

**INFORMATION FOR ERASMUS STUDENTS FACULTY OF DESIGN
FASHION DEPARTMENT**

Lectures/workshops from Fashion Department which are available to choose:

Fashion History 2 ECTS

Fashion Design (workrooms) 1 workroom is obligatory: 6 ECTS

Textile Design 4 ECTS

New Multimedia 3 ECTS

Drawing (choice of workrooms) 3 ECTS

Graphic design (visual identification) – 2 ECTS

Technology and Construction (classes) – 2 ECTS

Sewing class - 2 ECTS

Artistic workshop (painting, sculpture, experimental materials): 5 ECTS

Courses for Erasmus Students organised by the Erasmus Office:

Design in Poland - History of Polish Design 2 ECTS

Contemporary Art and Theory (Faculty in English) 3 ECTS

Departmental Coordinator

aleksandra.jatczak@asp.waw.pl

Mail of the faculty (Dean's office)

wwp@asp.waw.pl



SYLLABUS

1/ Course title	Contemporary Art&Theory
2/ Teacher	dr Ewa Bobrowska
3/ Assistants	
4/ Code	-
5/ Faculty	Międzywydziałowa Katedra Historii i Teorii Sztuki
6/ Course form / hours	proseminar / 30
7/ Studies	<p>Erasmus+ incoming and outgoing, -error-, -error- - obligatory</p> <p>Media Art, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - choice</p> <p>Sculpture, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, rzeźba - choice</p> <p>Painting, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, painting - choice</p> <p>Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, konserwacja i restauracja tkanin zabytkowych - choice</p> <p>Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, - choice</p> <p>Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, konserwacja i restauracja malarstwa i rzeźby polichromowanej - choice</p> <p>Conservation and Restoration of Works of Art, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework, konserwacja i restauracja książki, grafiki i skóry zabytkowej - choice</p> <p>Graphic Arts, full-time studies, long-cycle studies; level 7 of Polish Qualifications Framework - choice</p> <p>Interior Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - choice</p>
8/ Course type	fakultatywny
9/ Didactic methods	Pre-seminar: 3 hours per week, 2 semesters This course is open to all students, both international and Polish, who wish to discuss contemporary art in English.
10/ Language of lecture	angielski
11/ Prerequisites	-error-
12/ Final requirements	-error-
13/ The form of passing the course (assessment methods and criteria)	Course Requirements: Regular attendance and participation - both terms. /Active participation in class discussions is an important element of the final grade/.



	<p>spring term: 1/ Presentation of one text, 2/ Presentation of one selected artist from one's country</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>This course surveys the diverse projects of postmodern art in the light of contemporary art theory. The course will be composed of two parts: field trips to Warsaw galleries (first part), and close examination of major theoretical statements on postmodern art (second part), the overall aim being to trace some of the conceptual threads that run through current artworks and art criticism. We will also cooperate with various human rights organizations such as International Humanitarian Foundation for immigrants and torture victims, as well as the organization Sławek for rehabilitation of former prisoners.</p> <p>During the winter term we will try to explore the current Polish artscape while visiting the most prominent galleries in Warsaw and meeting their curators. /Centre for Contemporary Art, National Gallery of Art The Zachęta Gallery, Galeria Foksal, National Museum, etc./</p> <p>The second – theoretical part will be structured as discussion-oriented classes. We will refer to recent texts representative of the contemporary state of art criticism and theory, with the emphasis on present American and French aesthetics. We will read articles by: Jacques Derrida, Jean-François Lyotard, Fredric Jameson, Richard Rorty, Ihab Hassan, Arthur Danto, George Dickie, and Scott Lash. Each student will be required to give a short presentation of a chosen text followed by an open class discussion.</p> <p>The aim of the seminar is to introduce students to the most significant theoretical statements concerning the current state of art and prepare them to carry out further research in the field.</p>
<p>15/ Compulsory literature used during classes</p>	<ol style="list-style-type: none"> 1. Jean-François Lyotard, Answering the Question: What Is Postmodernism?, [in:] Docherty, Thomas, ed. Postmodernism: A Reader. New York: Harvester Wheatsheaf, 1993. pp. 35-46, The Postmodern Condition A Report on Knowledge. 2. Jean-François Lyotard, The Differend. Phrases in Dispute, 1989 University of Minnesota Press. 3. Sigmunt Freud, Psychoanalysis. 4. Jacques Lacan, The Mirror Stge as Formative of the Function of the I as Revealed in Psychoanalytic Experience. 5. Jacques Derrida, "Differance" [in:] A Derrida Reader. Between the Blinds, New York 1991, pp. 59 – 80, Derrida on Lichtensteiger.de. 6 Jacques Derrida, The Truth in Painting, Chicago 1987, pp. 81 - 114. 7. Jacques Derrida, On Cosmopolitanism and Forgiveness, Routledge, 2001. 8. Richard Rorty, "Private Irony and Liberal Hope" [in:]: Contingency, Irony, and Solidarity, Cambridge 1989, pp.73 -95. 9. Artur Danto, Bruce Nauman, "The Nation" May 8, 1995. 10 . Arthur Danto, The Artworld, "The Journal of Philosophy", Vol. 61, No. 19, American



	<p>Philosophical Association Eastern Division Sixty-First Annual Meeting. (Oct. 15, 1964), pp. 571-584.</p> <p>11. Artur Danto, "The Original Creative Principle": Motherwell and Psychic Automatism, in Rosand D.(ed.) (1997) Robert Motherwell on Paper, pub. Harry N Abrams.</p> <p>12. Scott Lash, Economies of Signs and Space, London 1996.</p> <p>13. Arthur C. Danto, "The End of Art: A Philosophical Defense" [in:] History and Theory, Vol. 37, No. 4, Theme Issue 37: Danto and His Critics: Art History, Historiography and After the End of Art. (Dec., 1998), pp. 127-143.</p> <p>14. Jasper Johns, Gray The Art Institute of Chicago, Yale University Press, New Heaven and London, 2007.</p> <p>15. Jeffrey Weiss, Marc Rothko, National Gallery of Art Washington, Yale University Press, 1998.</p> <p>16 J.-F. Lyotard, "Philosophy and Painting in the Age of Their Experimentation", in The Lyotard 2. Reader, Andrew Benjamin, editor. Oxford, UK, and Cambridge, MA: Blackwell Publishers, 1992.</p> <p>17. Richard Rorty, "Private Irony and Liberal Hope" [in:]: Contingency, Irony, and Solidarity, Cambridge 1989, pp.73 -95.</p> <p>18. Jean-Luc Nancy, Pleasure in Drawing, Fordham, New York 2013.</p> <p>19. Jean-Luc Nancy, Multiple Arts: The Muses II, Stanford California 2006.</p> <p>20. Klaus Theweleit, Preliminary findings in: Male Fantasies, University of Minnesota Press, 1987.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>-error-</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	
<p>SKILLS</p>	
<p>SOCIAL COMPETENCES</p>	<p>Students are expected to have completed the necessary reading prior to each meeting of the class.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>-error-</p>
<p>The weekly number of hours of classes or lectures, the number of ECTS points assigned to</p>	



the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademos system)



SYLLABUS

1/ Course title	Design history
2/ Teacher	dr Józef Mrozek, dr Agata Szydłowska
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Design
6/ Course form / hours	lecture / 60
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, product and visual communication design - obligatory
8/ Course type	Compulsory, Theoretical Subject Group
9/ Didactic methods	Classes will take the form of a lecture with elements of discussion, workshops and group work. Classes will be held online on the Google Meets platform.
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of semester IV.
12/ Final requirements	<ol style="list-style-type: none"> 1. Writing a term paper during the 5th semester. 2. Activity during the classes. 3. Preparation and submission of homework assigned during the semester. 4. Attendance in class (unexcused absence allowed: 4 hours).
13/ The form of passing the course (assessment methods and criteria)	<ol style="list-style-type: none"> 1. evaluation of the activity during classes and independent drawing conclusions and presenting and justifying their own opinions 2. evaluation of the level of mastering the material from the first semester on the basis of the semester paper 3. evaluation of the substantive level of homework
14/ Teaching goals (program content, subject description)	The goal of this course is to familiarize students with the fundamental issues related to the history of design in the context of social, cultural, political and technological change. As a result, students will be able to understand the multiple connections of their own discipline to social life and find the historical sources of contemporary practice.
15/ Compulsory literature used during classes	P. Sparke, Design. Historia wzornictwa, Warszawa 2012. C., P. Fiell, Design. Historia projektowania, Warszawa 2015.
16/ Additional literature recommended for the student's self learning	The Design History Reader, red. G. Lees-Maffei, R. Houze, Oxford-New York 2010. P. Korduba, Ludowość na sprzedaż. Towarzystwo Popierania Przemysłu Ludowego, Cepelia, Instytut Wzornictwa Przemysłowego, Warszawa 2013. Rzeczy niepospolite. Polscy projektanci XX wieku, red. C. Frejlich, Warszawa 2013. G. Beegan, P. Atkinson, Professionalism, Amateurism and the



Boundaries of Design, „Journal of Design History” 2008, Vol. 21, No. 4.

D. Crowley, Finding Poland in the Margins. The Case of the Zakopane Style, „Journal of Design History” 2001, Vol. 14 No. 2.

D. Crowley, National Style and Nation-State: Design in Poland from the Vernacular Revival to the International Style, New York and Manchester 1992.

C. Dilnot, The State of Design History. Part I: Mapping the Field, „Design Issues” 1984, Vol. 1, No. 1.

C. Dilnot, The State of Design History. Part II: Problems and Possibilities, „Design Issues” 1984, Vol. 1, No. 2.

K. Fallan, Design History. Understanding Theory and Method, Oxford, New York 2010.

A. Findeli, Design History and Design Studies: Methodological, Epistemological and Pedagogical Enquiry, „Design Issues” 1995, Vol. 11, No. 1.

G. Julier, V. Narotzky, The Redundancy of Design History, <http://www.designculture.info/reviews/ArticleStash/GJVNRedundancy1996.pdf>.

E. Klekot, Samofolklorystyka. Współczesna sztuka ludowa z perspektywy krytyki postkolonialnej, „Kultura Współczesna” 2014, nr 1.

G. Lees-Maffei, The Production-Consumption-Mediation Paradigm, „Journal of Design History” 2009, Vol. 22, No. 4.

S. McKellar, P. Sparke, Interior design and identity, Manchester, New York 2004.

J. Woodham, Resisting Colonization: Design History Has Its Own Identity, „Design Issues” 1995, Vol. 11, No. 1.

C. E. Schorske, Thinking with History. Explorations in the Passage to Modernism, Princeton, Chichester 1998.

A. Midal, Design by Accident. For a New History of Design, Sternberg Press, Berlin 2019.

J. Gimeno-Martínez, Design and National Identity, London 2016.

P. Sparke, The Modern Interior, London 2008.

W. Rybczyński, Dom. Krótka historia idei, Kraków 2015.

A. Forty, Objects of Desire. Design and Society since 1750, London 1992.

N. Pevsner, Pionierzy współczesności. Od Williama Morrisa do Waltera Gropiusa, Warszawa 1978.

A. Midal, Design by Accident. For a New History of Design, Sternberg Press 2019.

The Design Culture Reader, red. B. Highmore, Routledge 2008.

Piękni XX-wieczni. Polscy projektanci graficy, red. J. Mrowczyk, 2+3D, Kraków 2017.

Widzieć/Wiedzieć. Wybór najważniejszych tekstów o dizajnie, red. J. Mrowczyk, P. Dębowski, Karakter, Kraków 2015.

P. B. Meggs, A. W. Purvis, Meggs’ History of Graphic Design, John Wiley & Sons, Inc., Hoboken 2012 (lub inne wydanie).

S. J. Eskilson, Graphic Design: A New History, Yale University Press 2007 (lub inne wydanie).



	<p>R. Kinross, Modern typography. An essay in critical history, Hyphen Press, London 2004.</p> <p>A. Frutiger, Człowiek i jego znaki, d2d, Gdańsk 2007 (lub inne wydanie).</p> <p>L. Blackwell, Twentieth century type and beyond, Laurence King Publishing, London 2013.</p> <p>J. Tschichold, Nowa Typografia, Recto Verso, Łódź 2011.</p> <p>P. Rypson, Nie gęsi. Polskie projektowanie graficzne 1919-1949, Karakter, Kraków 2011.</p> <p>R. Poynor, No More Rules. Graphic Design and Postmodernism, Laurence King Publishing, London 2013.</p> <p>Z. Kolesár, J. Mrowczyk, Historia projektowania graficznego, Karakter, Kraków 2018.</p>
17/ Learning outcomes	
KNOWLEDGE	<p>Upon completion of the course, the graduate student will know and understand:</p> <ul style="list-style-type: none"> - history and contemporary phenomena in the field of visual arts and design (K_W03)
SKILLS	
SOCIAL COMPETENCES	
18/ Description of the requirements for the studio, workshop or teaching aids	<ul style="list-style-type: none"> - specialized library; - computer with internet access, camera, microphone and speaker
<p>The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	History and theory of fashion
2/ Teacher	dr Aleksandra Jatzak-Repeć
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Design
6/ C course form / hours	lecture / 30
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	Major
9/ Didactic methods	Course lecture in Polish (possible form of remote teaching) Didactic discussion - seminar Individual work and its revision (group and individual) Discussions and guest lectures - meetings with scientists, curators, curators of the collections, trips to exhibitions, museums
10/ Language of lecture	polski
11/ Prerequisites	Being enrolled in the first-year Use of Polish language at a level sufficient for understanding of the content of lectures and tutorials. In exceptional cases, individual work (but not lecture course) with the student may take place in English or French
12/ Final requirements	Passing the final year exam (in case of the necessity of working remotely - the form of the exam may be modified) with a score of at least 3-, i.e. 60% mastery of the material. Passed all individual and group projects on time Attendance at the level provided for by the Regulations of the Academy of Fine Arts in Warsaw.
13/ The form of passing the course (assessment methods and criteria)	1. Ocena poziomu merytorycznego wykonania prac domowych indywidualnych i zbiorowych. W pierwszym semestrze przewidziana jest jedna krótka wypowiedź pisemna nt. mody oraz wspólne dyskusje związane z treścią wykładu. 2. Ocena stopnia zaangażowania w realizację programu oraz umiejętności efektywnego przełożenia wskazań i wytycznych uzyskanych w toku kształcenia w wyniku dyskusji i dialogu dydaktycznego (relacja mistrz-uczeń). 3. Ocena poziomu wiedzy i logicznego rozumowania dotyczących specjalizacji w kontekście historii i teorii mody Skala ocen – zgodna z Regulaminem Studiów ASP w Warszawie
14/ Teaching goals (program content, subject description)	The series of meetings is designed to introduce students to the history, theory, and professional language of the discipline they will practice.

Semester 1 is an introductory semester to the broad issues of the discipline - according to the framework plan:

1. Getting acquainted, discussion of syllabus , introduction. What is fashion - discussion?
2. Fashion what is it - WHAT IS IT AND WHAT IS IT ? Fashion - clothing - definitions.
3. Fashion as art - history of perception and discourse.
4. Fashion from Paris - from the history of French haute couture
5. Fashion from Italy. 20th century Italian fashion market! Dolce vita, vespa, Pucci and Vespucci
- 6 Fashion in the American way
7. Places of fashion distribution. Fashion and architecture
- 8 Trends- where fashion came from and comes from
9. Fashion show - history and present day
10. Who is the creator of fashion: a tailor, designer or artist?
11. Fashion and gender. Since when does fashion create a dichotomous division of cultural gender. Men's clothes in women's closet. Women's in men's. Unisex.
12. Places of discourse creation about fashion: museums, schools, institutions - here also bibliography and useful links
13. Photography, drawing and other "tools" for communicating fashion visions.
14. Sustainable fashion - new trend or evolution

During the classes students are introduced to the history and theory of fashion in its broadest sense, the causes and effects of the related phenomena, the contexts in which they function: the history of customs, art, aesthetics, technology, and many other fields they depend on and are connected with. They listen, they discuss, they analyze. They ask unpredictable questions that usually get answers, but they also do research on the topics themselves - individually and collectively. The program is broad in time (from antiquity to the present day) and territory (with emphasis on the history of fashion in Western Europe) - hence threads, the development of which is limited by time, are taken up at the special request of students. The lectures are enriched with rich visual materials - reproductions of famous works of art: paintings, photographs, fashion items, but also: fragments of films or music videos, archival documents, old magazines, journals and diaries, sometimes preserved clothing. The program is complemented by visits to archives where centuries-old textiles, clothing and accessories are kept (National Museum in Warsaw, Paris Opera, private collections), as well as visits to temporary exhibitions and meetings with specialists, craftsmen and enthusiasts. Every year, special projects are also created in collaboration with other studios of the Fashion Department in order to better combine the knowledge gained there. In case of remote work - this form of making meetings more attractive is limited. The three-year cycle of classes enables the students to become acquainted with the most important phenomena and facts from the



	<p>history of fashion, but also to develop individual interest in topics related to the lectures. It allows the students to develop the ability to acquire information on their own and to engage in an eloquent dialogue about fashion and its history.</p>
15/ Compulsory literature used during classes	<p>Francois Boucher, Historia mody. Dzieje ubiorów od czasów prehistorycznych do końca XX wieku., wyd. uzup. Y. Deslandres, konsult. nauk wyd. pol. i weryfik. terminologii: A. Sieradzka, tł. P. Wrzosek, Arkady, Warszawa 2003.</p> <p>Christopher Breward, Fashion, Oxford University Press, Oxford 2003.</p> <p>Valerie Cumming, Understanding fashion history, Costume & Fashion Press/Quite Specific Media; London – Batsworth 2004.</p> <p>Encyclopedia of clothing and fashion. Vol. 1-3, red.: Valerie Steele, Charles Scribner's Sons, Farmington Hills 2005.</p> <p>Fashion Theory. A Reader, red.: Malcolm Barnard, Routledge, New York 2007.</p> <p>Didier Grumbach, Histoires de la mode, Editions du Regard, Paris 2008.</p> <p>Moda. Historia mody od XVIII wieku do XX wieku, red. A. Fukai, TASCHEN, Köln 2002.</p> <p>Valerie Steele, Paris Fashion: A Cultural History, Bloomsbury, 2017.</p> <p>Lou Taylor, The Study of Dress History, Manchester University Press, Manchester-New York 2002.</p>
16/ Additional literature recommended for the student's self learning	<p>Malcolm Barnard, Fashion as communication, wyd. II, Routledge Taylor & Francis Group, London-New York 2002.</p> <p>Joanna Chruszczyńska, Ewa Orlińska- Mianowska, Tkaniny dekoracyjne, Arkady, Warszawa 2009.</p> <p>Lou Taylor, The Study of Dress History, Manchester University Press, Manchester-New York 2002.</p> <p>Dana Thomas, Luksus. Dlaczego stracił blask?, tł. E. McIver, Muza, Warszawa 2010.</p> <p>Deyan Sudjic, Język rzeczy. Dizajn, moda i sztuka. W jaki sposób przedmioty nas uwodzą? przekł. Adam Puczejda, Wydawnictwo Krakter, Kraków 2013.</p> <p>Na każdych zajęciach studenci otrzymują szczegółową bibliografię uzupełniającą do każdego tematu!</p>
17/ Learning outcomes	
KNOWLEDGE	
SKILLS	<p>The person studying after 1 semester of classes should know:</p> <ol style="list-style-type: none"> 1. basic concepts related to the art workshop in the field of art and design (K_W02); 2. history and contemporary phenomena in the field of plastic arts and design (K_W03); 3. development trends of the area of humanities such as: philosophy, aesthetics, anthropology of culture, media theory and understands their relations with design profession (K_W11);



SOCIAL COMPETEN CES	
18/ Description of the requirements for the studio, workshop or teaching aids	If you need to work remotely - a computer equipped with appropriate software, headphones, camera and network.
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Collection design
2/ Teacher	Thorbjorn Uldam
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Design
6/ C ourse form / hours	lectureex. / 120
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	obligatory, major
9/ Didactic methods	Didactic dialogue, didactic discussion, workshop classes, individual project, lecture, presentation.
10/ Language of lecture	angielski
11/ Prerequisites	The passing the entrance examination, general knowledge of the history of culture and art, in particular about contemporary fashion design and artistic trends; the skill of creative observation, Openness to the use of alternative forms of inspiration;
12/ Final requirements	The ability to display an original, independent artistic expression within the fashion major; And Based on ones own design - or someone else's design - The ability to search creative solutions in construction of garments and impeccably realise a design project; The ability to conduct a specialised and independent research from a variety of sources; The ability to handle and use images or other audio visual sources to visually communicate an independent design project the ability to consciously use a specialized workshop; the ability to consciously conduct a public presentation of ones own work during the commission exam.
13/ The form of passing the course (assessment methods and criteria)	exam; Assessment criteria The student will be assessed on his degree and ability to individual approach to the topic of clothing design and the development hereof. The student is assessed on the basis of overall development from the beginning of the academic year to its end. The assessment covers the ability to work with the shapes and "layers" of clothing and the ability to propose new, contemporary silhouettes. Ability to conduct research and translate ideas into fashion projects.



	<p>Ability to select and work with materials, transforming (manual work) materials and creating detail samples. Ability to work with colors and prints as elements of the design process. Grading scale - compliant with the Study Regulations of the Academy of Fine Arts in Warsaw</p> <p>Realization of three design pieces: 60% of the grade 25% sufficiency 35% design development 10% design reflection 30% Design realisation Design related exercises: 20% of the grade 35% sufficiency 45% design development 20% design reflection</p> <p>Mixed media exercise: 20% of the grade 25% sufficiency 40% design development 20% design reflection 15% Design realisation</p> <p>I Design development / design exercises</p> <p>1. sufficiency</p> <p>5 The hand-in is complete and the realization of the design project is as planned. 4. 1 The hand-in is complete and the realization of the design project is for the biggest part as planned. 4. 2 The hand-in is partly incomplete and the realization of the design project is as planned. 3 The hand-in is partly incomplete and the realization of the design project is for the biggest part as planned. FAIL 2 The hand-in is incomplete and the realization of the design project not as planned.</p> <p>2. design development</p> <p>5 The design development is outstanding. The research is complex and goal-oriented. The coherence of the design development development between research, inspiration, concept and design is very well documented. The pattern development is complex and corresponds with the design objective. The technical realization is in accordance with the product specific requirements and is of outstanding quality. The material and fabric development is diverse and convincing. 4 The design development is successful. The research is goal-oriented. The coherence of the collection development between research, inspiration, concept and design is documented. The pattern</p>
--	--

development is complex and corresponds overall with the design objective. The technical realization is in accordance with the product specific requirements and is of good quality. The material and fabric development is diverse and appropriate.

3 The design development is satisfactory. The research is for the biggest part goal-oriented. The coherence of the collection development between research, inspiration, concept and design is for the most part documented. The pattern development is satisfactory and corresponds partly with the design objective. The technical realization is essentially in accordance with the product specific requirements and is of appropriate quality. The material and fabric development is appropriate.

FAIL The design development is not passed. The research is not goal-oriented. The coherence of the collection development between research, inspiration, concept and design are not documented. The pattern development is inadequate and does not corresponds with the design objective. The technical realization is not in accordance with the product specific requirements and is of poor quality. The material and fabric development is incomplete.

3. design reflection

5 The design reflection is outstanding. The design positioning of the project is very convincing and can be reflected within a contemporary context. Its relevance in a fashion design discourse is very well shown.

4 The design reflection is successful. The design positioning of the project is convincing and can be reflected within a contemporary context. Its relevance in a fashion design discourse is shown.

3 The design reflection is satisfactory / inadequate. The design positioning of the project is comprehensible / partly incomprehensible, yet lacks relation to a contemporary context. The project's relevance in a fashion design discourse is only partly / not successfully shown.

FAIL The design reflection is not passed. The design positioning of the project is incomprehensible and lacks relation to a contemporary context. The project's relevance in a fashion design discourse is not successfully shown.

II presentation

5 The visual representation is outstanding. The collection concept is applied convincingly to the portfolio and documentation. The design development is documented thoroughly.

4 The visual representation is successful. The collection concept is applied to the portfolio and documentation. The design development is documented.

3 The visual representation is satisfactory. The collection concept is partly applied to the portfolio and documentation. The design development is in big parts documented.



	<p>FAIL The visual representation is incomplete. The collection concept is partly / not applied to the portfolio and documentation. The design development is in big parts incompletely documented / not documented.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The work in correspondence with the course of fashion design for the 1st academic year at the ASP will consist of following;</p> <p>1. Realisation of THREE design pieces. The design pieces are based on three exercises that follow the student from first sketch to final garment. The exercise should demonstrate an evolution in the work of the student and his/hers ability to work on a design from a visualisation of a concept to a three dimensional garment. The process of creation fundamentally starts with an individual research question adapted and applied to a design theme. The exercise has a learning goal to develop, understand and expand the ability to work with materials, and fundamental training in how to build, sculpt and construct a garment around the human body. The students are strongly encouraged to not rely on internet research alone and to visit specialised libraries, such as the ethnographic museum that have an in-depth knowledge about the undertaken design subject The three pieces are of an experimental character; that is, social parameters of dressing are of lesser importance. The garment are not to be defined as wearable garments, unless the student intentionally wants it to be so. Knowledge of SHAPE, VOLUME AND PROPORTION are core competences that are trained, in cooperation with the lecturer of construction. The three design pieces that will be realized are specifically defined as a skirt, a dress and a jacket, all three fundamental pieces to be found in a wardrobe. The exercises will be as follow: - Skirt “The Utopian Body” A study of shape, volume and proportion. This exercise follows the work of the student from initial sketch to a finalized garment. The piece is essentially centered around shape and construction and is realized in calico, a material used for prototyping in fashion. As an introductory course, a workshop lecture around the body as a concept, will form essential part of this exercise. The garment will be realised during the 1st semester. - Dress “Historical AI body garment reconstruction” - A study of shape, volume and proportion - with a particular focus on the development of an interesting sleeve and an interesting collar. As a variation of the skirt, the dressed is based on a personal visual concept, combined with a thorough research around a historical dress (pre 1900) Colour and eventually print will form part of this exercise. All</p>

dresses are to be realised in poplin. The individually sourced poplin should be individually customized, for example dyed or over dyed, printed or treated in some other way.

The design of the dress will have to be finished and presented by the end of the 1st semester – and the final garment should be finished by the end of the 2nd semester).

- Jacket/coat “culturally appropriate that body”

- A study of shape, volume and proportion. The exercise has a particular focus on sustainability

As a variation of the skirt and dress exercise, the jacket coat exercise will be based on a personal (visual) concept, combined with upcycling materials for the finalization of the garment. To specify, the students are to use old blankets, cloths or other materials they can find and upcycle these into a jacket.

Important note for this exercise: The student will NOT realise their own design. The core of this exercise will be to cooperate in a team of two as the designer and the constructor of the piece (groups of two)

The design of the jacket / coat will have to be finished and presented as a final project for the 2st semester.

2. Specific design-related exercises

The design specific exercised will have a main focus on the creation of drawing contemporary fashion silhouettes. There is no realization involved.

Based on an individual research concept defined through images, the students are to additionally investigate historical dress (1st semester – same inspiration, same concept as the dress) and ethnical dress (2nd semester - same inspiration, same concept as the jacket) and relate this to their primary research. On this basis a minicollection of 2 (first semester) and 4 silhouettes (second semester) will be developed. There should be a foreseeable link between primary research and the design. Methodologically, the main attention with these exercised is to develop and test different design methodologies, collaging, draping, drawing or a mixed medium combination hereof..

In the 1st semester students is is not required of the students to use color. For second semester this is a requirement.

The design related exercise in the second semester will have an additional focus on the development of prints

The designs do not necessarily have to be wearable.

3. visual mixed medium exercise.

The mixed medium exercise has as a goal to train the students in building visual stories / concepts and how these can be translated into a visual product. Based on a collection of images (creation of a tumblr) and a thorough research into paintings, sculptures, photography, drawing, classical and contemporary art etc, three individually defined visual concepts are defined through extensive correspondence and conversations with the lecturers of the course.



	<p>Once a world has been defined, based on the sourced images, the students are to create collages, translating their vision into their own images. These collages can be created manually or digitally. The series of collages form the core fundament for the realization of the project. What do we see? What do you want to be seen? This is defined, possibilities of visual output will be tested and tried in correspondence with the students and eventually decided upon. A central aspect of the exercise is the perspective of “the outsider” how can the student externalize their thoughts, and make someone else than reflect on an essential theme.</p> <p>The exercise will be finalized in three different versions, to push the student to try unknown systems to stimulate creativity and sensitivity. The three different ways the projects will be realized, should be as different from each other as possible.</p> <p>The finalisation of the exercise, that is, which format or out the visual project should have is of a free choice, but 2 Dimensional. The exercise is entirely centered around a visual output, and is 100% computer based, done in cooperation with graphics teacher Dominika Raczowska.</p>
15/ Compulsory literature used during classes	Literature is dependent on individual student choices made during research exercises and is the result of individual discussions with the instructor. In addition, the instructor encourages reading art and fashion magazines, recommends exhibitions.
16/ Additional literature recommended for the student's self learning	https://www.we-find-wildness.com https://www.contemporaryartdaily.com
17/ Learning outcomes	
KNOWLEDGE	<p>Have knowledge of methodologies of product design and visual communication/fashion and visual communication needed for own projects (K1_W01)</p> <p>Understand the influence of technology, usage and market conditions on the form of designed clothing and message (K1_W04)</p> <p>Have knowledge of the technology, construction, and materials used to make garments. (K1_W05)</p> <p>problems related to materials and modeling techniques useful in realization of the designed objects (KW_12)</p>
SKILLS	<p>Be able to create and implement their own design and artistic concepts, achieving intended aesthetic, utilitarian, technical and commercial goals. (K1_U01)</p> <p>Be able to use appropriate elements of design and artistic workshop in the field of product design and visual communication/fashion and visual communication. (K1_U02)</p> <p>Be able to make dimensional and imitation models in appropriate technologies for clothing design (KU-09)</p> <p>Have the ability to prepare presentations of their projects using various forms of expression (K1_U16)</p>
SOCIAL COMPETEN	The student should: Know how to manage time (semester work schedule). Should adopt the attitude of



<p>CES</p>	<p>a professional designer, with emphasis on individualizing the project. Organisational competence is key, i.e. how and when to complete tasks; the workload is extensive, so you should be able to arrange it in an appropriate, systematic way. (K1_K03)</p> <p>Be able to undertake design and artistic work independently. Including independently analyzing and interpreting information, developing ideas, preparing documentation and presentations. (K_K02)</p> <p>Students should also make effective use of imagination, intuition, emotionality, and creative and flexible thinking; (K1 K05); and demonstrate the ability to adapt to new circumstances and control their own behavior to the extent that they can make public presentations (K-K06)</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>design studio equipped with basic sewing tools; specialized library; computer lab with access to the Internet; room equipped with a multimedia projector; multimedia equipment;</p>
<p>The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Collection design
2/ Teacher	Martina Spetlova
3/ Assistants	
4/ Code	WZPU-01
5/ Faculty	Faculty of Design
6/ C ourse form / hours	ex. / 180
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	Compulsory, GTK (Guided Content Group)
9/ Didactic methods	task-based exercises lectures individual projects discussion and didactic dialogue
10/ Language of lecture	angielski
11/ Prerequisites	qualification for the second year of studies; knowledge of concepts in the field of fashion; the ability to analyze phenomena in the field of art and popular culture (including fashion phenomena);
12/ Final requirements	During the third and fourth semesters, the students, on the basis of the experience gained in the first year of studies, continue their creative development via two collection projects. The student should have a formed attitude in relation to the concept of creating a fashion design collection and understanding of the design processes from concept idea and its development via research - design - design verification (redesign) - selection of colours, prints and materials - sustainability - final implementation - collection
13/ The form of passing the course (assessment methods and criteria)	The student to present their final work at the exam. The exam criteria are a public presentation of the design portfolio and final designs on models. The student is assessed on the basis of overall development from the beginning of the academic year to its end. The ability to work with the shapes and "layers" of clothing and the ability to propose new, contemporary silhouettes are assessed as well as fulfilment of the brief given. The student is assessed on the basis of the Ability to conduct research and translate their own ideas into fashion projects, ability to select materials and work with materials to create well-finished samples. The ability to work with colours and prints as elements are also taken into consideration. Grading scale - compliant with the Study Regulations of the Academy of Fine Arts in Warsaw
14/ Teaching goals	



<p>(program content, subject description)</p>	<p>Exercise 1 - winter semester White Shirt Deconstruction - Realisation of 1 design piece The focus of this project is on draping on the stand and deconstructing of man's shirt. The purpose of this exercise is to show the students new design methods and how to work directly on the mannequin - in contrast to their 1st-year assignments. Project Brief: The students start with research into 2 designers of their choice who uses draping and deconstruction in their work. They then experiment and explore their own ideas through working with existing garments - shirts on the mannequin. All these experiments are recorded and used for collages - experimental and/or related to the human body. The most successful collage - design is then reconstructed again on the mannequin, the pattern is taken and the shirt is re-made again with correct finishings in repurposed cotton. The final piece is an experimental and social parameter of dressing is less of importance and not to be defined as a wearable piece of clothing. However, the White Shirt need to have a minimum of 1x collar, 1x pocket, 1x sleeve with a cuff. Construction of shirt and finishing as well as working on the mannequin are the focus of this project in line and collaboration with the lecturer of construction. The exercise is linked directly to their pattern cutting class - basic shirt and draping. I would also like to add an illustration element - a collaboration with the drawing class lecturer Agnieszka Learning Outcomes: Draping and deconstruction on a fashion mannequin Shirt construction and finishings Illustration Requirements for the final exams: Conceptual Shirt in white Sketchbooks A pdf final presentation Creative Photoshoot Illustration Patterns - to be marked by construction lecturer</p>
<p>15/ Compulsory literature used during classes</p>	<p>The literature depends on the student's individual choices made during the research exercises and is the result of individual conversations with the teacher. In addition, the teacher encourages reading art and fashion magazines, recommends exhibitions and blogs.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>-error-</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>Have knowledge of the design methodology needed to implement your own projects (K1_W01)</p>



	<p>Understand the impact of technology, use and market conditions on the form of the designed clothing and message (K1_W04)</p> <p>Have knowledge of technology, construction and materials used to manufacture clothes. (K1_W05)</p> <p>issues related to materials and modeling techniques useful for the implementation of the designed objects (KW-12)</p>
SKILLS	<p>Be able to create and implement your own design and artistic concepts, achieving the intended aesthetic, functional, technical and commercial goals. (K1_U01)</p> <p>Be able to use the appropriate elements of the design and art workshop for product design and visual / fashion communication and visual communication. (K1_U02)</p> <p>Be able to make dimensional and imitation models in appropriate technologies appropriate for designing clothes (KU-09)</p> <p>Be able to prepare presentations of your projects using various forms of expression (K1_U16)</p>
SOCIAL COMPETENCES	<p>Be able to manage time (work schedule in the semester). He should assume the attitude of a professional designer, with an emphasis on the individualisation of the project. Organizational competence is key, i.e. how and when to carry out tasks; the workload is extensive, so you should be able to arrange it in an appropriate, systematic way. (K1_K03)</p> <p>Be able to independently undertake design and artistic work. Including self-analyzing and interpreting information, developing ideas, preparing documentation and presentations. (K_K02)</p> <p>Students should also effectively use their imagination, intuition, emotionality, and creative and flexible thinking; (K1 K05); as well as demonstrate the ability to adapt to new circumstances and control one's own behavior to the extent that enables public presentations (K-K06)</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>design studio equipped with basic tailoring tools;</p> <p>specialized library;</p> <p>computer lab with Internet access;</p> <p>room equipped with a multimedia projector;</p> <p>multimedia equipment;</p>
<p>The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Collection design
2/ Teacher	Damien Fredriksen Ravn
3/ Assistants	
4/ Code	WZPU-01
5/ Faculty	Faculty of Design
6/ C ourse form / hours	ex. / 120
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	Compulsory, GTK (Guided Content Group)
9/ Didactic methods	<p>Moving from project-based ways of working in the 1st and 2nd year, the 3rd year is the first continuous collection-based project from the beginning till the end of each school year. Each collection will consist of 5 (five) silhouettes, varying in complexities and detailing depending on the abilities and available resources of each student. The 3rd year is in many ways a preparatory year for the 4th year, so this is an organic number of silhouettes fitting perfectly between the required amount of silhouettes in the 2nd and 4th year. The students are free to be inspired by personal concepts developed individually and they are supplemented by academic requirements provided to enhance the learning experience and to ensure a more thorough understanding of their own connection to fashion.</p> <p>The first academic requirement, relating specifically to the development of their own concept, is the addition of extensive research of a given topic within the realm of a historical costumes. Each student will be assigned a costume or designer and their task is to make in-depth explorations into the designer, history, pattern, construction, materials, the person, artist and era of their costume. This will form a crucial base for the collection; providing valuable inspiration for their own personal development of textiles, patterns, fashion history and drawing. To ensure that the research is being physically materialised into their own work, the research will result in the development of one specific contemporary outer layer within the collection. The piece will be carefully designed and constructed with the costume in mind, but in a new and cohesive manner within the context of the concept of each individual collection. Emphasis will be put on the development of patterns and construction to ensure a better understanding of the importance of construction and pattern making as a fashion designer. In addition to that, students are encouraged to further incorporate the costume within the collection through other garments, detailing, proportions and textiles. This happens organically throughout the process, but the requirement is to produce 1 (one) garment that reflects the costume in a context. The second academic requirement is the addition of two visual artists, one historical and one contemporary, to supplement their</p>

personal concepts. This provides a more in-depth understanding of the deep rooted connection between fashion and art, and it provides a base for the development of textiles, colours and fabrics. Textile manipulations are crucial in the 3rd year, as it is no longer a standalone class, but integral to the development of the collection. It is important that their textiles reflect the collections in the best ways possible, so textiles go hand-in-hand with the design process of each student. A silhouette is based upon the proportions, construction, layering, colours and textiles, and it is crucial that each part is developed in cohesively.

The third academic requirement is the inclusion of experimental drawing exercises. Proven to be a very interesting and helpful exercise for the students to express themselves without subconscious control, the experimental drawings let the students explore designing without fear of overthinking. Based on the removal of our senses and how they affect our ability to transmit inspiration onto paper, the students have to try to express themselves without the ability to see, hear or even smell. The year starts with a session on the first day of school - first with blindfolds, then with the addition of ear plugs and finally the cancellation of smell. What happens when the brain and our hand is all we have left of our creative expression? With quick intervals of 30 seconds, the students will utilise a broad spectrum of available material in all kinds of colours, textures and contrasts. After the exercise is finished, an analysis of each drawing will be done individually with each student and we will move on to interpretative drawings at home as an exercise for the following lesson.

Focusing on a more integral design process, the year proceeds in an organic and natural way from the experimental drawings and onto the analysis of shapes, forms, proportions and details. From the 2nd lesson, the students will start the creation of a sustainable sculpture made entirely of waste, which will be a conscious step towards a better awareness of what design is about and what kind of shapes and forms are setting the tone of the collection. With the use of the analysis of the experimental drawings, interpretative drawings, inspirations from the workbook and the costume research, the students will be guided towards a more tactical understanding of what their experiments could result in shape-wise. This will be an important exercise in mixed mediums and it is a crucial step towards the development of sketching out silhouettes and collages for the proposed silhouettes.

After this project, there will be another round of analysis and deeper discussions on what works and what doesn't work individually. The sculpture will be developed further and finalised at home for the classes the day after, in addition to a few quick sketches of what inspires them when they look at it at home in their own environment. The next step in the process is to start designing the collection. A process which continues towards the end of January, where one (1) silhouette will be chosen for the 1st jury.. After enough materials are produced to experiment in full-scale 3D, the students will start with



	<p>explorative 3D draping studies of details and proportions, organically evolving all our experiments towards prototyping. The requirement for the 1st jury is one (1) finalised prototype of the chosen silhouette, full colourised lineup of the collection including the costume inspired outerwear, textile manipulations, 3D sculpture and a workbook.</p> <p>The 2nd semester will be dedicated to the development of the remaining prototypes and the realisation of the finalised collection for the 2nd jury, including a photoshoot, lookbook, colourised lineup and all textile manipulations.</p>
10/ Language of lecture	angielski
11/ Prerequisites	Qualification for the third year of studies: Knowledge of the field of fashion; the ability to analyze, materialise and execute contemporary phenomena within the field of art and popular culture
12/ Final requirements	The ability to construct a highly personalised concept; the ability to incorporate given tasks into individual concepts without compromise; the ability to perform independent in-depth research relating to the given tasks; the ability to materialise personal artistic expressions; the ability to utilise specific workshops to execute the materialisation; the ability to develop individual specialised techniques and methods to enhance craftsmanship; finalisation of 5 (five) total look outfits, referred to as 'silhouettes'; public presentation of the finalised work during 1st and 2nd semester juries
13/ The form of passing the course (assessment methods and criteria)	Assessment of individual and highly personalised work in harmony with concept and inspiration; assessment of the level of skill, execution, craftsmanship and knowledge; assessment of the student's ability to work with shapes and layers to create contemporary silhouettes; assessment of the ability to transform and manipulate materials and to work with prints and colours; assessment of the process and evolution of each student; the assessment of the evaluation of the presentation of their own work according to the scale of grades placed in the Study Regulations of the Fine Arts Academy in Warsaw
14/ Teaching goals (program content, subject description)	<p>To meet the curriculum objectives through exercises that lead the student from research to final designs of silhouettes that make up a single collection of clothing. The exercise is designed to demonstrate that the student is capable of:</p> <ul style="list-style-type: none"> conduct independent research and use it in project development; work with color; work with materials based on their knowledge; <p>Exercise 1 - winter semester</p> <p>The elements of the garment to be designed are the student's choice, based on experience from the first and second years of study. The first stage of the exercise is research and sketches. The main goal is to encourage the student to further explore their own style in creating a contemporary collection. Students may draw inspiration from any sources (sources other than collections of well-known contemporary designers are preferred). Research should result in a</p>

	<p>book of silhouettes that illustrate personal themes and factors that influence the material included. Students should develop at least 50 silhouette sketches based on their research. Students will also begin working on prototypes of selected silhouettes. The next phase of research is devoted to materials and finishes. There should be a drawing of at least 1 silhouette in A3 format (in collaboration with the drawing teacher). Throughout the design process the student is guided towards achieving the best possible design result.</p> <p>Exercise 2 - summer semester</p> <p>Design and realization of up to 6 silhouettes forming the nucleus of a closed fashion collection. During the research and sketching stage, the student is encouraged to further explore their own style in creating a contemporary collection. Students may draw inspiration from any sources (sources other than collections of well-known contemporary designers are preferred). Research should result in a book of silhouettes that illustrate personal themes and factors that influence the material included. Students should develop at least 70 sketches of silhouettes based on their research. Prototypes will be created for the top 6 silhouettes. The next phase of research is devoted to materials and finishes. The collection will be presented in a book (portfolio) and through other media (photography, film) in collaboration with other educators. Students should have a strongly outlined vision (based on ideas and research) for the styling, make-up and story behind the presentation.</p> <p>Throughout the design process, the student is guided toward achieving the best possible design outcome.</p> <p>Portfolio and presentation (in collaboration with other educators)</p> <p>At the end of semester VI, the student will prepare a collection book (portfolio) and presentation. Elements of all exercises should be included in the book and show the process of building a collection. The portfolio provides direct evidence that the student is capable and prepared to create his/her own graduate collection. In the collection book, the student should focus on:</p> <ul style="list-style-type: none"> Color combinations Choice of materials and presentation of own materials Atmosphere, personal approach Styling Presentation Technical drawing Sketches <p>To build students' creativity and originality, preparing them to create their own clothing collection. Students should be able to work as independent designers, be able to translate their ideas into a concrete collection. At the end of VI semester students should be able to present their collection in a creative and individual way (using all possible, chosen media).</p>
<p>15/ Compulsory literature used during classes</p>	<p>There is no compulsory literature required in the 3rd year, but it rather depends on each student's individual concept. Literature, art and movies will be recommended during the research phase and it is</p>



	the result of individual conversations with the teacher. Overall, the 3rd year teacher encourages every student to keep themselves informed by reading books and art and fashion magazines, and to attend exhibitions and movie screenings throughout the year.
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	<p>Have knowledge of methodologies of product design and visual communication/fashion and visual communication needed for own projects (K1_W01)</p> <p>Understand the influence of technology, usage and market conditions on the form of designed clothing and message (K1_W04)</p> <p>Have knowledge of the technology, construction, and materials used to make garments. (K1_W05)</p> <p>Know issues related to materials and modeling techniques useful in realization of designed objects (KW-12)</p>
SKILLS	<p>Be able to create and realize own design and artistic concepts, achieving intended aesthetic, functional, technical and commercial aims (K1_U01)</p> <p>Be able to use appropriate elements of design and artistic workshop in the field of product design and visual communication/fashion and visual communication. (K1_U02)</p> <p>Be able to make dimensional and imitation models in appropriate technologies for clothing design (KU-09)</p> <p>Have the ability to prepare presentations of their projects using various forms of expression (K1_U16)</p>
SOCIAL COMPETENCES	<p>Be able to manage time (semester work schedule). Should adopt the attitude of a professional designer, with emphasis on individualization of the project. Organisational competence is key, i.e. how and when to complete tasks; the workload is extensive, so you should be able to arrange it in an appropriate, systematic way. (K1_K03)</p> <p>Be able to undertake design and artistic work independently. Including independently analyzing and interpreting information, developing ideas, preparing documentation and presentations. (K_K02)</p> <p>Students should also make effective use of imagination, intuition, emotionality, and creative and flexible thinking; (K1 K05); and demonstrate the ability to adapt to new circumstances and control their own behavior to the extent that they can make public presentations (K-K06)</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>design studio equipped with basic sewing tools;</p> <p>specialized library;</p> <p>computer lab with access to the Internet;</p> <p>room equipped with a multimedia projector;</p> <p>multimedia equipment;</p>
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Textile design
2/ Teacher	Magdalena Komar
3/ Assistants	
4/ Code	WZU1-04
5/ Faculty	Faculty of Design
6/ Course form / hours	ex. / 90
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	general
9/ Didactic methods	individual discussion and correction - direct didactic dialogue between the teacher and the student concerning the prepared semester works and current exercises (correcting mistakes, pointing out the strengths of the prepared works, assistance in choosing techniques related to the work with textiles, assistance in collecting documentation at the stage of the so-called research or visual search)
10/ Language of lecture	polski
11/ Prerequisites	passing the entrance exam for the first year of studies being familiarized with the requirements set by the studio instructor
12/ Final requirements	<p>Passing the exam:</p> <ul style="list-style-type: none"> -presentation of documentation, research on the issued topic, so-called fashion references: photos of inspiration (signed with the name of the authors of the quoted projects), sketches, initial experiments with fabric, - presenting a sample collection of materials, the number of samples in the collection depends on the laboriousness of the chosen technique or combination of many techniques and the level of realization of the required effects of the student's work <p>Thus, the student must:</p> <ul style="list-style-type: none"> -know the uses and properties of the materials selected to create the collection, -get to know the techniques of working with fabrics and on their basis create their own original method of working with materials, be aware of the basic principles of the creative process: from the observation of a selected phenomenon, through its analysis, formulation of an idea, its initial verification, creating a project to its realization, re-verification, making corrections, -be able to make a self-presentation using all available media, be able to make a self-presentation using all available media, - be able to search for theoretical and iconographic materials needed to achieve their goals -have the ability to independently act and think creatively
13/ The form of passing	Evaluation of individual student's work based on the creative process



<p>the course (assessment methods and criteria)</p>	<p>completed with the author's collection of fabric samples, evaluation of independent and creative thinking skills, evaluation of the ability to draw and process conclusions from the research - until the finalisation of the project</p> <p>evaluation of diligence, inventiveness and courage (searching for various forms of project development), grading scale according to the grading scale placed in the Academic Regulations.</p> <p>The way of passing:</p> <ul style="list-style-type: none"> -presentation of documentation, research on the issued topic, the so-called fashion references: photos (signed with the name of the author whose project they present), sketches, initial experiments with fabric, - presenting a sample collection of materials, the number of samples in the collection depends on the laboriousness of the chosen technique or combination of many techniques and the level of realization of the required effects of the student's work, -to meet the requirements for passing the course the student should consistently conduct a weekly dialogue with the teacher and systematically work independently <p>The acceptable number of absences is 2, to pass the semester the student must attend 75% of the classes.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The purpose of the class is to:</p> <ul style="list-style-type: none"> -create a creative attitude in the context of a chosen design profession, -students master skills of creating their own material and realization of textile collection (variations on chosen technique, scale and composition) -creating the attitude of a designer who follows current world fashion trends, takes them into account in his designs, and who at the same time is able to refer to them critically, -learning the proper use of various media, with particular emphasis on "thinking with materials", i.e. learning to recognize the properties of materials in view of the final goal of the work - i.e. creating a clothing collection, fashion accessories, fabric installation <p>methods of creative search (research)</p> <ul style="list-style-type: none"> -transforming the conclusions of the research into a project -classification of fabrics and basic weaving will be discussed during lectures in the 2nd semester <p>Each semester includes one project on a given topic.</p> <p>The semester begins with an introductory meeting, where the students will be introduced to the work plan, the assumptions of the studio and the topic will be issued.</p> <p>The theme of the semester work is texture and structure in nature and its reinterpretation in design, painting, sculpture, fashion projects. Exercises begin with searching for inspiration, researching the topic, rehearsals in fabric and searching for an adequate technique of working with fabric - in the final stage - creating a sample collection of materials - variations on a given technique, composition and scale. Each student works individually (although</p>



	they will be encouraged to use comments, suggestions of fellow-students)
15/ Compulsory literature used during classes	<p>https://www.vogue.com/fashion-shows</p> <p>literature depends on the individual direction of the student's design research</p>
16/ Additional literature recommended for the student's self learning	Gail Baugh, Encyklopedia Materiałów Odzieżowych, Wydawnictwo Arkady
17/ Learning outcomes	
KNOWLEDGE	<p>Upon completion of the fourth semester, the student should have knowledge concerning:</p> <p>basic knowledge related to the classification of materials (fabrics) K_W07</p> <p>methods and techniques of creating collections of fabrics K_W07</p> <p>understand the influence of market conditions (trends and budget) on the form of collection K_W04</p>
SKILLS	<p>Upon completion of the fourth semester, the student should:</p> <p>Be able to independently create collections of materials on a given topic (in this case a collection is a set of variations on a given topic - realized with a variety of materials and one or a combination of several techniques) K_U01</p> <p>Be familiar with basic techniques of working with materials (due to their properties) K_U04</p> <p>Be able to realize collections creatively K_U01</p> <p>Be able to present their collection in a professional way K_U01</p> <p>Be able to make independent decisions in realization of own textile projects K_U01</p>
SOCIAL COMPETENCES	<p>Upon completion of the fourth semester, the student should:</p> <p>be able to observe the outside world, sensitively associate phenomena with the history of art, the content of media messages and confront their own imagination with the purpose of the created project K_K02</p> <p>be able to carry out projects independently at work K_K03</p> <p>be able to continually self-educate within the area of the designer's profession K_K02</p> <p>be able to take a critical but constructive approach to the given situation, own actions, actions of other persons K_K02</p> <p>be able to communicate socially in the context of teamwork, in particular: cooperation, negotiation, collaboration, presentation of own views and accepting others' views K_K03</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>Pre-requisites</p> <p>A review of available sources (websites on fashion market trends, publications, film materials, exhibitions) to acquire knowledge and to learn about existing solutions in contemporary fashion, current topics affecting the fashion market</p> <p>Requirements for teaching aids</p> <p>sewing machines</p> <p>overlock</p> <p>computer</p>



	camera access to library resources access to the Internet
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Painting and drawing
2/ Teacher	prof. zw. Łukasz Korolkiewicz
3/ Assistants	
4/ Code	WZP1-18
5/ Faculty	Faculty of Design
6/ C ourse form / hours	ex. / 120
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - choice
8/ Course type	general
9/ Didactic methods	<ul style="list-style-type: none"> - Study of a model - painting from nature or realization of individual painting concepts agreed and discussed with the tutor - work on defining one's own forms of expression - Correction - Dialogue - Self-presentation - Remote teaching to be arranged individually, alternately with work in the studio
10/ Language of lecture	polski
11/ Prerequisites	<ul style="list-style-type: none"> - a credit of the first year of studies at the Academy of Fine Arts - portfolio of artistic work (in case of exceeding the limit of students enrolled in the studio)
12/ Final requirements	making a series of drawing and painting works (in the form agreed upon in the course of study) resulting from independent experiences, reflections and decisions made by the student.
13/ The form of passing the course (assessment methods and criteria)	<ul style="list-style-type: none"> - review of painting and drawing works - assessment of individual involvement and artistic development of the student - assessment of the creative results achieved (use of appropriate artistic means in order to achieve one's own intentions) and the student's ability to notice them - grading scale according to the rules of the Faculty of Design
14/ Teaching goals (program content, subject description)	The studio program includes painting exercises and drawing studies. These tasks enable free interpretation of the presented problem. The student is free to choose the way of "responding" to the given topic by painting, which is connected with the observation of an arranged fragment of reality. Each task concerns specific issues of painting construction. There are also tasks that go beyond purely painting issues but affect them. Examples of this type of tasks: "Dream space ", "Contemplation and destruction", "Image and its description ", "Motive of own shadow ", "Painting and photography". Drawing studies from a model develop the ability of observation and manual



	precision, composition and individual interpretation of the human figure in space. None of the students' inventiveness is excluded.
15/ Compulsory literature used during classes	Literature individually determined according to student needs.
16/ Additional literature recommended for the student's self learning	as above
17/ Learning outcomes	
KNOWLEDGE	<p>A graduate should:</p> <ul style="list-style-type: none"> - have knowledge of the basic artistic workshop in the field of plastic arts (K1_W02) - have knowledge about drawing and painting materials and techniques (K1_W14) - have a general knowledge of phenomena in the field of culture (K1_W18)
SKILLS	<p>A graduate should:</p> <ul style="list-style-type: none"> - be able to draw freehand figures and objects using elements of artistic language such as composition, light, contrast, rhythm, value, color, texture, etc. (K1_U12) - master the techniques of professional development enabling the development through independent work (K1_U14) - have abilities to creatively and innovatively realize artistic undertakings (K1_U15) - have the ability to prepare professional presentations and to be able to present their own projects in public (K1_U18)
SOCIAL COMPETENCES	<p>The graduate/graduates should:</p> <ul style="list-style-type: none"> - be able to use in their professional work their knowledge in the field of fine arts and design (K1_K02, K1_K04) - be able to realize independent artistic projects (K1_K03, K1_K04) - be able to analyze their own work and assess it critically (K1_K02) - be able to take a critical approach to existing (and own) problems of artistic creation (K1_K02, K1_K05)
18/ Description of the requirements for the studio, workshop or teaching aids	A studio equipped with aids for drawing and painting (easels, boards, tables, chairs, lamps, cleaning supplies, etc.)
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Sculpture
2/ Teacher	prof.dr hab. Wiktor Gutt
3/ Assistants	dr Cezary Koczowski
4/ Code	-
5/ Faculty	Faculty of Design
6/ C ourse form / hours	lectureex. / 60
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	general
9/ Didactic methods	<ul style="list-style-type: none"> - individual exercises - group projects - discussion and didactic dialogue - reviews - individual projects - online classes
10/ Language of lecture	polski
11/ Prerequisites	-error-
12/ Final requirements	-error-
13/ The form of passing the course (assessment methods and criteria)	<ul style="list-style-type: none"> - the basis for passing is the completion of all tasks given - exam in the form of a review - a condition to take the exam is to attend 80% of classes
14/ Teaching goals (program content, subject description)	<p>Each semester there are 3 to 5 exercises selected from a previously prepared package of tasks or prepared individually for a given group. Often the topic of the exercise refers to the surrounding reality and comments on it on an ongoing basis. The exercises are realized using various media (drawing, sculpture, photography, film, 3D printing, computer techniques).</p> <p>Depending on the type of task, the exercise is carried out in the laboratory conditions of the studio or in an individually selected space. The tasks take the form of individual or group exercises, some are attempts to actively work in a given context - e.g. urban space, nature (open air), virtual space. The students develop self-analysis and self-commentary skills. The exercises are based on searching for materially and spatially active relations between given objects and a given context.</p> <p>The Sculpture and Multimedia Studio is a platform for integrating students from different departments of our Faculty. This is facilitated by joint projects carried out by students of product design and clothing design. As part of the studio's program, non-verbal communication is taught. This takes place at the level of student-</p>



	<p>educator, student-student, our studio - the studio of another university.</p> <p>In each subsequent semester, the experiences and skills gained in previous cycles are developed and deepened.</p>
15/ Compulsory literature used during classes	<p>Recommended books: Literature adequate to the given task Emanuel Levinas Czas i to, co inne, tłum. Jacek Migasiński, wyd. Wydawnictwo KR, Warszawa 1999</p>
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	<p>Upon completion of each semester, the student should:</p> <ul style="list-style-type: none"> - have basic concepts related to the artistic workshop in the field of art and design; K_W02 - have knowledge about the basic principles of preparing presentations of own projects; K_W08 - have knowledge about issues concerning materials and techniques of drawing, painting and sculpting; K_W09
SKILLS	<p>Upon completion of each semester, the student should:</p> <ul style="list-style-type: none"> - Be able to create and realize their own design and artistic concepts, achieving intended aesthetic, applied, technical and commercial goals; K_U01 - Be able to create flat compositions and sculpt three-dimensional objects, using consciously elements of artistic language, such as: composition, contrast, rhythm, color, texture, chiaroscuro, etc.; K_U07
SOCIAL COMPETENCES	<p>Upon completion of each semester, the student should:</p> <ul style="list-style-type: none"> - be able to properly organize their own work; K_K03 - be able to adapt to new circumstances and control his/her behaviour to the extent necessary to make public presentations; K_K04
18/ Description of the requirements for the studio, workshop or teaching aids	<ul style="list-style-type: none"> - clay, cavallets; - slide projector; - multimedia projector; - cameras; - flash studio; - film camera; - computer tools; - library; - computer, internet;
<p>The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)</p>	



SYLLABUS

1/ Course title	Drawing
2/ Teacher	dr hab. Agnieszka Rożnowska-Jasiewicz
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Design
6/ C ourse form / hours	lectureex. / 60
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	Major
9/ Didactic methods	Didactic discussion, introduction to the topic, workshop activities, projects and individual work, talk, lecture, outdoor work, individual consultations. Classes are held live, in case of tightening COVID-19 restrictions possible form of remote learning.
10/ Language of lecture	polski
11/ Prerequisites	<p>Passing the entrance exam for the first year of studies.</p> <p>The basis for passing the drawing course is the attendance in class.</p> <p>Attendance requirements: the number of absences cannot exceed 35% of the total number of classes, including 3 unexcused absences.</p> <p>The realization of exercises which students do during the work in the studio 35% and outside the studio, the so-called tasks for individual realization 30%.</p> <p>Consultations are held 1-2 times a week on the day set at the beginning of the semester.</p> <p>In case of the necessity of remote teaching students should regularly use academic mail (asp.waw.pl).</p> <p>Classes at the Drawing Studio can also be held in French and English.</p>
12/ Final requirements	<p>Each semester in the Drawing Studio ends with a credit, and in the second semester of the first year with an exam. In case of the necessity to work remotely the form of the exam may be modified, details will be provided before the exam.</p> <p>Positive completion of the first year. Passed on time all individual and group projects carried out in the studio.</p> <p>Attendance requirements: the number of absences cannot exceed 35% of the total number of classes, including 3 unexcused absences.</p> <p>Student can analyze a drawing in terms of composition, technique, means of drawing, knowledge of the rules of drawing. A student is able to draw efficiently. The skill is necessary for realizing 2D and 3D design projects.</p> <p>The student skillfully and logically connects various artistic phenomena. The student knows artistic conventions of different epochs. Student is able to analyze his own work and can critically</p>

	evaluate it.
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>The credit for the Drawing course is given on the basis of a semester review and a final year review. The assessment includes: activities, involvement in the realization of the topics, the final grade of the realized work, the artistic level of the made works. Reading at least one item from the given literature of the subject. Keeping a compulsory sketchbook. Number of consultations (minimum 7 consultations). The degree of involvement in the implementation of the program and the ability to effectively translate the guidance and guidelines obtained in the course of training through discussion and didactic dialogue (master-student relationship) is assessed.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The drawing course is designed to prepare the student to undertake independent studies of recording reality, using analysis and synthesis in representation on planes and in space. Drawing develops sensitivity and creative imagination, necessary in design processes. Through exercises, students become acquainted with the elements of artistic drawing, they develop skills in using "seeing". The subjects are based on developing the drawing technique, working with a live model, analyzing convergent perspective, perfecting the observation of space in all its relations, analyzing construction and light. Topics realized in the first year of studies in the Drawing Studio are aimed at developing drawing skills to present own projects.</p> <ol style="list-style-type: none"> 1. Nude - figure study, anatomical analysis. Study of a figure based on observation of a living model with expanded problem of "a man in motion". Practice supported by a large number of quick sketches made with different tools (rag, brush, sponge, stick, ruler, graphite, etc.). 2. Drawing Workshop. Choose any fashion accessory, piece of clothing, or specific garment and create a drawing record in which you use a variety of tools workshop. Notice how the nature of the drawing depends on the tool used? (Drawing tools, roller, brush, stencil, etc.) 3. Hand sketches, foot sketches. Structural, anatomical structure, tool variety. Topic for the whole year realization in student's sketchbook(outside of classes). 4. Natural world- drawing journal. Conduct a drawing journal showing analysis and synthesis of the observed world of plants or animals. Suggest a new value and an interesting final solution. Reflect on the meaning and form of the record-book-journal. Through a thorough analysis and synthesis, the exercise not only develops skills in using drawing tools (pen, watercolor, collage, markers), but at the same time indicates an infinite source of inspiration drawn from the natural world. The final form can be an object, an art book or take the form of a classic drawing journal. 5. Inspiration. Getting inspired by architecture: ancient, Gothic, Baroque or other, make a drawing composition in which the characteristics of the chosen style(era) are emphasized, e.g. line, color, shape. Formulate a drawing statement in which the individual features of the chosen style create a new, universal value.

	<p>For many artists architecture is a source of inspiration. The distinctive elements and structures of your chosen style can become a guiding element for you in your clothing design.</p> <p>6. Multi-sided notation of the object. Detailed symbolism defines an object through its shape, function, character, origin, or color. Considering all the personal characteristics of the observed objects make a multilateral drawing notation.</p> <p>In the realization take into account the values such as: structure-building, light, texture, color of the observed objects. Pay special attention to the composition of the drawing.</p>
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> -Rudolf Arnheim „Sztuka i percepcja wzrokowa. Psychologia twórczego oka”, (Słowo/obraz terytoria, Gdańska 2004) -Gottfried Bammes „Sehen und Verstehen Die menschlichen Formen in didaktischen Zeichnungen „ -Jeno Barcsay „Anatomia dla artysty”, -Piotr Bogdanowicz „Człowiek i czas”, (Wydawnictwo szkolne i pedagogiczne Warszawa 1989) -Piotr Bogdanowicz „Człowiek i przestrzeń”, (Wydawnictwo szkolne i pedagogiczne Warszawa 1998) -Leonardo da Vinci „Traktat o malarstwie” - Ernst Hans Gombrich „O sztuce”, " Zmysł porządku. O psychologii sztuki dekoracyjnej" -W. Kandiński „Punkt, linia i płaszczyzna”(Państwowy Instytut Wydawniczy, Warszawa 1986) -John Berger "O patrzeniu", (Fundacja Aletheia Warszawa 1999) -John Berger "Spotkania", (Fundacja Aletheia Warszawa 2001) -John Berger "Sposoby widzenia" ", (Fundacja Aletheia Warszawa 2008) -Jean E. Cirlot „Słownik symboli”, (Wydawnictwo Znak, Kraków 2006) - Edward T.Hall „Ukryty wymiar" - Juhani Pallasmaa "Myśląca dłoń" (Instytut Architektury, Kraków 2015) - Juhani Pallasmaa "Oczy skóry" (Instytut Architektury, Kraków 2012)
<p>16/ Additional literature recommended for the student's self learning</p>	<ul style="list-style-type: none"> -Joseph Beuys „Teksty, komentarze, wywiady”, (Akademia Ruchu CSW, Warszawa 1990) -Grzegorz Dziamski “Awangarda po awangardzie”, (Wyd. Fundacji Humaniora, Poznań1995) -Grzegorz Dziamski „Sztuka u progu XXI wieku”,(Wydawnictwo Fundacji Humaniora, Poznań 2002) -Ryszard Appinguanesi “Postmodernizm”(Wydawnictwo Emblemata Warszawa 2001) -Zbigniew Herbert „Barbarzyńca w ogrodzie”(Wydawnictwo Test, Lublin1991) -Alicja Kępińska „Sztuka w kulturze płynności”,(Wydawnictwo Arsenał, Poznań) -Piotr Piotrowski „Znaczenia modernizmu”, (Dom Wydawniczy Rebis, Poznań1999)
<p>17/ Learning outcomes</p>	

KNOWLEDGE	<p>- Has knowledge about the basic artistic workshop in the field of plastic arts and fashion design and visual communication (K1_W02); - Knows the history and present of plastic arts, fashion design(K1_W03); - Has knowledge about the formation of visual perception in human history (K1_03); - Has knowledge about elementary issues of image building: light, form, rhythm, structure and color (K1_W05); - Has knowledge of printing techniques and paper (K1_W07); - Has knowledge of drawing and painting materials and techniques (K1_W14); - Has knowledge of composing a painting and drawing (K1_W14); - Has knowledge to critically evaluate oneself and others in situations related to the formation of a work of art (K1_W18);</p>
SKILLS	<p>- Knows how to create and realize own design and artistic concepts, achieving intended aesthetic, functional, technical and commercial aims (K1_U01); -Knows how to use appropriate elements of design and artistic workshop in the field of fashion design and visual communication (K1_U02) -Knows how to use the drawing alphabet independently (K1_02); -Knows how to shape the form and composition of the project from the drawing angle (K1_U02) -Able to consciously use both practical and theoretical knowledge when depicting individual drawing and design exercises (K1_U02); -Able to make independent decisions in the implementation of their own projects in drawing (K01_U03); -Able to make their own judgments about analyzed issues (K1_U03); -Able to interact and work with others in a team (K1_U04); -Able to freely draw freehand figures and objects using elements of artistic language such as: composition, light, contrast, rhythm, value, color, texture, etc. (K1_U12); - Has the ability to creatively and innovatively implement projects and artistic undertakings (K1_U15); - Has the ability to prepare a professional presentation and to present his/her own projects in public (K1_U18); - Has the ability to professionally present and demonstrate his/her own design, drawing and spatial solutions (K1_U18);</p>
SOCIAL COMPETENCES	<p>- Is capable of undertaking design and artistic work independently. Including independently analyzing and interpreting information, developing ideas, preparing documentation and presentations (K1_K02); - Is able to properly organize own work (K1_K03); - Is resourceful in organizing the workshop of work (K1_K03); - Demonstrate intrinsic motivation in their own design and artistic creativity (K1_K04); - Is capable of effective use of imagination, intuition, emotionality, and creative and flexible thinking (K1_K05); - Is capable of adapting to new circumstances and controlling his/her own behavior to the extent that public presentations are possible (K1_K06) - Is sensitive to aspects of the surrounding world, an insightful observer of reality(K1_K08); - Is capable of social communication within the framework of teamwork especially: cooperation, negotiation, collaboration, presentation of their own views and accepting the views of others (K1_K08); - Is able to apply and enforce the legal provisions on the protection of intellectual property within the framework of their own design and artistic activity (K1_K09)</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>Studio equipped with aids for drawing works (boards, easels, halogen lamps, etc.)</p> <ul style="list-style-type: none"> - cameras; - specialized library; - multimedia projector. <p>In case of remote work - computer equipped with appropriate software, headphones, camera and internet.</p>



The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademos system)	



SYLLABUS

1/ Course title	Graphic design
2/ Teacher	mgr Dominika Wirkowska
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Design
6/ C ourse form / hours	lectureex. / 30
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	Major
9/ Didactic methods	<ul style="list-style-type: none"> - individual exercise - collective projects - individual corrections - discussion and didactic dialogue - thematic lectures - reviews
10/ Language of lecture	polski
11/ Prerequisites	passed the entrance exam for the first year of studies
12/ Final requirements	<ul style="list-style-type: none"> - Passing the individual projects by the due date. - Attendance in class. - Involvement in the project throughout the class, accounting for work. Independent work, participation in workshops and activities related to the studio program. - Mastering the workshop necessary for the final stage of the project.
13/ The form of passing the course (assessment methods and criteria)	The course is passed on the basis of a semester and final year review. The student is evaluated on the basis of: activity, involvement in the realization of the subject, the final grade of the completed work, the artistic level of the completed work, the number of consultations, the degree of involvement in the realization of the programme and the ability to effectively translate the guidelines and directives obtained in the course of training through discussion and didactic dialogue (master-student relationship). Attendance at classes (the number of permissible absences in a semester is specified in the regulations of the Academy of Fine Arts in Warsaw).
14/ Teaching goals (program content, subject description)	The graphic design course is designed to foster a creative attitude in the context of a chosen design profession. The student acquires workshop skills, learns the proper use of a variety of media. He or she gains an awareness of significant graphic design problems and how to solve them. Proficiency in using computer programs is designed to prepare the student to undertake independent and unconventional design solutions. Students learn the principles of design, and the use of programs such as Adobe Illustrator and Photoshop, which are essential in the

	<p>contemporary reality of the design profession.</p> <p>The overriding didactic task is to prepare the student for the conscious and rational approach to widely understood design problems, in which an important role is played by conditions and references to the contemporary language of design art and its functional application - students are given design tasks which will allow them to test the ability to apply and develop the acquired skills.</p>
15/ Compulsory literature used during classes	-error-
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	<p>- He knows the history and present of visual arts, fashion design and visual communication (K1_W02); - He knows the history and present of visual arts, fashion design(K1_W03); - He has knowledge about the formation of visual perception in human history (K1_03); - He has knowledge about elementary issues of image building: light, form, rhythm, structure and color (K1_W05); - Has knowledge of printing techniques and paper (K1_W07); - Has basic ability to navigate in Adobe Photoshop and Illustrator environments(K1_W14); - Has knowledge to critically evaluate self and others in situations related to the design process (K1_W18);</p>
SKILLS	<p>- Knows how to create and realize his/her own design and artistic concepts, achieving intended aesthetic, functional, technical and commercial goals (K1_U01); - Knows how to use appropriate elements of design and artistic workshop in the field of fashion design and visual communication (K1_U02); - Knows how to make his/her own judgments on analyzed issues (K1_U03); - Knows how to cooperate and work with others in a teamwork (K1_U04) - Has the ability to creatively and innovatively realize artistic projects and undertakings (K1_U15); - Has the ability to prepare a professional presentation and to present his/her own projects in public (K1_U18); Is proficient in using computer programs and knows how to apply these skills to undertake independent and out-of-the-box design solutions (K1_K04).</p>
SOCIAL COMPETENCES	<p>- Is capable of continuous self-education in the area of his/her design profession (K1_K01); - Is capable of independent design and artistic work. Including independent analysis and interpretation of information, development of ideas, preparation of documentation and presentation (K1_K02); - Is capable of proper organization of own work (K1_K03) - Is capable of effective use of imagination, intuition, emotionality, and creative and flexible thinking (K1_K05); - Is capable of adapting to new circumstances and controlling his/her own behavior to the extent that public presentations are possible (K1_K06) - Is sensitive to aspects of the surrounding world, an insightful observer of reality(K1_K08); - Is capable of social communication within the framework of teamwork especially: cooperation, negotiation, collaboration, presentation of their own views and accepting the views of others (K1_K08); - to deepen their skills in a dynamically changing mental and visual reality.</p>



18/ Description of the requirements for the studio, workshop or teaching aids	- computer lab with access to internet
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Technology and construction of garments
2/ Teacher	Katarzyna Koperczak
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Design
6/ C course form / hours	lectureex. / 60
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	Obligatory
9/ Didactic methods	<ul style="list-style-type: none"> - exercises, - lectures, - individual and group projects - individual revision - discussion and didactic dialogue - hybrid teaching, remote teaching using Google Meet and Google Classroom tools
10/ Language of lecture	polski
11/ Prerequisites	passed the entrance exam for the first year of studies
12/ Final requirements	Completion of all exercises/tasks/projects in the curriculum/ passing the final annual exam.
13/ The form of passing the course (assessment methods and criteria)	<p>Form:</p> <ul style="list-style-type: none"> - credit/examination/assessment <p>Evaluation criteria:</p> <ul style="list-style-type: none"> - evaluation of the technical level of solving exercises / tasks / projects - evaluation of the quality of the presentation of the exercises / tasks / project - evaluation of commitment and regularity in the implementation of exercises / tasks / projects - evaluation of the ability to use the knowledge acquired in the course of training - evaluation of the degree of innovation in solving exercises / tasks / projects <p>Means of verifying the achievement of intended effects and their percentage share in the final assessment</p> <ul style="list-style-type: none"> - current and periodic reviews - 10% - project development presented during the revisions - 20% - final project presentation - 60% - final annual exam - 10%
14/ Teaching goals (program content, subject description)	The aim of the classes is to learn and practice technical and technological skills which are reflected in the implementation of projects in other studios of the department.



	<p>Students will learn how to transfer dimensions from a three-dimensional solid such as a human being to a two-dimensional plane such as a construction form/stencil. Taking measurements of the figure, learning terminology related to clothing construction and technology.</p> <p>On the basis of basic constructions, students will learn how to model forms (e.g. moving darts, draping, obtaining desired cuts and patterns).</p> <p>The next stage is making professional templates used in industry. Students learn the techniques of joining materials such as: types and use of seams, ironing techniques, etc.</p> <p>The following topics are covered in semesters I and II:</p> <ul style="list-style-type: none"> - Learning the theory and vocabulary of the industry. Human structure and taking off measurements. Knowledge of ironing and fabric conservation. Basics of material science. - Learning to operate sewing machines. Types and uses of machine stitches. <p>Hand stitching.</p> <ul style="list-style-type: none"> - Modelling of skirt forms, preparing templates and sewing. <p>Introduction of corrections.</p> <ul style="list-style-type: none"> - Spatial modeling of a basic dress. - Breast seams/cutting/ sewing bows. - Construction of a basic block of a dress with one-piece sleeves. <p>Sewing.</p> <ul style="list-style-type: none"> - Construction of a basic block of a jacket.
<p>15/ Compulsory literature used during classes</p>	<p>Metric pattern cutting for women's wear/ Winifred Aldrich - 5th ed. Metric Pattern Cutting for Menswear Winifred Aldrich Materials provided by the lecturer, scans of books, instructional videos.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Pattern magic, Tomoko Nakamichi (all parts) Pattern cutting for lingerie, beachwear and leisuerewear, Ann Haggar Simple and fashionable sewing, Archer Burda magazine.</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<ul style="list-style-type: none"> - understand the impact of technology, usage and market conditions on the form of the designed garment or message - have knowledge of the technology, construction and materials used in making clothes - know the links between the theoretical issues of the fashion design profession and its practice
<p>SKILLS</p>	<ul style="list-style-type: none"> - be able to use the adequate elements of design and artistic workshop in fashion design and visual communication - be able to use in designing basic materials and technologies necessary for the production of garments - master professional development techniques enabling development through independent work - have the ability to creatively and innovatively implement fashion projects and



	artistic undertakings
SOCIAL COMPETEN CES	<ul style="list-style-type: none"> - be capable of continuous self-education in the area of his/her design profession - be able to independently undertake design and artistic work. Including independent analysis and interpretation of information, developing ideas, preparing documentation and presentations - be able to organise their own work appropriately - be able to demonstrate intrinsic motivation within the scope of their own design and artistic creativity - be able to make effective use of imagination, intuition, emotionality and creative and flexible thinking - be able to adapt to new circumstances and control their own behaviour to the extent necessary for public presentation - be able to take a critical but constructive approach to situations, their own actions, and the actions of others - be able to communicate socially within a team, in particular: co-operate, negotiate, co-operate, present their own views and accept the views of others
18/ Description of the requirements for the studio, workshop or teaching aids	<ul style="list-style-type: none"> - workshop equipped with sewing machines such as lockstitch machines, overlocks, multifunctional machines, ironing machine, iron with steam generator, tables, dummies, sewing tools - teaching aids prepared by instructor in the form of sewing patterns and templates
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)	



SYLLABUS

1/ Course title	Technology and construction of garments
2/ Teacher	mgr Krzysztof Skorupka
3/ Assistants	
4/ Code	WZU1-03
5/ Faculty	Faculty of Design
6/ C course form / hours	ex. / 90
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory
8/ Course type	Supplemental
9/ Didactic methods	exercises, lectures, individual and group projects, individual revision, discussion and didactic dialogue, hybrid teaching, remote teaching using Google Meet and Google Classroom tools,
10/ Language of lecture	polski
11/ Prerequisites	passed the entrance exam for the first year of studies
12/ Final requirements	realization of all exercises/tasks/projects from the scope of the curriculum, 90% attendance at classes (one unexcused absence is allowed, i.e. 4 hours - one block of classes). Absences from classes should be made up during the lecturer's class hours, after prior arrangement. passing the final annual exam
13/ The form of passing the course (assessment methods and criteria)	<p>Evaluation Criteria:</p> <p>30%- evaluation of the technical level of the solution of exercises/tasks/projects, 30%- evaluation of the quality of the presentation, which consists of exercises / tasks / projects, 20%- evaluation of the level of involvement and regularity in the implementation of exercises / tasks / projects, 10%- evaluation of the ability to use knowledge acquired in the course of training, 10%- evaluation of the degree of innovation in solving exercises / tasks / projects.</p> <p>The way of checking the achievement of the intended effects and their percentage share in the final evaluation: final project presentation - 50%. project development presented during the revisions - 30% current and periodic reviews - 10%</p>



	<p>final annual exam - 10%</p> <p>Grading scale - in accordance with the Regulations of the Academy of Fine Arts in Warsaw</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The aim of the course is to learn the theory and practice technical and technological skills which are reflected in the implementation of projects.</p> <p>Students will learn how to transfer dimensions from a three-dimensional solid such as a human being to a two-dimensional plane such as a construction form/stencil. Taking measurements of the silhouette, learning terminology related to construction and technology of clothing. On the basis of basic constructions, students will learn how to model forms (e.g. moving darts, draping, obtaining desired cuts and patterns). The next stage is making professional templates used in industry. Students learn the techniques of joining materials such as: types and use of seams, ironing techniques, etc.</p> <p>In semester 3 the following subjects are realized: Construction of men's or women's shirt/ templates. Modeling of collars/ stand/ hoods. Modeling of sleeves/ raglan/ kimono etc.</p>
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> - Metric pattern cutting for women's wear/ Winifred Aldrich – 5th ed. - Metric pattern cutting for menswear Winifred Aldrich
<p>16/ Additional literature recommended for the student's self learning</p>	<ul style="list-style-type: none"> - Metric pattern cutting for women's wear/ Winifred Aldrich – 5th ed. - Metric pattern cutting for menswear Winifred Aldrich - Materiały dostarczone przez wykładowce, skany książek, filmy instruktażowe. - Pattern magic, Tomoko Nakamichi (wszystkie części) - Pattern cutting for lingerie, beachwear and leisuerewear, Ann Haggar - Proste i modne szycie, Łucznik - Czasopismo Burda
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>Upon graduation, the student should possess and understand knowledge regarding: components of the technical-technological process, basic technical conditions of clothing making, specificity and differences in making garments and visual message, influence of technology, use and market conditions on the form of designed clothing, has knowledge of technology, construction and materials used in making clothing, knows the links between theoretical issues of the fashion design profession and its practice, understands and implements the principles of ecology and ecological strategies of design and production of clothes</p>



<p>SKILLS</p>	<p>The graduating student: knows and operates concepts in the field of clothing, can freely use in realization of the project basic materials and technologies necessary for producing designed objects, proposes his own technical and technological solutions, correctly takes measurements of the human silhouette and knows how to apply them in two-dimensional modeling, knows how to plot templates, model forms, analyzes the influence of the material and technology used on the shape of the object, develops his/her manual skills and spatial imagination, can apply proper elements of design and artistic workshop in the field of fashion design and visual communication, can freely use in designing basic materials and technologies necessary for the production of garments, masters techniques of professional development, enabling development through independent work, has the ability to creatively and innovatively implement artistic projects and undertakings.</p>
<p>SOCIAL COMPETENCES</p>	<p>The graduating student: demonstrates a critical approach to existing solutions, makes decisions independently on modern constructional and technological solutions, is able to adapt to new circumstances and control his/her own behaviour to the extent enabling public presentations, adapts to changing circumstances during project creation, has the ability to self-assess and constructively criticize the actions of others, is able to work in a team, organize work, is capable of continuous self-education in the area of his/her design profession, is able to take up independent designing and artistic works. Including independent analysis and interpretation of information, development of ideas, preparing documentation and presentations. Can appropriately organize their own work, is internally motivated in his/her own design and artistic work, is able to effectively use his/her imagination, intuition, emotionality and creative and flexible thinking, is able to take a critical but constructive approach to a situation, his own actions, actions of others, is able to communicate socially within the framework of teamwork, in particular: cooperation, negotiation, collaboration, presentation of own views and acceptance of the views of others.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Specialized library, available sources (websites, exhibitions, demonstrations) for acquiring knowledge and learning about existing constructional and technological solutions related to semester topics, teaching aids prepared by the instructor in the form of sewn patterns and templates computer lab with access to the Internet, sewing machines, i.e. lockstitch machines, overlocks,</p>



	multifunctional machines, ironing machine, iron with steam generator, tables, dummies, sewing tools, a room equipped with a multimedia projector.
The weekly number of hours of classes or lectures, the number of ECTS points assigned to the subject and information on the form and completion of the subject are included in the study program and Course Catalogue (information is displayed in Akademus system)	