architects use avant-garde-like techniques; shock, expression, collage, contrast. Affinity with the avant-garde is closest in the formal field; inspirations, transpositions, adaptations; striving for abstraction, decomposition, dynamics, expression. The goal of modern stararchitects has become to create architecture surprising with a new forms, as it used to be in art of the the Great Avant-garde. Contemporary buildings are to be original, arouse admiration, shock, provoke.

Term „avant-garde”, as well as the names of avant-garde movements, often with the prefix „neo”, are used to describe modern architecture. It can be misleading because these terms belong to a closed periods in 20th-century art. To define contemporary architecture referring to avant-garde movements it is more precise to use terms as: expressionist, neo-constructivist, neofuturistic. Contemporary artists and architects use avant-garde art in their work and at the same time they accept the failure of many important ideas that avant-gardists postulated. To define this, art and architecture theorist, for example Peter Bürger and Charles Jencks, used the term „post-avant-garde”. Post-avant-garde artistic activity is characterized by formal inspiration from avant-garde art, exploring its achievements, copying and implementing the ideas of avant-garde artists. The world of modern architecture is eclectic in terms of forms, but also materials and the building techniques preferred by the architects. Personalizing tendencies, displaying the individual creative process is considered a characteristic feature of post-avant-garde condition. More than a hundred years after its creation, avant-garde art still is a source of inspiration for artists and architects. The contemporary architecture which is the subject of this dissertation, no longer being an avant-garde itself, refers to the heritage of anti-traditional avant-garde art and architecture.

keywords: *contemporary architecture, avant-garde, post-avant-garde, expressionism, neo-expressionism, cubism, constructivism, deconstructivism, futurism, neo-futurism*