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Between Architecture and Art: Reception of Mutual Relationships

Doctoral thesis

Abstract

My doctoral thesis deals with the relationship between contemporary architecture and fine art. I track examples of such concepts and approaches in which architecture and art permeate and influence each other. Besides, I examine how selected authors approach the chosen topic. A detailed analysis of the work and ideas of individual selected architects or artists is thus complemented by clarification of their methods and starting points. The aim of this work is to look at the predefined studied subject and the context behind it, to explain the associated concepts, strategies and the functioning of mechanisms, and the transfer of themes, procedures and techniques of creation. The thesis consists of three chapters, separate case studies.

The first chapter follows the tendencies and changes in displaying architecture, which, under the influence of art, tends to create more complex viewing experiences. I describe here two examples and approaches that come out of this tendency. In the first part, it is the approach to the exhibitions of the Swiss duo Herzog & de Meuron, the second part is devoted to the architectural installations, which under the influence of installation art allow the visitor a direct spatial experience. The Sensing Spaces exhibition is used as a model example (London, 2014).

The central theme of the second chapter is the idea of a house and the associated image of a home. Both are inevitably linked to our body and corporeality, to our relationships, memories, history and identity. This idea is elaborated on the example of the work of Gregor Schneider, Do Ho Suh and Michael Landy, who all have in common an autobiographical approach to the subject viewed through architectural forms of the house and home representation.

The third chapter analyses, on the example of three different artists, the motives that led them to their interest in architecture and later to their stepping out of the sphere of free art towards their own architectural activity. In this chapter, rather than the actual designs and realisations, I deal with what brought them to this transformation and what was interesting for them in designing. To show this, I have selected Vito Acconci, Per Kirkeby and Ai Weiwei as model examples.