University of Gdańsk

Subject card

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| Subject name and code | Faculty - design, art textile, furniture, PG_00165416 | | |
| Field of study | Museology and Preservation of Cultural Heritage | | |
| Date of commencement of studies | October 2025 | Academic year of realisation of subject | 2026/2027 |
| Education level | Bachelor's studies | Subject group | Obligatory subject group in the field of study<br>Optional subject group |
| Mode of study | full-time studies | Mode of delivery | at the university |
| Year of study | 2 | Language of instruction | Polish |
| Semester of study | 4 | ECTS credits | 3.0 |
| Learning profile | academic | Assessment form | credit |
| Conducting unit | | | |
| Name and surname of lecturer (lecturers) | Subject supervisor | dr Hubert Bilewicz | |
| | Teachers | dr Hubert Bilewicz<br>dr Beata Purc | |

Lesson types

| Lesson type | Lecture | Tutorial | Laboratory | Project | Seminar | SUM |
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| Number of study hours | 30.0 | 0.0 | 0.0 | 0.0 | 0.0 | 30 |

E-learning hours included: 0.0

Learning activity and number of study hours

| Learning activity | Participation in didactic classes included in study plan | Participation in consultation hours | Self-study | SUM |
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| Number of study hours | 30 | 2.0 | 45.0 | 77 |

Subject objectives

Within the framework of this option, the student has a choice of one of the two thematic blocks. The aim of the course is to broaden the student's knowledge and competences in the field of historical monumentology in an aspect chosen by the teacher. The optional subject is designed as a form of shaping and profiling the student's historical research interests. The subject comprises three blocks: antique design, artistic textiles and furniture. The block of classes devoted to design is intended to present the problems of modern design, differentiated from old artistic craftsmanship due to the differences in production mechanisms and social functions, and treated as one of the fields of art history. The aim of textile art historical studies is to orient the student to the problems of textile art from a domain-chronological point of view, exposing him/her to historical issues (collector, exhibition and antiquarian). Classes devoted to furniture familiarise the student with the technique, technology of furniture production and typology of these products.

Learning outcomes

| Course outcome | Subject outcome | Method of verification |
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| [ODKML3_K04] Is ready to recognize and respect different points of view determined by different national and cultural backgrounds; to show understanding of the world of values and attitudes of people in different periods and historical contexts | K_K04 Is willing to acknowledge and respect different points of view determined by different national and cultural backgrounds; show understanding for the world of values and attitudes of people in the period, environment, social context under study | [SK1] oral statement/conversation/ discussion |
| [ODKML3_U01] Is able to correctly select sources and correctly apply research methods appropriate to the research technique of an art historian in order to solve a problem formulated by himself or others | K_U01 Is able to correctly select sources and correctly apply research methods to describe an issue under analysis or to present a problem that is the subject of a given heritage area | [SU2] presentation/project/paper/ report<br>[SU4] test/exam - oral or written |
| [ODKML3_U05] Is able to acquire information (using bibliographies, archival aids, databases, various resources available on the Internet, etc.) and critically analyze, classify, categorize and synthesize it in order to solve a problem formulated by him or others | K_U05 Be able to retrieve information (using bibliography, archival aids, databases, various resources available on the Internet, etc.) and analyse it critically and present it in the form of a presentation or a dissertation | [SU2] presentation/project/paper/ report |
| [ODKML3_U11] Can effectively plan and organize his work, independently acquiring and consolidating knowledge in an orderly and systematic manner | K_U11 Can effectively plan and organise his/her work independently preparing to pass a written visual-actual test or preparing a paper/presentation for credit | [SU2] presentation/project/paper/ report |
| [ODKML3_W05] He has advanced knowledge of the relationship of art sciences with other humanities and social sciences: history, cultural studies, philosophy, psychology, economics, sociology, ethnology, anthropology, theology | K_W05 Has advanced knowledge of the connections of art history with other humanities and social sciences, is able to relate analysed artistic phenomena with philosophical, economic, historical aspects etc. (depending on the subject of the course). (depending on the subject of the class) | [SW4] test/exam - oral or written |
| [ODKML3_K06] Believes in the importance of professional behaviour, reflection on ethical issues and following professional ethics | K _K06 Is convinced of the importance of behaving in a professional manner, reflecting on ethical issues in aspects defined by the subject of the course | [SK1] oral statement/conversation/ discussion |
| [ODKML3_K02] Is ready to take action to protect and promote the cultural heritage of the region, Poland and Europe | K _K02 Is ready to undertake activities for the protection and promotion of cultural heritage in the area, using the knowledge and skills acquired in the course | [SK1] oral statement/conversation/ discussion |
| [ODKML3_W06] Knows to an advanced degree the research methods and tools of the workshop of the art historian/ museologist/ historicist, in particular, the methods of analysis and interpretation of art products of different eras | K _K02 Is ready to undertake activities for the protection and promotion of cultural heritage in the area, using the knowledge and skills acquired in the course | [SW4] test/exam - oral or written<br>[SW2] presentation/project/paper/ report |
| [ODKML3_U04] Is able to use theoretical approaches and paradigms of research appropriate to the art sciences and cultural knowledge of a given era | K_U04 Is able to use theoretical approaches and research paradigms specific to the art sciences in the field of monumental studies | [SU2] presentation/project/paper/ report<br>[SU4] test/exam - oral or written |

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| Subject contents | The classes have an authorial character. Each time, the lecturer determines the subject matter of the historicist area, presenting it in the form of an individual proposal. The programme of the faculty of historicist studies takes into account various areas of historicist knowledge, above-standard or atypical programme contents, which are not given during other classes. In this way, the student has a chance to get acquainted with issues that usually go beyond the scope of traditionally understood knowledge in art history. The programme content is built on the specialised knowledge and experience of the instructor, and often goes beyond the issues available in the literature. Apart from a general chronological outline of the history of design (from the mid-18th century onwards), the subject of design historic studies deals with detailed issues of designing objects for further mass production and the history of the process of conceptualisation and realisation of designs, as well as detailed historicist issues related to design (collecting, exhibitions and the antiquarian market).<br><br>Artistic textile antiquity includes an overview of weaving techniques, fabric production and function, and the stylistic and ornamental repertoire in the field of dressmaking, the production of decorative silk fabrics, tapestries and others. Furniture historicism will cover the following topics:<br><br>Furniture construction, carpentry techniques and decorative motifs<br><br>Romanesque and Gothic furniture<br><br>Renaissance furniture<br><br>Italianism<br><br>furniture diversification<br><br>Baroque furniture (Italy, the Netherlands, German countries, France, Spain, England)<br><br>Louis XIII style<br><br>Louis XIV style<br><br>Furniture of the 18th to classicism<br><br>French Regency style<br><br>Louis XV style<br><br>Rococo furniture and its new types (Italy, the Netherlands, England, Spain, Scandinavia,<br><br>Louis XVI style<br><br>Furniture of the Directory - influence of antiquity<br><br>Classicism in furniture making<br><br>Empire and the Restoration period in2 me3blarity<br><br>Furniture of the 19th century.<br><br>Louis Philippe, Napoleon III, Biedermeier, and historical styles and industrial furniture<br><br>Art Nouveau furniture<br><br>Art déco (1920-1935)<br><br>Furniture in Poland 18th-19th centuries |
| Prerequisites and co-requisites | |
| Assessment methods and criteria | |

| Subject passing criteria | Passing threshold | Percentage of the final grade |
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| Visual-factography test | 51.0% | 100.0% |

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| Recommended reading | Basic literature | A detailed list of literature is given each time by the class instructor depending on the subject of the heritage area.<br><br>A. Literature required for final course credit (passing the exam):<br><br>A.1. used during the class<br><br>Design:<br><br>de Morant Henry, Historia sztuki zdobniczej od pradziejów do współczesności, Arkady, Warszawa 1983;<br><br>Janneau Guillaume, Encyklopedia sztuki dekoracyjnej, WAiF, Warszawa 1978;<br><br>Słownik terminologiczny sztuk pięknych. Wydanie nowe, PWN, Warszawa 1996;<br><br>Deyan Sudjic, B jak Bauhaus. Alfabet współczesności, , Karakter, Kraków 2014<br><br>Artistic textiles:<br><br>Michałowska Marta,Leksykon włókiennictwa: surowce i barwniki, narzędzia i maszyny, techniki i technologie, wyroby i dziedziny, Warszawa 2006;<br><br>Encyclopedia of textiles: decorative fabrics from antiquity to the beginning of the 19th Century including the Far East and Peru,ed.Renate Jaques, Ernst fleming,New York 1958;<br><br>Ziomecki Juliusz,Techniki tkactwa artystycznego, Wrocław 1952;<br><br>Biedrońska-Słota Beata,Leksykon sztuki kobierniczej, Kraków 1999;<br><br>Wilkens Leonie von,Die Textilen Künste.Von der Spätantike bis um 1500, München 1991;<br><br>Chruszczyńska Jadwiga, Orlińska-Mianowska Ewa, Tkaniny dekoracyjne. Przewodnik dla kolekcjonerów, Warszawa 2009;<br><br>Turnau Irena,Historia europejskiego włókiennictwa odzieżowego od XIII do XVIII w., WrocławWarszawaKrakówGdańskŁódź 1987;<br><br>Flemming Ernest,Tkanina. Ornamenty i wzory używane na tkaninach od czasów starożytnych do początków wieku XIX, Warszawa 1928.<br><br>Furniture:<br><br>Marian Rehorowski, Meble gdańskie XVII i XVIII stulecia, Gdańsk 1960<br><br>Ignacy Tłoczek, Polskie snycerstwo, Wrocław-Warszawa-Kraków-Gdańsk 1984, Zakład Narodowe imienia Ossolińskich tu słownik terminologiczny |

Janina Gostwicka, Dawne meble polskie, , Warszawa 1965, Arkady

Janina Gostwicka, Dawne krzesła , Warszawa 1986, KAW

Czesław Metrak, Meblarstwo, podstawy konstrukcji i projektowania, warszawa 1987 Wydawnictwa Naukowo-techniczne,

Gyula Kaesz, Meble stylowe, przekł. Barbara Kocowska b dobra i wazna z rys Ossolineum, Wrocław 1990

Sigrid Hinz, Wnętrza mieszkalne i meble. Od starożytności po współczesność, Arkady7 Warszawa-Berlin 1980Traugott Wöhrlin, Historia sztuki dla antykwariuszy, kolekcjonerów, ebenistów, Warszawa 2003, Arkady

Janusz Krwaczyk, Meble jako przedmioty użytkowe i zabytki, Wyd. umk, Toruń 2006

Pierre Kjellberg, Historia mebli europejskich. Od średniowiecza do współczesności, Warszawa 2014, Arkady

John Pile, Historia wnętrz, Arkady, Warszawa 2006

Studia nad metodami indentyfikacji mebli wytwarzanych w Polsce do XIX w. pod red. Stanisława Dzięglewskiego i Tadeusza J. Żuchowskiego, Poznań 2009

A.2. studied independently by the student

Design:

Mrozek Józef A., Odrodzenie sztuk i rzemiosł, [W:] Sztuka świata, t. 8, Arkady, Warszawa 1994, s.297-313;

tenże, Sztuka stosowana i wzornictwo w pierwszej połowie XX wieku, [W:] Sztuka świata, t. 9, Warszawa 1996, s.251-309;

tenże, Wzornictwo przemysłowe na świecie, [W:] Sztuka świata, t. 10, Warszawa 1996, s.243-277;

Wilhide Elizabeth (red.), Historia design, Arkady, Warszawa 2017;

Fiell Charlotte i Peter, Design XX wieku, Taschen, Köln 2002;

Charlotte i Peter Fiell, Design. Historia projektowania, Arkady, Warszawa 2015;

Bhaskaran Lakshmi, Design XX wieku. Główne nurty i style we współczesnym designie,

ABE Marketing, Warszawa 2006;

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| | | Arkady Warszawa 1998;<br>Sudjic Raymond, Design 1940-1990. Wzornictwo i projektowanie,<br><br>Mc Dermott Catherine, Design. 20 wiek. Sztuka projektowania, Wyd. Prowincja,<br><br>Bennington-Olszanica 1999;<br><br>Penny Sparke, Design. Historia wzornictwa, Arkady, Warszawa 2012;<br><br>Judith Miller, Design XX wieku, Grupa Wydawnicza Foksal, Warszawa 2014;<br><br>Historia designu, red. Wilhide Elizabeth, Warszawa 2017;<br><br>Rzeczy pospolite, Polskie wyroby / Common wealth, Polish products 1899-1999,<br><br>red. Frejlich Cz., Olszanica 2001;<br><br>Rzeczy niepospolite. Polscy projektanci XX wieku, red. Cz. Frejlich, 2+3D, Kraków 2013.<br><br><br><br>Artistic textiles:<br><br>Nahlik Adam,Zarys historii jedwabnej tkaniny dekoracyjnej do końca XVIII w., Toruń 1971;<br><br>Taszycka Maria,Włoskie tkaniny odzieżowe w Polsce w pierwszej połowie XVII wieku, Wrocław 1971;<br><br>Taszycka Maria, Polskie pasy kontuszowe, Kraków 1985;<br><br>Bernasikowa Maria, Markiewicz Maria, Wasilkowska Aleksandra,Gobeliny zachodnioeuropejskie w zbiorach polskich XVI-XVIII w., Poznań: Muzeum Narodowe 1971;<br><br>Hennel-Bernasikowa Maria,Dzieje arrasów króla Zygmunta Augusta, Kraków 2011;<br><br>Hennel-Bernasikowa Maria,Katalog arrasów króla Zygmunta Augusta, Kraków 2017;<br><br>Piwocka Magdalena,Arrasy Zygmunta Augusta, Kraków 2007;<br><br>Middleton Andrew,Wielka Księga Dywanów. Tradycje, techniki, wzory, Warszawa 1998.<br><br>Milanesi Enza,Kobierce, Warszawa 1999;<br><br>Wierzejski Tadeusz, Kałamajska-Saeed Maria,Kobierce wschodnie, Warszawa 1970; |

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| | | Zarif Mahdi,Dywany orientalne, Warszawa 2000; |

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| Supplementary literature | Design:<br><br>Francastel Pierre, Sztuka a technika w XIX i XX w., PWN, Warszawa 1966;<br><br>Pevsner Nikolaus, Pionierzy współczesności. Od Williama Morrisa do Waltera Gropiusa, WAiF, Warszawa 1978;<br><br>Read Herbert, Sztuka a przemysł. Zasady wzornictwa przemysłowego, PWN, Warszawa 1964;<br><br>Idea Thoneta. Meble z drewna giętego i rur stalowych, Verlag des Germanischen<br><br>Nationalmuseums, Nürnberg 1989;<br><br>Naylor Gillian, Bauhaus, WAiF, Warszawa 1988;<br><br>Szubert Małgorzata, Leksykon rzeczy minionych i przemijających, Muza, Warszawa 2004;<br><br>Szpakowska Małgorzata (red.), Obyczaje polskie. Wiek XX w krótkich hasłach, Wyd. w.a.b., Warszawa 2008;<br><br>Bartek Koziczyński, 333 popkulturowe rzeczy PRL, Vesper, Poznań 2007;<br><br>Jacek Kowalski, Meble Kowalskich, Ludzie i rzeczy, Muza; Dębogóra 2014;<br><br>Mary F. Rogers, Barbie jako ikona kultury, Warszawa 2003, Wzornictwo w Polsce. Praca zbiorowa [Biblioteka Wzornictwa IWP, 187], Warszawa 1987;<br><br>Huml Irena, Polska sztuka stosowana XX wieku, WAiF, Warszawa 1978;<br><br>Czesława Frejlich, Dominik Lisik, Zaprojektowane. Polski dizajn 2000-2013, Kraków 2014, 2+3D;<br><br>Bochińska Beata, Zacznij kochać dizajn. Jak kolekcjonować polską sztukę użytkową, Marginesy, Warszawa 2016.<br><br>Artistic textiles:<br><br>Biedrońska-Słota Beata (red.),Kobierce anatolijskie z kolekcji Muzeum Narodowego Brukenthala w Sibiu, Gdańsk 2013;<br><br>Wasilkowska Aleksandra,Gobeliny, Katalog zbiorów Muzeum Narodowego w Poznaniu, Poznań 1971;<br><br>Mańkowski Tadeusz,Polskie tkaniny i hafty XVI-XVIII, w., Wrocław 1954;<br><br>Tkanina polska, red. Ksawery Piwocki, Warszawa 1959;<br><br>Arrasy flamandzkie na Zamku Królewskim na Wawelu, red. Jerzy Szablowski, Warszawa 1975.<br><br>Furniture:<br><br>Czesława Betlejewska, Meble gdańskie od XVI do XIX wieku, DiG Warszawa Gdańsk 2001<br><br>Czesława Betlejewska, Meble elbląskie XZVIIi XVIII wieku<br><br>Wohnungskultur und Möbel der Italienischen Renaissance, Herausgeben von Frida Schottmüller, Stuttgart, Verlag von Julius Hoffann 1921<br><br>Joanna Gostwicka, Włoskie meble renesansowe w zbiorach wawelskich, Warszawa 1954<br><br>Sztuka<br><br>Adolf Feulner, Kunstgeschichte des Mobels, im Propyläen- Verlag Berlin 1927<br><br>Marian Rehorowski, Przedstawienia mebli romańskich w polskiej ikonografii. Zeszyty naukowe politechniki wrocławskiej. Architektura III, Wrocław 1957, s. 3-29<br><br>Małgorzata Krożel-Kraśna, Rewolucja w sypialni. Łóżka w XIX wieku, |

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| | | MNWr, Wrocław 2018<br><br>At the first meeting, the lecturer provides additional literature for each class and an extended set of alternative or complementary literary sources to the set of compulsory literature. |
| | eResources addresses | |
| Example issues/ example questions/ tasks being completed | Artistic weaving techniques<br><br>Polish contemporary designers<br><br>Modern furniture from Gdansk | |
| Work placement | Not applicable | |

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