



COURSE DESCRIPTION CARD - SYLLABUS

Course name

History of Art and Aesthetics

Course

Field of study

Architecture

Area of study (specialization)

Level of study

First-cycle studies

Form of study

full-time

Year/Semester

III/6

Profile of study

general academic

Course offered in

polish/english

Requirements

compulsory

Number of hours

Lecture

15

Laboratory classes

0

Other (e.g. online)

0

Tutorials

0

Projects/seminars

0

Number of credit points

1

Lecturers

Responsible for the course/lecturer:

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Wydział Architektury

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Responsible for the course/lecturer:

Prerequisites

- basic knowledge of general history

- basic knowledge necessary to understand the social, economic, legal and non-technical determinants of historical processes

- general knowledge of the history of architecture

- using available information sources, including electronic sources



- the student demonstrates the ability to make correct conclusions on the basis of data from various sources
- understanding the need to expand one's competences, readiness to cooperate within the team

Course objective

- Indication of the common cultural base of architecture and fine arts. Acquainting with basic theories and aesthetic problems from antiquity to modern times.
- Associating facts from the history of fine arts and architecture with the views prevailing in a given era, embedding them in a wider cultural context. Drawing attention to the complexity of artistic and cultural phenomena and the parallel occurrence of many, often contradictory, views.
- Introduction to methodological problems and professional terminology.
- Mastering the basic skills of describing works of art of different epochs, recognizing their ideological meanings.

Course-related learning outcomes

Knowledge

Student knows and understands:

C.W1. styles in art and related creative traditions and the process of implementing artistic works related to architecture;

Skills

Student can:

C.U1. obtain information from properly selected sources, also in a foreign language which is the language of international communication, in order to use it in the design process;

Social competences

Methods for verifying learning outcomes and assessment criteria

Learning outcomes presented above are verified as follows:

The series of lectures on the history of art and aesthetics ends with a written pass. There are two session credits, with the second date being a resit. The retake examination may be written or oral

The condition for obtaining credit is attendance at the lectures with the admission of 2 excused absences. Students receive a list of applicable credit issues, consistent with the issues presented in the syllabus and eMoodle.

Lecture:

Formative assessment:

periodic control of learning progress, active participation in classes



Accepted grading scale: 2,0; 3,0; 3,5; 4,0; 4,5; 5,0.

Percentage of grades: 0–50% - 2.0 (insufficient); 50-60% - 3.0 (sufficient); 60-70% - 3.5 (sufficient plus); 70-80% - 4.0 (good); 80-90% - 4.5 (good plus); 90-100% - 5.0 (very good).

Summative assessment:

- grade obtained during the written and oral exam,

- Final grading scale: 2.0; 3.0; 3.5; 4.0; 4.5; 5.0

Percentage of grades: 0–50% - 2.0 (insufficient); 50-60% - 3.0 (sufficient); 60-70% - 3.5 (sufficient plus); 70-80% - 4.0 (good); 80-90% - 4.5 (good plus); 90-100% - 5.0 (very good).

Programme content

1. Presentation of the main concepts of beauty and art and their hierarchy in ancient Greece. The unity of the rules in force in a given era in various fields of art - architecture, sculpture. The aesthetics of ancient Rome. Overview of the writings of Vitruvius - the combination of practical and aesthetic tips in creating architecture.

2. Identifying the differences between the scope of particular concepts in antiquity and the Middle Ages. The philosophy of St. Thomas Aquinas and medieval aesthetics. Discussion of the influence of the doctrine of St. Francis and its influence on religious and aesthetic views in Gothic with reference to examples from architecture and sculpture. 3. Aesthetic views in the Renaissance. Aesthetic theories and artistic practice in Renaissance Italy - workshop discoveries (linear, air perspective) and art concepts. The new role of ancient ideas in Renaissance artistic theories, the philosophy of neoplatonism and its influence on art - a discussion of the paintings of Botticelli, Leonardo da Vinci.

4. The discrepancy between theory and artistic practice in the Baroque era. Rejection of the so-called The Great Theory and Introducing New Divisions: The Emergence of the Concept of Fine Arts. Presentation of selected aesthetic threads in philosophy: Pascal, Kant, Burke. Rousseau. Multiple aesthetic views. The vocation of aesthetics as a science (Baumgarten) and the departure from aesthetic research in philosophy: the theory of cognitive subjectivism in art. Indicating references to the theory in architecture, painting and sculpture of the Baroque era.

5. Democratization and industrialization and art. Classicism, French and German romanticism

6. Aesthetics in the philosophical systems of the 19th century and in the artistic practice of academicism and historicism. Academic Art as Official Art of the 19th Century. Departure from official art in connection with social and artistic changes in the 19th century. Realism, impressionism.

7. Coexistence of aesthetics and new artistic and philosophical trends in the second half of the nineteenth century and at the turn of the nineteenth and twentieth centuries. Manifestos and artistic activities as new aesthetic propositions



8. The artistic revolution at the beginning of the 20th century, challenging the paradigms of art; artistic utopias. Cubism, futurism, constructivism.
9. Departure from the object in painting. Neoplasticism, non-geometric abstraction
10. Researching new areas of art and reflections on art. Duchamp, Dadaism, Surrealism
11. Expression after World War II, departure from the image. Action-painting, informel, happening, performance
12. Art in the face of mass culture. Pop art, hyperrealism. Issues of the language of art and its philosophy. Minimal-art, conceptualism
13. Return to the image and negation of contemporary culture, new media in art. Transavantgarde.
14. Discussion of the foundations of Freud and Lacan's psychoanalysis as methodological propositions for the study of visual culture.
15. The influence of selected trends of academic feminism on the study of art. Repertory

Teaching methods

1. Problem lecture with a multimedia presentation.
2. eLearning Moodle (a system supporting the teaching process and distance learning)

Bibliography

Basic

1. Grzeszczuk-Brendel H.; Zarys historii sztuki XIX i XX wieku, Wydawnictwo Politechniki Poznańskiej, Poznań 1998
2. Burzyńska A., Markowski M.P., Teorie literatury XX wieku, Znak, Warszawa 2006
3. Sztuka świata, t.1-13, Warszawa, Arkady, 1998-2010.
4. Tatarkiewicz W., Historia estetyki, t. 1-3, Arkady, Warszawa 1960 (i późniejsze).
5. Gołaszewska M., Zarys estetyki, Wydawnictwo Literackie Kraków, Warszawa 1984.
6. E-skrypt dla przedmiotu "Teoria i historia sztuki"

Additional

1. Porębski M., Piwocki Ks.; Dzieje sztuki w zarysie, Tom I-III; Arkady, Warszawa 1988.
2. Czartoryska U., Od pop-artu do sztuki konceptualnej, Wydawnictwa Artystyczne i Filmowe, Warszawa 1973
3. Shusterman R., O sztuce i życiu. Od poetyki hip-hopu do filozofii somatycznej, Atla 2, Wrocław 2007.



4. Rancière J., Estetyka jako polityka, Krytyka Polityczna, Warszawa 2007.

5. Tatarkiewicz W., Dzieje sześciu pojęć, PWN, Warszawa 1976 (i późniejsze)

Breakdown of average student's workload

	Hours	ECTS
Total workload	25	1,0
Classes requiring direct contact with the teacher	15	0,5
Student's own work (literature studies, preparation for laboratory classes/tutorials, preparation for tests/exam, project preparation) ¹	10	0,5

¹ delete or add other activities as appropriate