



COURSE DESCRIPTION - SYLLABUS

Course name

Drawing, painting, sculpture_4

Course

Field of studies

ARCHITECTURE

Studies in (speciality)

-

Level of studies

first degree

Form of studies

stationary

Year/semester

II/4

Profile of studies

general academic

Language of the course

Polish/English

Requirements

obligatory

Number of hours

Lecture

0

Laboratory

30

Other (e.g. online)

Exercises

0

Projects/seminars

0

Number of ECTS credits

2

Lecturers

Responsible for the course/lecturer:

prof. dr hab. Andrzej Maciej Łubowski

e-mail: andrzej.lubowski@put.poznan.pl

tel. 61 665-3314

dr hab. inż. arch. Katarzyna Słuchocka

e-mail: katarzyna.sluchocka@put.poznan.pl

tel. 61 665-3311

Responsible for the course/lecturer:

laboratories: dr hab. Joanna Stefańska

joanna.stefanska@put.poznan.pl

dr hab. inż. arch. Katarzyna Słuchocka

katarzyna.sluchocka@put.poznan.pl

dr Piotr Drozdowicz

piotr.drozdowicz@put.poznan.pl

mgr Maciej Leraczyk

maciej.leraczyk@put.poznan.pl

Initial requirements

- student has systematic, well-grounded general knowledge covering:
- art, architecture and urban planning history
- psychophysiology and perception of a piece of art



- student has sufficient knowledge to understand the meaning of a piece of art in public space
- student has drawing abilities allowing for transposition of space to a drawing surface
- student demonstrates sensibility to form, sensibility, acuteness in observation of the surrounding space
- student can interpret an observed form, arrangement of forms as his/her own vision of the space
- student can use and combine in own works different techniques of artistic utterance - painting, drawing, graphic techniques (computer graphic)
- can create own drawing, painting, graphic (computer graphic) compositions based on an authorial interpretation of the surrounding reality
- student is able to get information from literature, databases and other, properly adjusted sources, also in English; is able to integrate information, interpret it and draw conclusions, and form and justify opinions
- student understands the need to learn for the entire life, can inspire and arrange learning process of other people,
- can cooperate and work in a group, taking up different roles,
- is aware of the social role of a creator and designer.

Purpose of the course

1. Developing drawing and painting skills.
2. Enhancing sensitiveness and the ability to thoroughly observe space taking into account architectonic context, developing and enhancing designing intuition
3. Ability to transfer the existing spatial situation (still life) to a flat surface, as an idea of a spatial composition, with the application of perspective and construction principles
4. Shaping the ability to interpret and define on a flat surface the phenomena that are characteristic for architectural space
5. Ability to create one's own vision of space based on a given slogan (object, activity, imagined situations)
6. Developing and improving the ability to use the form of a sketch as a tool required in the work of future designer

Learning effects

Knowledge

A.W1. architectural design for the implementation of simple tasks, in particular: simple facilities taking



into account the basic needs of users, single- and multi-family housing, service facilities in residential complexes, public facilities in an open landscape or in an urban environment;

Skills

A.U4. make a critical analysis of the conditions, including the valorization of the land development and building conditions;

A.U5. think and act creatively, using the workshop skills necessary to maintain and expand the ability to implement artistic concepts in architectural and urban design;

A.U6. integrate information obtained from various sources, formulate their interpretation and critical analysis;

A.U7. communicate using various techniques and tools in a professional environment appropriate for architectural and urban design;

Social competence

A.S1. independent thinking to solve simple design problems;

A.S2. taking responsibility for shaping the natural environment and cultural landscape, including the preservation of the heritage of the region, country and Europe.

Learning effects verification methods and evaluation criteria

Learning effects described above are verified in the following manner:

1. Forming grade:

2 to 3 partial reviews during the semester to check the engagement and the advance progress of the student's work - conclusions, common discussion with the group. Adopted grading scale: 2.0; 3.0; 3.5; 4.0; 4.5; 5.0/ points

2. Summary grade

Final review of all works executed during the semester in the last class. Adopted grading scale: 3.0; 3.5; 4.0; 4.5; 5.0

Obtaining positive grade from this module is made conditional upon achieving all learning effects described in the syllabus

Curriculum contents

1. A cycle of drawing and/or painting works based on the observation of the existing spatial situation, preceded by a series of sketches - in search for the proper solution of a problem. Works associated by the theme, technique and format, form a complementary story resulting from thorough observation of proportions, constructions, texture, and form. They present imaginary worlds, visions of own creations of space, aiming at shaping architectural forms while respecting the context; with their character referring to the initial data, constituting the background, the basis of drawing, painting compositions.



- authorial, creative vision of an abstract “landscape” inspired by certain phenomena, spatial relations and forms observed in the initial spatial structure (still life or architecture)

- a cycle of drawing and/or painting visions of imaginary space being an authorial interpretation of slogans, definitions referring to problems concerning the surroundings in a broad sense

b) format, technique

Sketches from nature, conceptual sketches - A4 or another format - as agreed with the class teacher (any technique)

Execution of works - format 100x70, 70x50 or other, if it is justified by the artistic vision

and composition concept, or work execution technique.

Technique: various drawing and painting techniques.

Teaching methods

Laboratory/ observation/ analysis/ interpretation/ a series of repetitions/ nature and artefacts analysis/ a cycle of drawing/ painting works preceded by a series of conceptual sketches constituting the searching phase and picturing the direction of execution of the presumption.

Literature

Basic

1. Bingham N. “100 lat rysunku architektonicznego” – Laurence King Publishing Ltd. London, 2013
2. Doerwer M. “Materiały malarskie i ich zastosowanie”, wyd. Arkady, Warszawa 1975
3. Gage J. “Kolor i znaczenie koloru: sztuka, nauka i symbolika”; Towarzystwo
4. Maluga L. “Autonomiczne rysunki architektoniczne”, Oficyna Wydawnicza Politechniki Wrocławskiej, Wrocław 2006
5. Rzepińska M. “Historia koloru w dziejach malarstwa europejskiego”, Wydawnictwo Literackie, Kraków 1983
6. Strzemiński W., Teoria widzenia, Wydawnictwo literackie, Kraków 1974

Supplementary

1. Supplementary literature:
2. M. Doerner “Materiały malarskie i ich zastosowanie”; Arkady W-wa 1975 - M. Rzepińska “Siedem wieków malarstwa europejskiego”; Ossolineum Wrocław 1979
3. Gage J., “Kolor i kultura; Teoria i znaczenie koloru od antyku do abstrakcji”; Towarzystwo autorów i wydawców prac naukowych Universitas Kraków 2008



4. Rzepińska M. "Siedem wieków malarstwa europejskiego", wyd. Ossolineum, Wrocław 1979
5. Catalogues/ folders from exhibitions, demonstrations, art festivals - to be viewed on the premises of the Department of Drawing, Painting, Sculpture and Visual Arts

Average student workload balance

	Hours	ECTS
Total workload	56	2,0
Classes requiring direct contact with the teacher	33	1,0
Student's own work (literature studies, preparation for laboratory classes/ practical classes, preparation for colloquia/ exams, execution of a project) ¹		1,0

¹ delete as appropriate or add other activities