Attachment no. 5 to ZW 16/2020

Attachment no. **40** to studies program

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| **FACULTY OF ARCHITECTURE****COURSE SYLLABUS**Course title in Polish: **Interakcje międzykulturowe między sztuką Zachodu a pozaeuropejskimi cywilizacjami**Course title in English: **Cultural Interactions Between Western Art and Non-European Civilizations.**Specialization (if applicable): **Architecture**Profile (if applicable): **Architecture and Urban Planning**Level and form of studies: **2nd level, full-time**Semester: **2**Course type: **optional**Course code: **AHA117711W**Group of courses: **NO** |

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|  | **Lecture** | **Tutorial** | **Laboratory** | **Project** | **Seminar** |
| Number of hours of organized classes in University (ZZU) | **30** |  |  |  |  |
| Number of hours of total student workload (CNPS) | **75** |  |  |  |  |
| Form of crediting | **Crediting with grade** |  |  |  |  |
| For group of courses mark (X) final course |  |  |  |  |  |
| Number of ECTS points | **3** |  |  |  |  |
| including number of ECTS points for practical (P) classes  |  |  |  |  |  |
| including number of ECTS points for direct teacher-student contact classes or other people conducting classes (BU) | **2,4** |  |  |  |  |

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| **PREREQUISITES RELATED TO KNOWLEDGE, COMPETENCES AND SOCIAL SKILLS** |
| **No prerequisites.** |

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| **COURSE OBJECTIVES** |
| **C1** introduce students to selected notions related to problems of history of Western European painting and sculpture, formal and aesthetic differences between western European art and that of other cultural circles.**C2** present problems related to defining art, aesthetic criteria for Western European and Eastern European, Byzantine and Far East Asian paintings.**C3** introduce students to general notions of analysis of paintings, presentation of so-called layers of painting meaning: formal, depicting, depicted and symbolic as well as their cultural significance.**C4** present basic features of figurative and abstract painting and sculpture.**C5** introduce students to basic formal methods applied in paintings (contour, line, solid, chiaro-scuro, color, size, shape, scale, composition) and rules associated with them in different art streams.**C6** present the problems of iconographic and iconological analysis of a painting and the impact of different cultures on the matter of art.**C7** acquaint students with basic painting and sculpture techniques and non- Western influences reflecting in them. |

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| **COURSE LEARNING OUTCOMES** |
| **Relating to knowledge:**1.1.8) The graduate knows and understands: the history and theory of architecture as well as art, technology and humanities to the extent necessary for the proper execution of architectural designs.C.W1. The graduate knows and understands the styles in art and the creative traditions associated with them, as well as the process of realization of artistic works related to architecture and the workshop resources of related artistic disciplines.C.W2. The graduate knows and understands problems of philosophy with special consideration of aesthetics – to the extent that it affects the quality of architectural, urban design and planning work, which are necessary in formulating and solving complex tasks in the field of architectural and urban design and spatial planning, as well as in evaluating existing and projected solutions.**Relating to competences:**1.2.1) The graduate is able to use the experience acquired during the studies in order to make a critical analysis of conditions and formulate conclusions for design in an interdisciplinary context.C.U1. The graduate is able to recognize various types of cultural products specific to architecture and critically analyze them using typical methods, in order to determine their meanings, social impact and their place in the historical and cultural process.C.U2. The graduate is able to properly use terms such as aesthetic value, beauty and aesthetic experience, and see the broader philosophical context of issues associated with architectural and urban design.C.U3. The graduate is able to obtain information from literature, databases and other sources, also in a foreign language which is a language of international communication, in order to utilize it in the designing process or – to a basic extent – in scientific activity.C.U4. The graduate is able to prepare a scientific study, and define the subject, scope and purpose of scientific research.**Relating to social skills:**1.3.2) The graduate is ready to respect the diversity of views and cultures and demonstrate sensitivity to the social aspects of the profession.1.3.3) The graduate is ready to take responsibility for humanistic, social, cultural, architectural and urban planning values in the protection of the environment and the cultural heritage. |

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| **PROGRAMME CONTENT** |
| **Form of classes - lectures** | **Number of hours** |
| Lec 1 | Scope of the lecture subjects, course completion requirements, literature and iconography. General concepts of the history of painting and sculpture. Iconographic meaning in Western and non- Western art.Formal layer of art: * figurative vs. abstract painting,
* contour, line, solid, chiaroscuro, color, size, shape, scale, composition, illusion vs reality, technique

Depicting, depicted and symbolic layer of art* figurative and abstract paintings and sculpture
* realism vs symbolism
* context of painting
* technology
* thematic content and rank of work
* relations to architecture
 | 2 |
| Lec 2 | Realism and symbolism in European art – part 1. Realism in Antiquity, Verism of portraiture, Near East and Byzantian influences on Western iconography. From symbolism to realism – the Birth of Western art and from Byzantian icon to Giotto. Line and contour in European art and other cultures. Christian orthodox art. | 2 |
| Lec 3 | Realism and symbolism in European art – part 2. Hidden symbolism, Flanders and France in the 14th and 15th centuries. Allegory in Far East paintings. Realism in paintings – perspective and light in Renaissance paintings. Perspective in the art of the Far East.  | 2 |
| Lec 4 | Allegory and symbols. Baroque art and its allegoric meanings. Non Western cultures influence on iconographic meaning. Symbolic meaning of colours in art. | 2 |
| Lec 5 | Realism in paintings – chiaroscuro and light effects. Two streams of Italian Baroque – academic and caravaggionism, Light in non-Western art. Paintings and illusion – quadratura paintings in Baroque. | 2 |
| Lec 6 | Body and soul – portrait. Renaissance portraiture – psychological realism, inner realism. Baroque portraiture – realism and theatre of life. Representative and official court art. Realism and psychology in the portraits from the 19th century, new influence if Asian art. New realism. | 2 |
| Lec 7 | Scenes from life paintings. Paintings for courts and bourgeoisie with different social strata. Scenes of life depicted in Asian paintings. | 2 |
| Lec 8 | Landscape and still life. Realism and symbolism in still life | 2 |
| Lec 9 | Ornament is a crime? The dialogue between architecture and art decoration.Mosaics, plaster decorations, wall paintings, sgraffitto from Antiquity to modern times. Islamic, Oriental and pre Columbian art influences on Western art. Israeli art – decorations and architecture in the West. | 2 |
| Lec 10 | Sculpture and architecture. From Gothic architectural decoration to Baroque decoration of facades. | 2 |
| Lec 11 | Lyrical and dramatic narrations in the 18th and 19th century art. Enlightenment, Romantism, Realism. Naturalist and academic paintings. Non Western literature and art influences. | 2 |
| Lec 12 | Painting and photography. Academism, impressionism and expressionism.  | 2 |
| Lec 13 | Applied art and decorative painting, poster and book’s graphic art. Object d’art. Art nouveau and art of the 20th century. | 2 |
| Lec 14 | Inspirations of primitive art. – African art. Postimpressionism and cubists. Art in the 20th century with non-Western heritage influences. | 2 |
| Lec 15 | Art and urban planning. From votive sculpture to the monument. Fountain in European city planning. | 2 |
|  | **Total hours** | **30** |

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| **TEACHING TOOLS** |
| **N1** – Information lecture.**N2** – Multimedia presentation.**N3** – Traditional lecture.**N4** – Discussion.**N5** – Case studies.**N6** – Individual consultations.**N7** – Literature studies.**N8** – Archive studies. |

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| **ASSESSMENT OF ACHIEVEMENT OF LEARNING OUTCOMES** |
| **Evaluation** (F – forming (during semester), C – concluding (at semester end) | Number of learning outcome | Method of assessing the achievement of learning outcome |
| F | 1.1.8)C.W1.C.W2.1.2.1)C.U1.C.U2.C.U3.C.U4.1.3.2)1.3.3) | The grade is based on short, submitted text |
| **C = F** |

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| **BASIC AND ADDITIONAL LITERATURE** |
| **basic LITERATURE:**1. Arenas, J., *Klucze do sztuki renesansu*, Wrocław 1993.
2. Białostocki, J., *Symbole i obrazy w świecie sztuki,* t. 1, 2, Warszawa 1982.
3. Bracons, J., *Klucze do sztuki gotyku*, Wrocław 1993.
4. Geller, K., *Malarstwo francuskie w XIX wieku*, Warszawa 1990.
5. *Majowie niezwykła cywilizacja*, Grube, N. (red.), Warszawa 2006/2007.
6. *Islam – historia, sztuka i architektura*, Hattstein, M., Delius, P. (red.), Warszawa 2005/7.
7. Hockney, D., Gayford, M., *Historia obrazów*, Poznań 2016.
8. Juszczak, W., *Postimpresjoniści*, Warszawa 1972.
9. Kettenmann, A., *Rivera,* Warszawa 2005.
10. Levey, M., *Od Giotta do Cezanne’a*, Warszawa 1972.
11. *Malarstwo włoskie - Mistrzowie i arcydzieła,* Warszawa 1998.
12. Majorowa, N., Skokow, G., *Ikony rosyjskie. Tematy. Arcydzieła,* Warszawa 2016.
13. Popova, O., Smirnova, E., Cortesi, P., *Ikony. Ikony z różnych kręgów kulturowych od VI w. po czasy współczesne,* Warszawa1998.
14. Renner, G. R., *Hopper*, Warszawa 2005.
15. Ripa, C., *Ikonologia.,* Kraków 2013.
16. Reyero, C., *Klucze do sztuki od romantyzmu do impresjonizmu*, Wrocław1993.
17. RzepińskA, M., *Historia koloru,* Warszawa 1985.
18. Rzepińska, M., *Siedem wieków malarstwa europejskiego*, Warszawa 1979.
19. Rzepińska, M., *Malarstwo Cinquecenta,* Warszawa 1976.
20. Schlombs, A., *Hiroshige*, Warszawa 2008.
21. Secomska, K., *Mistrzowie i książęta.* *Malarstwo francuskie XV i XVI w.*, Warszawa 1989.
22. Secomska, K., *Malarstwo francuskie XVIII w*., Warszawa 1985.
23. Skubiszewska, M., *Malarstwo Italii w latach 1250-1400*, Warszawa 1981.
24. Głowiński, M., *Symbole i symbolika*, Warszawa 1990.
25. Waźbiński, Z., *Malarstwo Quattrocenta*, Warszawa 1989.

**additional LITERATURE:**1. Baujean, D., *Diego Velazquez - Life and work*, Köln 2000.
2. Bucholz, E., *Leonardo da Vinci-Life and work*, Köln 2000.
3. Genaille, R., *Sztuka flamandzka i belgijska*, Warszawa 1976.
4. Gilles, L., *Caravaggio,* Warszawa 2005.
5. Groemling, A., *Michelangelo Buonarotti- Life and work*, Köln 1999.
6. Kriegeskorte, W., *Arcimboldo*, Köln 2000.
7. Nochlin, L., *Realizm*, Warszawa 1974.
8. Seria: *Geniusze malarstwa*, Warszawa 1998-2005.
9. Seria: *Klasycy sztuki*, Warszawa 2006
10. Serie: *Masters of the Italian art*, *Masters of the German art*, Köln 1998-2001.
11. Zwolińska, K., Malicki, Z., *Mały słownik terminów plastycznych*, Warszawa 1975.
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| **COURSE SUPERVISOR (NAME AND SURNAME, E-MAIL ADDRESS)** |
| **dr hab. inż. arch. Bogna Ludwig, historyk sztuki**bogna.ludwig@pwr.edu.pl**dr hab. inż. arch. Sebastian Wróblewski** sebastian.wroblewski@pwr.edu.pl |