

FACULTY OF INTERIOR DESIGN Information for Erasmus+ students

1 year, BA Programme			Hours per week		ECTS	
			sem. I	sem. II	sem. I	sem. II
1	TK	Basic Design	6	6	6	6
2	TP	Construction and form	4	4	3	3
3	TP	Basic Graphic Design	4	4	3	3
4	TP	Psychophysiology of Sight	2	2	1	1
5	TP	Photography	2	2	1	1
6	TP	Construction	4	4	2	2
7	TP	Perspective and Geometry	2	2	1	1
8	TP	Technical Drawing	2	-	1	-
9	TP	Ergonomics	-	2	-	1
10	TP	Computer-aided Design Basics	-	2	-	-
11	TP	Drawing	4	4	3	3
12	TP	Sculpture	4	4	4	4
13	TP	Art. Knowledge	2	2	1	1
14	TP	Art. Dictionary	2	2	2	2
15	TP	Foreign Language	1,5	1,5	1	1
16		Physical Education			1	1
Total			39,5	39,5	30	30

2 year, BA Programme			Hours per week		ECTS	
			sem. I	sem. II	sem. I	sem. II
1	TK	Interior Design	6	6	4	4
2	TP	Technical Elaboration	2	2	1	1
3	TK	Exhibition Design& Visual Communication	6	6	4	4
4	TP	Technical Elaboration	2	2	1	1
5	TK	Architectural Design 1	6	6	4	4
6	TP	Technical Elaboration	2	2	1	1
7	TP	Computer-aided Design	2	2	2	2
8	TK	Selected topics in Design	2	2	1	1
9	TP	Portfolio and Presentation	2	2	1	1
10	TP	Painting or Sculpture	4	4	3	3
11	TP	Drawing	4	4	2	2
12	TP	Art. Knowledge	2	2	1	1
13	TP	History of Interior & Furniture Design	2	2	1	1
14	TP	Design in Poland	2	2	1	1
15	TP	Philosophical Ideas	2	2	2	2
16	TP	Foreign Language	1,5	1,5	1	1
Total			47,5	47,5	30	30

2 year, BA Programme			Hours per week		ECTS	
			sem. I	sem. II	sem. I	sem. II
1	TK TP TK TK TP	Interior Design Incl. 2h. Technical Elaboration or Exhibition Design Incl. 2h. Technical Elaboration	6/2	6/2	7/1	10*
2	TK TP TK TP	Furniture Design Incl. 2h. Technical Elaboration or City Details Incl. 2h. Technical Elaboration	6/2	3/1	5/1	4/1
3	TP TP	Architectural Design or Visual Communication	4	4	4	4
4	TP TP	Painting or Sculpture	4	4	3	3
5	TP	Drawing	4	4	2	2
6	TP	Computer-aided Design	2	2	2	2
7	TP	Selected topics in Design (Lighting , Acoustics)	2	2	1	1
8	TP	Art. Knowledge	2	2	1	1
9	TP	Design in Poland (sem. V)	2	-	1	-
10	TP	Aesthetics (sem. V)	2	-	1	-
11	TP	Foreign Language	1,5	1,5	1	1
12	TP	Self-presentation	2	-	-	1
Total			41,5	35,5	30	30

1 year, MA Programme			Hours per week		ECTS	
			sem. I	sem. II	sem. I	sem. II
1	TK TP TK TK TP	Interior Design Incl. 2h. Technical Elaboration or Exhibition Design Incl. 2h. Technical Elaboration	6/2	6/2	6/1	6/1
2	TK TP TK TP	Furniture Design Incl. 2h. Technical Elaboration or City Details Incl. 2h. Technical Elaboration	6/2	6/2	6/1	6/1
3	TP TP TP	Architectural Design or Visual Communication	6	6	3	3
4	TP	Landscape Design	2	2	1	1
5	TP	Painting or Sculpture	4	4	2	2
6	TP	Drawing	2	2	1	1
7	TP	Intermedia	6	6	3	3
8	TP	Art. Knowledge	2	2	4	4
9	TP	Optional Lectures (Cultural Anthropology)	2	2	2	2
Total			40	40	30	30

2 year, MA Programme			Hours per week		ECTS	
			sem. I	sem. II	sem. I	sem. II
1	TK	Diploma and Technical Elaboration	8	8	15	17
2	TK	Appendix	8	8	6	6
3	TP	Master's Degree Seminar	2	2	6	6
4	TP	Portfolio	1	-	3	1
Total			19*	18*	30	30

**Please note that most theoretical classes are in Polish.
We offer all Erasmus+ students Contemporary Art and Theory in English 3 ECTS and
Design in Poland - History of Polish Design for 2 ECTS**



SYLLABUS

1/ Course title	Drawing
2/ Teacher	prof. Paweł Michalak, dr hab. Jarosław Radel
3/ Assistants	
4/ Code	AW/S/2/KU/09
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 30
7/ Studies	
8/ Course type	supplementary education, subject free choice
9/ Didactic methods	<ul style="list-style-type: none"> - drawing sketches, - studio drawing (still life, model, nude), - didactic dialogue (also through online tools), - individual corrections (also via online tools), - didactic discussion (also via online tools), - presentation (also via online tools), - possibility of distance learning (implementation of the tasks given at home), - verification of the achieved results through remote tools (google meet, e-mail ...).
10/ Language of lecture	polski
11/ Prerequisites	Passed entrance exam for graduate studies.
12/ Final requirements	<ul style="list-style-type: none"> -Credit combined with assessment of originality of artistic expression at a review at the end of the semester of study (possibility to pass remotely, through an online tool). -Attendance required (also via remote tools)- 75%.
13/ The form of passing the course (assesment methods and criteria)	<p>Grading scale according to the Faculty of Interior Design: 0 - 5+</p> <p>Evaluation of individual artistic development of the student.</p> <p>Assessment of the artistic and technical level of works performed by the student and creative results achieved (accuracy of composition, individual solutions to artistic problems, independence...).</p> <p>The individual involvement of the student in the realization of the studio programme.</p> <p>In case of home assignments the student is also evaluated on the ability to draw from the surrounding reality to build his/her own creative space.</p> <p>In case of assignments carried out at home the quality, frequency and attendance at remote meetings is also assessed (minimum attendance at 75%).</p>



	In case of work at home, reliability and timeliness in the implementation of the tasks is also evaluated.
14/ Teaching goals (program content, subject description)	<p>Purpose of classes:</p> <p>The study of painting and drawing in the studio serves the comprehensive development of artistic culture and the formation of the student's creative personality. The didactic goal is to teach the ability to draw from nature through a thorough, in-depth observation of it. Painting and drawing sketches made during exercises in the studio are to facilitate the student's understanding of the problem of constructing a painting.</p> <p>Curriculum contents:</p> <p>The curricular content of teaching in the studio of painting and drawing at the Faculty of Interior Architecture in 2-year studies of the second degree. (Master's studies) stationary: after graduation, interior design students should be able to create and realize their own artistic concepts, using various means of artistic expression. They are obliged to make a painting annex of a specified theme, consisting of a series of paintings.</p>
15/ Compulsory literature used during classes	<p>JÓZEF CZAPSKI- „PATRZĄC”, ZNAK, KRAKÓW, 2004 EUGENE DELACROIX- „DZIENNIKI”, SŁOWO, OBRAZ, TERYTORIA, GDAŃSK 2003 JAN CYBIS- „NOTATKI MALARSKIE: DZIENNIKI 1954-1966”, PIW, WARSZAWA 1980 „SŁOWNIK SZTUKI XX WIEKU”, ARKADY, WARSZAWA 1998 „SZTUKA W POLSCE 1945-2005”, ANDA ROTENBERG, STENTOR, 2005</p>
16/ Additional literature recommended for the student's self learning	<p>„KOLOR I ZNACZENIE”, JOHN GAGE, UNIVERSITAS, KRAKÓW, 2010 WŁADYSŁAW STRZEMIŃSKI- „TEORIA WIDZENIA”, MUZEUM SZTUKI W ŁODZI, 2016 JERZY STAJUDA-„, NIEBIESKIE KARTKI”, „NOTATKI MALARSKIE”. „THE NUDE: A STUDY IN IDEAL FORM”- KENNETH CLARK, PRINCETON UNIVERSITY PRESS, 1972 “THE END OF ART”- DONALD KUSPIT, CAMBRIDGE UNIVERSITY PRESS, 2005</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W05 - historical and cultural context of the field of plastic arts and its relations with other fields of contemporary life and independently develops this knowledge in a way that corresponds to the field of study - interior architecture - and the chosen specialization.</p> <p>K_W06 - patterns underlying artistic creation, enabling freedom and independence of artistic expression.</p> <p>K_W07 - principles of creating artistic works and creating artistic actions with</p>



	<p>high degree of originality on the basis of knowledge about styles in art and related creative and restorative traditions.</p> <p>K_W08 - development trends in the field of plastic arts and artistic disciplines proper for the field of study - design arts, selected fine arts</p>
SKILLS	<p>K_U02 - use highly developed artistic personality to create, realize and express own original artistic concepts - skills of artistic works realization (fine arts).</p> <p>K_U03 - take independent decisions concerning the design and realization of artistic works use the patterns underlying artistic creation, allowing freedom and independence of artistic expression, and design the effects of artistic works in the aesthetic, social and legal aspect.</p> <p>K_U06 - move consciously and freely within the scope of spatial composition, using their experience in operating with the relations of forms, proportions, color and light.</p> <p>K_U09 - use workshop skills to the extent necessary to realize own artistic projects and apply effective techniques of exercising these skills, enabling their continuous development through independent work.</p> <p>K_U10 - prepare extensive written assignments and oral presentations on specific topics related to the field of study interior design and the selected specialization, using basic theoretical approaches and a variety of sources apply linguistic skills in the fields of arts and artistic disciplines: design arts, fine arts, appropriate to the field of study interior design, in accordance with the requirements specified for the B2+ level of the Common European Framework of Reference for Languages.</p> <p>K_U11 - responsibly approach public performances related to artistic presentations, including presentation of own design work (in a written and oral form and as a demonstration, an exhibition or a multimedia presentation), showing the ability to establish contact with the audience</p>
SOCIAL COMPETENCES	<p>K_K01 - recognize the significance of knowledge in solving cognitive and practical problems.</p> <p>K_K04 - lifelong learning, inspiring and organizing the learning process of others, independent integration of the acquired knowledge and undertaking new and complex actions in an organized way, also in conditions of limited access to the necessary information.</p> <p>K_K05 - use in various situations psychological mechanisms supporting undertaken actions.</p> <p>K_K06 - critically evaluate received contents, self-evaluate own design solutions and constructively criticize actions of others.</p> <p>K_K07 - to fulfill the social role of an art school graduate, to reflect on the social, scientific, and ethical aspects related to one's own work and its ethos, to communicate effectively and initiate actions in the society, and to present complex tasks in an accessible form - with the use of information technology.</p> <p>K_K08 -communicate socially and lead a team manifested in particular through: initiating activities and working with others in joint design and artistic endeavors, negotiating and properly organizing activities, integrating with others in various cultural endeavors, presenting complex design and artistic tasks in an accessible form.</p> <p>K_K09 -take up third degree studies.</p>
18/ Description of the requirements for the	<p>Drawing materials (charcoal, pastel, paper...).</p> <p>Model (figure in nude).</p> <p>Still life in a broad sense.</p>



studio, workshop or teaching aids	Interior, room. Landscape, also urban landscape. Reproductions of paintings of chosen masters. Photographic documentation.
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	Basics of design
2/ Teacher	dr Katarzyna Bucholc
3/ Assistants	
4/ Code	AW/S/1/-/KK/ 01
5/ Faculty	Faculty of Interior Design
6/ C ource form / hours	ex. / 150
7/ Studies	
8/ Course type	major
9/ Didactic methods	<ul style="list-style-type: none"> - individual work (during classes and at home) - manual workshop - individual and group corrections on three-dimensional models and drawings - reviews of work progress and joint discussion of the projects - interactive dialogue - thematic lectures with multimedia presentations introducing issues (on-line), outdoor activities - recommended reading and other didactic materials supporting design studies - periodically - on-line work. Individual corrections and joint reviews of the progress of work. Contact with students via: email, Skype, Google-meet, Zoom.
10/ Language of lecture	polski
11/ Prerequisites	Passed entrance exam to the Faculty of Interior Design at the Academy of Fine Arts in Warsaw.
12/ Final requirements	<p>Semester work and introductory exercises carried out in the form of: three-dimensional scale models, cross-sectional scale drawings - linear, valour and color (projections and cross-sections), perspective drawings, conceptual drawing, painting and photographic sketches, documentation of the created works in a layout composed on boards, archiving of design works (electronic files)</p> <p>After the first semester, all works are presented to the Faculty Committee for review.</p> <p>After the second semester, selected works are exhibited as part of the faculty exhibition.</p>
13/ The form of passing the course (assesment methods and criteria)	<ul style="list-style-type: none"> - Appropriate form of the object clearly expressed in the form of a spatial model and drawing development responding to the purpose set by the content of the task - Reasonable and creative use of corrective dialogue including the ability to draw conclusions from actions taken - Active study - including making a variety of design attempts and engaging in independent work - Existence of objective beauty - Quality of execution of individual elements of the study



	<ul style="list-style-type: none"> - Timeliness of the work of individual stages - Attendance
<p>14/ Teaching goals (program content, subject description)</p>	<p>The Design Basics Studio aims at awakening in students "artistic seeing" - cognitive curiosity in the study of reality resulting in conscious use of artistic language in the whole design process from observation through understanding and visual synthesis to design concept and realization of the final work.</p> <p>The aim of all activities in the Studio is to build forms with a clear compositional idea. The area of research is, above all, space. Spatial order and means which bring it about are analysed on the basis of observation of harmony of plastic facts existing in the world of nature. Special attention is paid to the role of light in shaping the character of space.</p> <p>The program is realized in the form of introductory exercises and design tasks with more complex issues. Activities are based on compositional elements (point, line, plane, solid), compositional tools (proportion, rhythm, permutation, contrast, symmetry, dominant, gaze direction, scale, etc.) and visual factors (shape, color, value, matter, light).</p> <p>Works created in the first semester are abstract forms in which we look for an appropriate artistic language to express the coherence of thought and image of the composition. The basic artistic matter is natural light, which is subjected to multifaceted research in space.</p>
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> - M. Twarowski „Słońce w architekturze”, Arkady, Warszawa 1970, Biblioteka ASP - F. Corbalan „Złota proporcja - Matematyka piękna”, Buka Books, Warszawa 2012, Biblioteka Uniwersytecka - R. Mazur "Proporcje-jedność przeciwieństw w architekturze", Czuły Barbarzyńca Press, Warszawa 2019
<p>16/ Additional literature recommended for the student's self learning</p>	<ul style="list-style-type: none"> • P. Zumthor „Myślenie architekturą”, Karakter, Kraków 2010, Biblioteka ASP • J. Pallasma „Oczy skóry – Architektura i zmysły”, Instytut Architektury 2012, dostępna w księgarniach • J. Pallasma „Myśląca dłoń- Egzystencjalna i ucieleśniona mądrość w architekturze” Instytut Architektury 2015, dostępna w księgarniach • J. Tanizaki „Pochwała cienia” - Karakter, Kraków 2016, dostępna w księgarniach • W. Szolginia „Przyroda uczy budować”, Nasza Księgarnia 1962, Biblioteka Główna woj. Mazowieckiego, ul. Koszykowa 26/28 • W. Strzemiński „Teoria widzenia”, Muzeum Sztuki, Łódź 2018, Biblioteka ASP • gra Blendoku 2 - aplikacja • WWW.ted.com Rogier van der Heyde „Why light needs



	darkness” („Dlaczego światło potrzebuje ciemności”)
17/ Learning outcomes	
KNOWLEDGE	K_W02 basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in the creation, modification and ordering of space, and principles concerning the means of expression and workshop skills of related artistic disciplines;
SKILLS	K_U04 independently plan and realize own lifelong learning; K_U05 create and realize own artistic concepts and have skills necessary for their expression; K_U08 consciously carry out uncomplicated project process, also of interdisciplinary character K_U09 formulate, create and realize their own design and artistic concepts, consciously move in the field of spatial composition, using their experience in operating with the relations of forms, proportions, color and light;
SOCIAL COMPETENCES	K_K04 lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work; K_K06 self-assessment and constructive criticism in relation to the actions of others;
18/ Description of the requirements for the studio, workshop or teaching aids	<ul style="list-style-type: none"> - drawing and painting workshop as well as simple modeling tools and materials easy to handle - camera - a computer for basic photographic processing and preparing a board for printing - in the Academy building: correction and exhibition space enabling work on site, access to the photo studio, occasional access to the modelling workshop, carpentry shop and lecture hall - time for individual work at home
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 I
2/ Teacher	prof. Antoni Grabowski
3/ Assistants	dr hab. Krzysztof Franaszek
4/ Code	AW/S/1,2/-/KU/ 28
5/ Faculty	Faculty of Interior Design
6/ C course form / hours	ex. / 120
7/ Studies	Interior Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	Supplementary Education
9/ Didactic methods	<ul style="list-style-type: none"> - classes conducted at home - distance learning classes - Conversation lecture - introduction to the topic of the art task - Conversation - Didactic dialogue - individual correction: student - instructor - Presentation - contemporary trends in contemporary art - Individual student project - basic form of classes - Didactic discussion - Seminar [lower] Bachelor's degree - Exercises - Sketches in clay - Sculpture realizations
10/ Language of lecture	polski
11/ Prerequisites	Passed college entrance exam. Passed committee reviews after first and second semester.
12/ Final requirements	Credit for sculpture based on modeling simple solids in clay and making a photographic exercise - Commission credit.
13/ The form of passing the course (assessment methods and criteria)	<p>Semester I and II credit online presentation Evaluation of individual student work according to the grading scale set out in the Academic Regulations from 0 to 5+. The evaluation consists of:</p> <ul style="list-style-type: none"> - Reliability in work, attendance at classes in the studio 30% - Ability to use the wealth of natural forms, geometric forms and ready-made objects 30% - Creative, independent and unconventional approach to tasks 40%
14/ Teaching goals (program content, subject description)	This set of exercises for students is designed to introduce them to the fundamentals of sculpture and to show them different paths in the creative process. Sculpture classes are closely related to: form, proportion, composition, spatial relations, influence of an object or a set of objects on a viewer. The aim of the classes is to make students



	<p>more sensitive to the surrounding world and to know how to use non-verbal artistic language with other people, the audience with another person, the viewer. The first degree course culminates with an appendix sculpture realization to the Bachelor's Diploma.</p> <p>Topics discussed include:</p> <ul style="list-style-type: none"> - sensitivity to nature and its richness as a source of timeless human inspiration - basic elements of composition e.g. symmetry, asymmetry, statics, dynamics, contrast: of materials, sizes etc. <p>Examples of project topics:</p> <ul style="list-style-type: none"> - building a spatial composition based on simple solids modeled in clay. <p>e.g.: "interpenetration of solids", "collision of solids", "interaction of solids on each other", "twisting of solids"</p>
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> • „Słownik sztuki XX wieku”, Arkady, Warszawa 1998; • „Rzeźba polska XIX i XX wieku”- Piotr Szubert, Wyd. Semper Warszawa, 1995; • Sztuka w Polsce 1945-2005” Anda Rotenberg, Stentor, 2005; • „Hasior. Opowieści na dwa głosy” – Hanna Kirchner, Rosner i Wspólnicy, 2005; • „Granice Współczesności” , Mieczysław Porębski; • „Sztuka po końcu sztuki” Sztuka początku XXI wieku, Grzegorz Dziamski galeria miejska; Arsenał, Poznań 2009; • „Inicjacje i transgresje“ Paweł Możdżyński, Wydawnictwo Uniwersytetu, Warszawa 2011; • „Przewodnik po sztuce współczesnej”, Susie Hodge, Quitessence, Arkady, 2012; Warszawa 2014, • „1000 genialnych rzeźb” Joseph Manca,Prick Bade, Sarsh Costello, Wyd. Olesiejuk 2008; • „Art Now” Vol 2 Taschen 2008; • „Architecture Now 7”, Philip Jodidio, Taschen, Cologne 2010; • „Rodein” Dominique Jarasse, Paris, 2006; • „Art Now” Uta Grosenik & Burkhard Riemschneider; • “Anatomy for the artist” Jenő Barcsay, Sterling, 2006; • “Olafur Eliasson Baroque Baroque”, Thyssen Bornemisha Art Contemporary 2015; <p>Większość ww. pozycji jest dostępna w Bibliotece Uczelni. Dodatkowo prowadzący pracownię udostępnia z własnych zbiorów.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<ul style="list-style-type: none"> - Any magazines about art: - Art, - Art Magazine, - Fin Art, - Arts magazine, - artmagazine.info, - Flash art - Exit Art Magazine <p>Most of the above mentioned items are available at the University</p>



	<p>Library. Additionally, the studio leader makes available from his own collection.</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02- basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and organizing space, and the principles concerning the means of expression and workshop skills of related artistic disciplines; K_W07- development trends in the field of fine arts and artistic disciplines relevant to the field of study (design arts) and selected fine arts;</p>
SKILLS	<p>K_U03 - plan and organize individual and team work K_U05 - create and realize own artistic concepts and have skills necessary for their expression; K_U06 - consciously use the tools of artistic workshop in selected areas of artistic activity K_U06 - consciously use the tools of artistic craftsmanship in selected areas of artistic activity; consciously use adequate technique and technology during the realization of artistic works; take independent decisions concerning the realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality; K_U09 – formulate, create and realize own design and artistic concepts, consciously move in the field of spatial composition using their experience in operating with the relations of forms, proportions, color and light K_U11- cooperate with others in teamwork (also interdisciplinary) of interdisciplinary character); K_U12- use their workshop skills enabling the realization realize their own artistic concepts and use effective techniques practice these skills, enabling their continuous development through independent work; K_U14 - apply forms of behavior related to public presentations of own achievements.</p>
SOCIAL COMPETENCES	<p>K_K01 - critically evaluate the possessed knowledge, recognize the significance of knowledge in solving cognitive and practical problems; K_K03 - responsible performance of professional roles, including: observing the principles of professional ethics and requiring others to do so, as well as taking care of the achievements and traditions of the profession K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work K_K05 - make effective use of imagination, intuition, emotionality, creative thinking skills, and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations; K_K06 - self-assess and give constructive criticism to the actions of others; K_K08 - initiate activities or work with others in collaborative design and artistic endeavors and integrate with others in various cultural endeavors;</p>



18/ Description of the requirements for the studio, workshop or teaching aids	The Sculpture Studio should be spacious enough for students to have their individual work stations. It should be ventilated and well lit. Students should have access to technical stations
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	Construction and form
2/ Teacher	dr Jarosław Garkowienko
3/ Assistants	mgr Aleksandra Munzar-Sobolewska
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ C course form / hours	ex. / 90
7/ Studies	
8/ Course type	major
9/ Didactic methods	<p>Design exercises - modeling in 1:1 scale. Individual corrections. Corrections in groups. Collective discussions. Didactic dialogue with a student. Experience through workshop activities. Documentation of assignments.</p>
10/ Language of lecture	polski
11/ Prerequisites	Passing the entrance exam for the Bachelor's degree at the Faculty of Interior Design of the Academy of Fine Arts in Warsaw
12/ Final requirements	<p>Understand and practice basic principles of construction such as the work of columns, beams, tendons, arches, discs and shells.</p> <p>Recognize relationships; compression-tension, vertical-horizontal, support-rest, slack-tension.</p> <p>Skillfully apply knowledge of geometry to organize and synthesize. Knowledge of the most important properties and processing methods of wood and wood-based materials and the most common metals and plastics</p> <p>Possess basic freehand and technical drawing skills. Ability to communicate design thought in model and documentation. acquiring skills in modeling, including studio processing of paper and cardboard, as well as workshop processing of wood, wood-based materials, metals and plastics</p>
13/ The form of passing the course (assessment methods and criteria)	<ul style="list-style-type: none"> - Student's attitude - Ability to use existing knowledge - Quality of the design process carried out - Quality of the design proposal - Quality of the design proposal development
14/ Teaching goals (program content, subject	Every creative work results from human intelligence and acquired theoretical and experiential knowledge. Designing architecture,

description)	<p>interior design and furniture, which is a specific architectural form is closely related to the material, construction and function. Construction determines their form, function and durability resulting in aesthetics. It is natural to use the basic principles of multifaceted knowledge when designing or creating a work: observation of nature, geometry, self-experimentation, thus learning about materials. That is why teaching in the Studio of Construction and Form involves experimenting and designing in direct confrontation with model realization. Design knowledge is acquired through learning the craft while searching for material, technological and functional relations. Constructional and material awareness is acquired by the student during personal experience with the given matter with particular emphasis on their properties. An intermediate goal in the didactic process is to indicate the relationship between decoration and construction.</p>
15/ Compulsory literature used during classes	<p>Mark Miodownik „W rzeczy samej” Mario Salvadori „Dlaczego budynki stoją” Jacob Bronowski „Potęga wyobraźni”, rozdział 5 „Harmonia sfer” str.151-184</p>
16/ Additional literature recommended for the student's self learning	<p>Steen Elier Rasmusen „Odczuwanie architektury”</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W01. in an advanced degree - selected facts, objects and phenomena and concerning them methods and theories explaining complex relations between them, constituting basic general knowledge within the scope of the artistic discipline of design arts, forming theoretical foundations and selected issues from the scope of detailed knowledge appropriate for the programme of education K_W02. the basic principles concerning the realization of artistic works related to the field of study and specialization; including conscious use of artistic means in creating, modifying and ordering space, as well as the rules concerning the means of expression and workshop skills of related artistic disciplines K_W03. the basic range of issues related to construction, implementation techniques, material science, and other specialized issues relevant to in interior architecture, proper for chosen specialization K_W09. connections and relationships between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the designer's work; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in implementation of the designed space/object;</p>
SKILLS	<p>K_U02. communicate using specialized terminology, take part in a debate - present and evaluate various opinions and positions, and discuss them; K_U03. plan and organize individual and team work; K_U04. to plan and realize own lifelong learning independently K_U05. create and realize own artistic concepts and have skills necessary for their expression; K_U06. consciously use the tools of artistic craftsmanship in selected areas of artistic to consciously use the tools of artistic craftsmanship in selected areas of</p>



	<p>artistic activity; to consciously use adequate techniques and technology in the realization of artistic works; to take independent decisions concerning the realization and design of to take independent decisions concerning realization and designing of own artistic works; to realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality;</p> <p>K_U010. consciously use their workshop skills enabling them to creatively to carry out the design process creatively and effectively and to develop the design presentation legibly using traditional and computer techniques at a basic level;</p> <p>K_U010;</p> <p>K_U012. use workshop skills enabling the realization of own artistic concepts and apply effective techniques of exercising these skills, enabling their continuous development through independent work;</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01. critical evaluation of the knowledge possessed, recognition of the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K04. lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work;</p> <p>K_K06. self-assessment and constructive criticism in relation to the actions of others;</p> <p>K_K09. take up studies of the second degree.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Students will have a wood modeling room, a miscellaneous techniques modeling room, and their own set of basic modeling tools.</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	Basics of graphic design
2/ Teacher	dr Maciej Małecki, mgr Jacek Gburczyk
3/ Assistants	
4/ Code	AW/S/1/-/KU/10
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 120
7/ Studies	
8/ Course type	major
9/ Didactic methods	didactic dialogue, workshop, individual project, lecture
10/ Language of lecture	polski
11/ Prerequisites	passing the entrance exam to the Faculty of Interior Design
12/ Final requirements	the ability to look for design solutions independently within the field of study; the ability to create one's own artistic expression; the ability to put into practice the acquired knowledge and specific workshop solutions; efficient use of cultural codes in the process of shaping an effective visual message
13/ The form of passing the course (assessment methods and criteria)	evaluation of individual student work, assessment of the level of knowledge and skills, evaluation of student activity within the workshop activities according to the grading scale placed in the "Rules of Studying"
14/ Teaching goals (program content, subject description)	To introduce students to basic issues concerning basic elements that constitute the "building blocks" of graphic design / visual communication: typeface (introduction to typography), graphic form (non-verbal representation of objects / concepts). To make students aware of the importance of the above mentioned elements for the process of conscious message / image building. To provide students with basic knowledge and skills in building graphic expression by flat, verbal (typography) and non-verbal (image) means of expression.
15/ Compulsory literature used during classes	Tibor Szanto, Pismo i styl, Ossolineum, 1986 Adrian Frutiger, Człowiek i jego znaki, Wyd. Do / Wyd. Optima, W-wa 2003 Robert Chwałowski, {typografia.info/ (http://typografia.info), rozdział: Podstawy typografii Stefan Bernaciński, Liternictwo, Wydawnictwa Szkolne i Pedagogiczne, W-wa 1990
16/ Additional literature recommended for the student's self learning	Ales Krejca, Techniki sztuk graficznych, WAIF, W-wa 1984 Andrzej Tomaszewski, Leksykon pism graficznych, Wyd. Krupski i S-ka, W-wa 1996 Jost Hochuli, Detal w typografii, d2d.pl, Kraków 2009 Jacek Mrowczyk, Niewielki słownik typograficzny, Czysty Warsztat, 2008

17/ Learning outcomes	
KNOWLEDGE	<p>K_W01. in an advanced degree - selected facts, objects and phenomena and concerning them methods and theories explaining complex relations between them, constituting basic general knowledge within the scope of the artistic discipline of design arts, forming theoretical grounds and selected issues within the scope of detailed knowledge proper for the programme of education;</p> <p>K_W04. basic issues of artistic craftsmanship in interior architecture and various techniques of project presentation, including 2D and 3D computer techniques;</p> <p>K_W05. basic developmental lines in the history of particular artistic disciplines, representative works from their legacy and publications related to these issues;</p> <p>K_W08. issues related to technologies used in the artistic discipline of design arts (as a whole) and technological developments related to the chosen specialization;</p> <p>K_W09. connections and relationships between theoretical and practical elements of the curriculum; the connections and relationships between theoretical and practical elements related to the work of a designer; including an understanding of the relationships between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object;</p>
SKILLS	<p>K_W01. in an advanced degree - selected facts, objects and phenomena and concerning them methods and theories explaining complex relations between them, constituting basic general knowledge within the scope of the artistic discipline of design arts, forming theoretical grounds and selected issues within the scope of detailed knowledge proper for the programme of education;</p> <p>K_W04. basic issues of artistic craftsmanship in interior architecture and various techniques of project presentation, including 2D and 3D computer techniques;</p> <p>K_W05. basic developmental lines in the history of particular artistic disciplines, representative works from their legacy and publications related to these issues;</p> <p>K_W08. issues related to technologies used in the artistic discipline of design arts (as a whole) and technological developments related to the chosen specialization;</p> <p>K_W09. connections and relationships between theoretical and practical elements of the curriculum; the connections and relationships between theoretical and practical elements related to the work of a designer; including an understanding of the relationships between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object;</p>
SOCIAL COMPETENCES	<p>K_K01. critical evaluation of the knowledge possessed, recognition of the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K04. lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work;</p> <p>K_K05. make effective use of imagination, intuition, emotionality, creative thinking and creative work skills while solving problems; use flexible thinking, adapt to new and changing circumstances and control their behavior in conditions related to public presentations;</p> <p>K_K09. undertake a second degree program.</p>
18/ Description of the requirements for the studio, workshop or	<p>The room should be brightly lit, equipped with independent workstations for drawing, modeling, and working on a laptop computer. Students should have access to computers with professional 2D software (computer lab), use of workshops (wood</p>



teaching aids	modeling room and various techniques modeling room) and photo lab.
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	Freehand perspective and geometry
2/ Teacher	mgr Magdalena Siemienowicz
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ C course form / hours	ex. / 15 lecture / 15
7/ Studies	Interior Design, part-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	Directed Learning. The course consists of theoretical part - lectures - and practical part - drawing exercises.
9/ Didactic methods	Lecture / Exercises / Lab / Workshop
10/ Language of lecture	polski
11/ Prerequisites	Ability to draw at a basic level.
12/ Final requirements	Skill in drawing in linear perspective with one, two and three points of convergence, from nature and imagination. Basic concepts and ability to draw with Euclidean geometry.
13/ The form of passing the course (assessment methods and criteria)	Exercises/laboratory - pass/fail (the way of passing - presentation of the project and documentation) Lecture - not graded
14/ Teaching goals (program content, subject description)	<p>Course Description :</p> <p>Topics covered deepen and develop the student's knowledge and skills in perspective drawing. The realized program prepares the student for hand-drawn linear perspective drawings. Student can work with perspective with one, two and three points of convergence. He/she works on perspective from the human view as well as frog and bird perspectives. These skills will enable him to prepare quick hand-drawn design sketches.</p> <p>Curriculum Content :</p> <ol style="list-style-type: none"> 1) Theory of perspective in historical aspect. Types of linear perspective. Explanation of terms and relationship of horizon line and points of convergence. Drawing squares in perspective with one and two points of confluence, above and below the horizon line. Constructing cubes in perspective with one, two and three points of confluence, above and below the horizon line. 2) Develop the phenomenon of vertical representation in perspective. Explaining the principles of constructing and using a perspective grid. Drawing cuboids of given dimensions in perspective grid. 3) What is frog perspective and how to construct a bird's eye view. What is inverted perspective. Drawing cubes from nature in frog perspective and bird's eye view.



	<p>4) How to construct a circle and sphere in perspective. Drawing from nature circles and spheres in perspective.</p> <p>5) Drawing from nature and imagination.</p>
15/ Compulsory literature used during classes	<p>"Geometria wykreślna z perspektywą stosowaną", Bogusław Grochowski, Wydawnictwo Naukowe PWN, Warszawa 2000</p> <p>"Materiały pomocnicze z geometrii wykreślnej", Stanisław Ochoński, Halina Rola, Piotr Dobosz, Politechnika Świętokrzyska, Kielce 2001</p>
16/ Additional literature recommended for the student's self learning	<p>"Perspektywa wykreślna dla architektów" Suzin Leon Marek</p> <p>"Perspektywa w rysunku i malarstwie" Jose M. Parramon i Munsta Cablo</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02 - basic principles concerning the realization of artistic works related to the field of study and specialization; including conscious use of artistic means in creating, modifying and ordering space, as well as principles concerning the means of expression and workshop skills of related artistic disciplines;</p> <p>K_W04 - basic issues of artistic workshop in interior design and various techniques of project presentation, including 2D and 3D computer techniques;</p>
SKILLS	<p>K_U05 - create and realize own artistic concepts and have skills necessary for their expression;</p> <p>K_U06 - make conscious use of the tools of artistic workshop in selected areas of artistic activity; consciously use adequate technique and technology during realization of artistic works; take independent decisions concerning realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality</p> <p>K_U09 - formulate, create and realize own design and artistic concepts; consciously move within the range of spatial composition using their experience in operating with the relations of forms, proportions, color and light</p> <p>K_U12 - use their workshop skills enabling the realization of their own artistic concepts and apply effective techniques of exercising these skills enabling their continuous development through independent work;</p>
SOCIAL COMPETENCES	<p>K_K01 - critically evaluate their knowledge, recognize the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K02 - make effective use of imagination, intuition, emotionality, creative thinking skills and creative work during problem solving; use flexible thinking, adapt to new and changing circumstances and control their behavior in conditions related to public presentations;</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>Teaching aids : blackboard, markers, projector, screen.</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	Computer aided design
2/ Teacher	dr Maciej Małecki, mgr Volodymyr Melymuka, mgr Marta Zimińska, mgr Justyna Grodzka
3/ Assistants	
4/ Code	AW / N / 1 / NK/ 14
5/ Faculty	Faculty of Interior Design
6/ C ource form / hours	ex. / 45
7/ Studies	Interior Design, part-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	Major
9/ Didactic methods	Lectures with software demonstration, exercises.
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of courses from previous years.
12/ Final requirements	Ability to use a computer-aided design system independently.
13/ The form of passing the course (assessment methods and criteria)	An exam testing the ability to use software. Assessment of individual student work according to the grading scale specified in the Terms and Conditions from 0 to 5+. - ability to use the software functions independently 40% - knowledge of commands and tools of a given program 40% - systematic participation in classes 20%
14/ Teaching goals (program content, subject description)	To learn about different computer-aided design systems, and thus be able to independently choose the tool that is most appropriate for completing a term paper or undergraduate thesis from a chosen course studio.
15/ Compulsory literature used during classes	Textbooks for learning programs (e.g. from Helion publishing house).
16/ Additional literature recommended for the student's self learning	Tutorials with practical exercises on how to use a given program available on program manufacturers' websites. Internet forums dedicated to the use and functionality of a given program.
17/ Learning outcomes	
KNOWLEDGE	KW_04. Detailed topics on various techniques for making design presentations, including 2D and 3D computer techniques;
SKILLS	K_U10. Consciously use the workshop skills to creatively and effectively carry out the design process and clearly develop a project presentation using traditional techniques and computer techniques at a basic level; - social competences: K_K07. Fulfill the social role of an art school graduate, reflect on the social, scientific and ethical aspects of their own work and its ethos; communicate effectively and initiate action in society, and present complex tasks in an accessible form using information technology;



SOCIAL COMPETEN CES	K_K07. Fulfill the social role of a graduate of an art college, to undertake reflection on the social, scientific and ethical aspects related to one's own work and its ethos; to communicate effectively and initiate action in society and to present complex tasks in an accessible form using information technology;
18/ Description of the requirements for the studio, workshop or teaching aids	<p>The computer lab should be equipped with PCs with high-definition monitors, a multimedia projector, a wall screen, and the latest versions of software necessary for instruction: AutoCad, Archicad, SketchUp + Vray, Artlantis Studio, Illustrator.</p> <p>Class nr 1 2.11.2021: - presentation of the schedule - introduction to the SketchUp program - getting familiar with basic functions of the program: creating groups, components, textures - task 1 modelling furniture for children</p> <p>Class 2 9.11.2021: - task 1 modelling furniture for children (continuation)</p> <p>Class 3 16.11.2021: - importing files from AutoCAD - importing blocks from the library of ready-made 3D models - task 2 modelling the bathroom</p> <p>Class no. 4 23.11.2021: - task 2 modelling the bathroom (continued)</p> <p>Class no. 5 04.01.2022: - task 2 modeling the bathroom (continued) - exporting shots from the model - introduction to V-Ray program</p> <p>Classes no. 6 11.01.2022: - task 3 creating visualization of furniture for children</p> <p>Classes no. 7 18.01.2022: - task 4 creating visualization of a bathroom - saving files for presentation</p> <p>Classes no. 8 25.01.2022: - task 5 modeling the kitchen (test of program knowledge)</p> <p>Classes no. 9 01.02.2022: - make-up exam</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	Construction
2/ Teacher	mgr inż. arch. Anna Siwek
3/ Assistants	
4/ Code	AW/S/1/-/KU/ 16
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 60
7/ Studies	Interior Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	basic
9/ Didactic methods	<ul style="list-style-type: none"> - for a course lecture - didactic dialogue - about the presentation - for a multimedia presentation - workshop exercises - coordination of studies within the team - for individual development of tasks and projects - for reading, e-learning <p>stationary or on-line (depending on the epidemiological situation),</p>
10/ Language of lecture	polski
11/ Prerequisites	<p>Passed the entrance examination for the 1st - all year.</p> <p>Knowledge of physics, geology, chemistry, mathematics and biology at the general secondary school level, spatial imagination, freehand drawing skills, manual skills.</p>
12/ Final requirements	<p>Knowledge in the field of:</p> <ul style="list-style-type: none"> - defining the basic concepts of building parts and structure and learning about the building materials used - drawing up an inventory of objects and presenting the existing state - on making technical design drawings - describing and dimensioning them, adjusting the scale of drawings as part of an interior designer workshop - about getting to know selected building regulations and Polish Standards - describing the principles of constructing and securing buildings - comparison of possible methods of finishing works in buildings, with particular emphasis on interiors with various functions and with different finishing standards - the basics of ergonomics <p>Skills:</p> <ul style="list-style-type: none"> - reading information and technical documentation - analysis of objects with the use of photographs, sketches from

	<p>nature, measurement sketches</p> <ul style="list-style-type: none"> - the use of various methods and graphic means at the stage of agreeing topics related to technical issues - preparation of inventory and design drawings - in accordance with the rules of technical drawings, using professional terminology, standardized projection rules and graphic symbols - the choice of material as an element of the interior design - designing technical solutions as part of a comprehensive interior design - searching for solutions in related fields - e.g. designing structures for use in own development or presenting suggestions for installation in the facility - analyzes of available construction technologies - treated not only as a set of solutions to meet the technical and functional requirements of the building, but also as a source of inspiration - about individual and team work - about cooperation with specialists in various fields. - to care for an in-depth solution to technical problems. - acting in accordance with the principles of technical knowledge and regulations. <p>for self-education and self-study</p>
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Credit based on:</p> <ul style="list-style-type: none"> - evaluation of drawings made individually - on checking your encyclopedic knowledge (colloquium) - about attendance at lectures - participation in corrections and cooperation with the teacher - according to the grading scale included in the Study Regulations.
<p>14/ Teaching goals (program content, subject description)</p>	<p>The curriculum is designed to:</p> <ul style="list-style-type: none"> - getting acquainted with available and possible construction solutions and materials - learning, with which technical means to obtain the intended spatial and aesthetic effects - for getting acquainted with the principles of preparing technical documentation and acquiring the ability to correctly develop technical drawings, - acquiring the ability to read information and technical documentation. <p>Curriculum content:</p> <ul style="list-style-type: none"> - architecture as a field of art and technology; the specifics of the architect's design work; basic concepts in the field of construction, the impact of the natural and cultural environment on the building; - rules for making technical drawings: <ul style="list-style-type: none"> ü importance of standardization in engineering drawing. ü drawing sheet dimensions and shapes, sheet border, drawing board. ü types of drawing lines and their application ü drawing scale ü dimensioning and describing - elements, rules and methods of



	<p>dimensioning, technical letter</p> <ul style="list-style-type: none"> ü rules for making horizontal and vertical projections ü rules for making cross-sections - types, markings and hatching in the drawings - building materials and their features - stone, ceramics, concrete, reinforced concrete, steel, wood, insulation materials; - the basics of the building structure - mechanics and physics of the building; - influence of the natural and cultural environment on the building; - methods of inventorying objects, presenting the existing state - the basics of building physics; - for building insulation - structural systems - foundations, monolithic and brick walls, lintels, ceilings, roofs and flat roofs; - ventilation, smoke and exhaust ducts and chimneys; - about stairs - types. requirements, slopes; design algorithm; ramps, lifts; - windows and doors, carpentry, locksmith; - structural connection and fastening systems - bolts, screws, anchors, expansion and glued, welding, soldering, gluing, fasteners; - basic information on fire protection and prevention of biological corrosion; - interior design in old buildings - basic problems of reconstruction; - about ecological issues - elements of ergonomics <p>basic knowledge of human anthropomorphic data. space of interpersonal interactions <i>bathroom design, basic data on bathroom equipment for the disabled.</i> ergonomics in the design of the kitchen</p>
<p>15/ Compulsory literature used during classes</p>	<ol style="list-style-type: none"> 1- BUDOWNICTWO OGÓLNE Tom 1 Materiały i wyroby budowlane praca zbiorowa Wydawnictwo Arkady Warszawa 2009 2 - BUDOWNICTWO OGÓLNE Tom 2 Fizyka budowli praca zbiorowa Wydawnictwo Arkady Warszawa 2008 3 - BUDOWNICTWO OGÓLNE Tom 3 Elementy budynków. Podstawy projektowania praca zbiorowa Wydawnictwo Arkady Warszawa 2010 4 - BUDOWNICTWO OGÓLNE Tom 4 Konstrukcje budynków praca zbiorowa Wydawnictwo Arkady Warszawa 2009 5 - Vademecum Budowlane praca zbiorowa pod redakcją E. Piliszka, Wydawnictwo Arkady Warszawa 2001 6 - Markiewicz P. Budownictwo ogólne dla architektów , ARCHI-PLUS, 2009 7 - Markiewicz P. Kształtowanie architektury poprzez zmianę rozwiązań budowlanych, Archi-Plus, 2006 8 - Skowroński W, Miśniakiewicz E. RYSUNEK TECHNICZNY BUDOWLANY Wydawnictwo Arkady Warszawa 2009



	<p>9 - Zell Mo; „KURS RYSUNKU ARCHITEKTONICZNEGO, Narzędzia i techniki dla przedstawiania koncepcji architektonicznych w 2D i 3D”; ABE Dom Wydawniczy, Warszawa 2008</p> <p>10 - Mączyński Zdzisław; „PORADNIK BUDOWLANY DLA ARCHITEKTÓW”; Wydawnictwo Budownictwo i Architektura, Warszawa 1954</p>
16/ Additional literature recommended for the student's self learning	<p>1 - Szymański E. Materiały budowlane z technologią betonu (tom1/2) Oficyna Wydawnicza Politechniki Warszawskiej Warszawa 2002</p> <p>2 - Ochrona budynków przed korozją biologiczną praca zbiorowa pod redakcją J. Ważnego i J. Karysia , Wydawnictwo Arkady Warszawa 2001 Dodruk cyfrowy 2008</p> <p>3 - Cassel J., Parham P. Malowanie mieszkania Wydawnictwo Arkady Warszawa 1997</p> <p>4 - Cassel J., Parham P. Malowanie domu Wydawnictwo Arkady Warszawa 1997</p> <p>5 - Wilhide E. Podłogi Wydawnictwo Arkady Warszawa 2000</p> <p>6 - Masłowski E., Spizewska D. Wzmacnianie konstrukcji budowlanych Wydawnictwo Arkady 2000 Dodruk cyfrowy 2008</p> <p>7 - Pyrak S., Michalak H. Domy jednorodzinne. Arkady, Warszawa 2006</p> <p>8 - Neufert P: Podręcznik projektowania architektoniczno-budowlanego. Arkady, Warszawa 2010</p> <p>9 - Korzeniewski W. NOWE Warunki techniczne dla budynków i ich usytuowanie 2014 + Dodatek specjalistyczny Wydawnictwo Polcen Warszawa 2014</p> <p>10 - Cieślowski S., Krygier K.: Instalacje sanitarne, cz. 1 i 2. WSiP, Warszawa 2000</p> <p>11 - Hoffmann Z., Lisiczki K.: Instalacje budowlane, WSiP, Warszawa 2006</p> <p>12 - Popek M., Wapniska B.: O instalacjach sanitarnych najkrócej. WSiP, Warszawa 2006</p> <p>13 - Praca zbiorowa: Nowoczesne wyposażenie techniczne domu jednorodzinnego- instalacje sanitarne i grzewcze; Wydawnictwo Rolnicze i Leśne, Poznań 2004</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W01</p> <p>K_W03</p> <p>K_W08</p> <p>K_W09</p>
SKILLS	<p>K_U01</p> <p>K_U02</p> <p>K_U03</p> <p>K_U04</p> <p>K_U05</p> <p>K_U07</p> <p>K_U08</p>



	K_U10 K_U14	
SOCIAL COMPETEN CES	K_K01 K_K03 K_K04 K_K05 K_K06	
18/ Description of the requirements for the studio, workshop or teaching aids		multimedia projector, samples of building materials
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	Psychophysiology of vision
2/ Teacher	mgr Helena Szczechura
3/ Assistants	
4/ Code	AW/S/1/-/KU/ 14
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 30
7/ Studies	
8/ Course type	Basic subject
9/ Didactic methods	
10/ Language of lecture	polski
11/ Prerequisites	Passing the entrance exam for the first year of the Faculty of Interior Design at the Academy of Fine Arts
12/ Final requirements	Semester I of undergraduate studies - making the required artwork and The student is required to pass an exam on the theoretical knowledge of the first semester of the course. Passing the exam on theoretical knowledge from the first semester. Semester II of undergraduate studies - making the required artistic works and realization of photographic tasks as well as passing the exam from theoretical knowledge from semester II.
13/ The form of passing the course (assesment methods and criteria)	<p>Evaluation Criteria:</p> <ol style="list-style-type: none"> 1.Independent formulation of assumptions and creativity of task completion 40% 2.Consistency in the implementation of the objectives of the task 5% 3. ability to make decisions independently 10% 4.active participation in classes - cooperation with the teacher 15% 5.form of the task 5 The form of the task delivery 30% <p>Location of the above results of the course in the following sections: knowledge transfer knowledge, skills, social competences KNOWLEDGE xxx SKILLS xxx Attitude xx</p> <p>The way of checking the achievement of intended effects:</p> <ol style="list-style-type: none"> 1.Independent formulation of assumptions and creativity of the project concept of the task 40%. 2.Consistency in the realization of the artistic project 5% 3. ability to make decisions independently 10% 4. active participation in classes - cooperation with the teacher 15% 5. form of artistic expression 30% <p>The grade scale valid at the Faculty of Interior Design: 0 - 5+ (5+ grade is obligatory for students over the first year of studies).</p>



<p>14/ Teaching goals (program content, subject description)</p>	<p>Curriculum content for the Photography and Psychophysiology Lab Vision: The subject Psychophysiology of Vision focuses on imparting knowledge of the psychophysiology of vision, neuropsychology, and general psychology necessary for the interior design student to be useful in their future profession. Practical tasks focus primarily on developing the ability to express knowledge of the aforementioned fields in artistic form. In addition, it is necessary to master theoretical knowledge from lectures and readings. Emphasis is placed on an individual and creative approach to the artistic interpretation of theoretical issues and their understanding. Topics discussed are: 1. the structure of the eye and topography of the visual system, analysis of visual information at the initial floors of the visual system. The role of eye movements in visual perception. Psychological regularities governing the psychological organization of the visual field, three-dimensional vision and depth rendering on the plane. 3. color vision and mutual perception. 3. color vision and interaction of color stimuli, with particular emphasis on the specificity of the profession and widely understood design. Remembering and storing visual impressions, stimuli and information. 5. The role of emotional processes in perception, association and design. 6. 6. Issues of synesthesia, proxemics, human temperamental and personality traits in relation to design. Examples of design topics: 1. render in graphic form the principle of figure and background 2) Create your own design of an image/multifigure 3) Demonstrate in a photographic/art work the different ways in which the impression of three-dimensionality is created on a plane 4. illustrate the color interactions of everyday objects 5. show in artistic form selected regularities of direct memory 6. flavor-shape synesthesia, spatial plastic form 7. proxemic analysis of distance, photographs of selected interpersonal distances The curriculum for first year students of the first degree program is aimed at acquiring knowledge in the field of psychology useful in the profession of interior design, and at acquiring skills for subsequent use of psychological knowledge in professional work. The studio program allows flexible adjustment of artwork to the student's intellectual and artistic abilities. Thanks to this the mode of study is individualized and based on deep contact between the student and the teacher.</p>
<p>15/ Compulsory literature used during classes</p>	<p>Literatura: 1. Cole A. Perspektywa 1997 Wyd. Dolnośląskie 2. Jacobs G. Nathan J. Trzy kolory, ewolucja oka naczelnych 2009</p>



	<p>Świat Nauki 5/ 213/ 3. Hall C. Ukryty wymiar 2009 Muza 4. Lindsay P., Norman D. Procesy przetwarzania informacji u człowieka. Wprowadzenie do psychologii.1984 P.W.N. 5. Ramandrandan V., Hubbad E. brzmienie barw kształt smaków 2003 Swiat Nauki 6 /143 7. Strelau J., Doliński Psychologia akademicka GWP2016. 8. Werblin F.. Rosha B. Siatkówkowe filmy 2007 Swiat Nauki 1/ 175/ 9.Weil H. Symetria 1997 Prószyński</p>
16/ Additional literature recommended for the student's self learning	-error-
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02 Basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and ordering space, as well as the principles concerning the means of expression and workshop skills of related artistic disciplines; K_W07 Development tendencies in the field of plastic arts and art conservation, as well as plastic arts and art conservation proper for the field of study and selected fine arts; K_W08 Problems related to technologies used in the discipline of fine arts and conservation of works of art (in their entirety) and the technological development related to the chosen specialization; K_W09 Connections and relationships between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the work of a designer; including the understanding of the relationship between the visual form, functional conditions and selected technical solutions technical solutions used in the realization of the designed space/object;</p>
SKILLS	<p>K_U03 Plan and organize individual and team work; K_U05 Create and realize own artistic concepts and have the skills to express them; K_U06 Consciously use the tools of artistic craftsmanship in selected areas of artistic activity; consciously use the tools of artistic craftsmanship in selected areas of artistic activity; consciously use appropriate techniques and technology during realization of artistic works; make independent decisions take independent decisions concerning realization and designing take independent decisions concerning realization and designing of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality; K_U08 Consciously carry out an uncomplicated design process, also of interdisciplinary character; K_U11 Cooperate with other persons in teamwork (also of interdisciplinary character); K_U012 Use workshop skills enabling realization of own artistic concepts and apply effective techniques of exercising these skills enabling their continuous</p>



	<p>development through independent work</p> <p>K_U013 Prepare typical written compositions and oral statements on specific topics related to his/her field of study and specialization, using basic theoretical approaches and a variety of sources; apply linguistic skills in the fields of arts and artistic disciplines specific to his/her field of study in accordance with the requirements set out in the B2 Use linguistic skills in the field of arts and artistic disciplines appropriate to his/her field of study in accordance with the requirements of level B2 of the Common European Framework of Reference for Languages Foreign language learning</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K03 Responsible fulfilling of professional roles, including: observing the rules of professional ethics and demanding it from others, as well as taking care of achievements and traditions of the profession;</p> <p>K_K04 Undertake independent work independently, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical arguments, as well as intrinsic motivation and ability to organize work</p> <p>K_K05 Use imagination, intuition, emotionality, creative thinking skills, and creative work effectively when solving problems; think flexibly, adapt to new and changing circumstances, and control one's behavior in conditions related to public presentations;</p> <p>K_K06 Recognize the importance of knowledge in solving cognitive and practical problems and seek expert advice when having difficulty solving a problem independently;</p> <p>K_K08 Initiate activities or work with others in joint ventures K_K08 Initiate activities or work with others in joint design and artistic ventures, as well as integrate with others in various cultural undertakings;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Requirements for teaching aids:</p> <p>The room in which the classes are conducted should be equipped with properly lit workstations that allow for work on</p> <p>The room where classes are conducted should be equipped with properly lighted workstations enabling work on conceptual drawings, work with models, work on finishing boards, enabling work on a laptop computer. Students should be able to use a variety of techniques and modeling room and a photographic studio. Traditional whiteboards and an overhead projector are essential. The rooms of a photographic studio should accommodate a large group of students who simultaneously realize activities in the photographic atelier, prepare photographs in a digital darkroom and use corrections to prepared works. In the photographic studio there should be a possibility of documenting design objects, professional lighting and photographic and computer 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	Photography
2/ Teacher	dr hab. Anna Plewka
3/ Assistants	
4/ Code	AW/S/1/-/KU/ 15
5/ Faculty	Faculty of Interior Design
6/ C ource form / hours	ex. / 90
7/ Studies	
8/ Course type	Supplementary Education
9/ Didactic methods	<ul style="list-style-type: none"> - Lecture, presentation of the subject - discussion of the task - Conversation - Didactic dialogue - individual - Series of multimedia presentations- on line presentations using google meet tool - E-learning - Studio exercises and corrections of the works - Individual photographic realization of tasks - Studio classes in the photographic studio
10/ Language of lecture	polski
11/ Prerequisites	Passed college entrance exam.
12/ Final requirements	<p>The 1st and 2nd semester of SSL ends with two or three assignments, the completion of which is a series of photographic prints with backing.</p> <p>Theoretical knowledge test.</p>
13/ The form of passing the course (assesment methods and criteria)	<p>Evaluation of individual student work according to the grading scale placed in the Academic Regulations from 0 to 5+. The grade consists of:</p> <ul style="list-style-type: none"> - Reliability in work, attendance at classes in the studio 40% - Ability to use the wealth of natural forms, geometric forms and ready-made objects 30% - Creative, independent and unconventional approach to tasks 30%
14/ Teaching goals (program content, subject description)	<p>Classes in the Photography Studio cover theoretical basics, studio exercises and proofreading of completed works. Students gain the ability to independently use professional photographic equipment in studio conditions, and then improve their skills in the digital darkroom - they develop issues such as: image size, changing resolution, preparing files for printing, modifying color in the image, converting color photos into monochrome ones with a variety of ways. Topics of photographic realizations are related to the photography of space with particular emphasis on interiors. It is important to acquire knowledge related to the technical capabilities of the camera, the ability to independently use basic photographic</p>

equipment [digital/analog reflex camera], improve manual skills in photography, with particular emphasis on the photography of architecture and objects, and to acquire elementary knowledge related to the setting of studio light in object photography.

Presentations on the theory of photography refer to the basics of operating a digital camera, the history of photography, various techniques of image acquisition, and the use of lighting in the studio space.

During the classes the following issues are raised: composition of a photographic image, introduction to digital darkroom. In the atelier the students take photographs of models created in the design studios of the Faculty of Interior Design.

The classes are aimed at gaining:

- the ability to independently use basic photographic equipment [digital SLR camera/digital compact/analogue].
- improving manual skills in photography, with particular emphasis on photography of architecture and objects.
- skills of preparing an image according to accepted assumptions for printing [processing in Photoshop, possibly in an analogue darkroom].

Gaining experience in medium and large format printing and practical knowledge [for volunteers] connected with developing an image on light-sensitive paper. All tasks are to have an effect in print and digital orma.

Example tasks:

1. tasks based on issues of depth of field and exposure time. Realization of two original shots showing the possibility of obtaining two different artistic effects. Monochromatic photography obtained using the digital darkroom method (a didactic process connected with learning how to use value and contrast in black and white photography). Format a4, a3, 30x30. Inkjet print with gluing plus digital documentation. Exposition in the photographic studio.
2. portrait in studio conditions.

Technical assumptions

Unchangeable elements:

- framing $\frac{3}{4}$
- studio lighting
- 50 and 100 mm lenses + SLR camera
- jpg plus RAW
- exposure time 1/125 s
- 100-200 ISO
- black & white or color photography (no duotone)
- facial expression and clothing neutral
- solid background
- solid modeling with lighting

Variable elements:

- aperture
- the way lamps are positioned in relation to the subject
- Choice of lamps: softbox / pot / honeycomb



	<p>lighting contrast processing contrast (Adobe PS processing) black on black different formats (rectangle, square) specific assumptions: the author of the photo is not the portrayed person at the same time. inkjet prints glued on foam (satin) plus digital documentation. Photography: black on black or white on white. Implementation of photographs based on contrast in the image. Introduction to three types of contrast: plan, light and processing. Realization in studio conditions or individually. 4. Outdoor trips organized for the purpose of assignments.</p>
15/ Compulsory literature used during classes	<ol style="list-style-type: none"> 1. Hunter Fil, Steven Biver, Paul Fuqua. Światło w fotografii, magia i nauka. Łódź, Wydawnictwo Galaktyka, 2009. 2. Freeman Michael, Fotografia studyjna. Warszawa. Wydawnictwo naukowo techniczne, 1991. 3. Bryan Peterson. Ekspozycja bez tajemnic. Łódź, Wydawnictwo Galaktyka, 2007. 4. Hedgecoe John. Nowy podręcznik fotografii. Warszawa, wydawnictwo Arkady, 2007.
16/ Additional literature recommended for the student's self learning	<ol style="list-style-type: none"> 1. Brauchitsch von Boris. Mała historia fotografii. Warszawa: Wydawnictwo Cyklady, 2004. 2. Solf Kurt Dieter. Fotografia. Warszawa: Wydawnictwa Artystyczne i Filmowe, 1980. 3. Soulages Francois. Estetyka Fotografii. Kraków: Wydawnictwo Universitas, 2007. <p>Większość ww. pozycji jest dostępna w Bibliotece Uczelni.</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02 - the basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and ordering the space and the principles concerning the means of expression and workshop skills of related artistic disciplines K_W07- development trends in the field of plastic arts and artistic disciplines proper for the field of study (design arts) and selected fine arts K_W08- issues connected with technologies applied in the artistic discipline of design arts (as a whole) and technological development related to the chosen specialization; K_W09 - the connections and relationships between theoretical and practical elements of the curriculum; the connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationships between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object.</p>
SKILLS	<p>K_U03 - plan and organize individual and team work K_U05 - create and realize own artistic concepts and have skills necessary for their</p>



	<p>expression;</p> <p>K_U06 - make conscious use of the tools of artistic workshop in selected areas of artistic activity; consciously use adequate technique and technology during realization of artistic works; take independent decisions concerning realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality</p> <p>K_U08 - consciously carry out an uncomplicated design process, also of interdisciplinary character</p> <p>K_U11- cooperate with others in teamwork (also of interdisciplinary character) of interdisciplinary character);</p> <p>K_U12- use their workshop skills enabling the realization realize their own artistic concepts, and use effective techniques practice these skills, enabling their continuous development through independent work;</p> <p>K_U13 - apply forms of behavior connected with public presentations of own achievements.</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K03 - perform professional roles responsibly, including: observe the rules of professional ethics and require others to do so, and take care of the achievements and traditions of the profession</p> <p>K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work</p> <p>K_K05 - make effective use of imagination, intuition, emotionality, ability to think creatively and work creatively while solving problems; use flexible thinking, adapt to new and changing circumstances and control their behavior in conditions related to public presentations</p> <p>K_K06 - self-assess and give constructive criticism to the actions of others;</p> <p>K_K08 - initiate actions or work with others in joint design and artistic endeavors and integrate with others in various cultural endeavors;</p> <p>K_K09 - undertake second degree studies.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>The rooms of Photographic Studio should accommodate a large group of students who simultaneously carry out activities in a photographic studio, prepare photographs in a digital darkroom and use corrections of prepared works. The Photography Studio should be able to realize documentation of design objects, provide professional lighting and photographic and computer 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	Technical drawing
2/ Teacher	mgr inż. arch. Anna Siwek
3/ Assistants	
4/ Code	AW/S/1/-/NK/ 18
5/ Faculty	Faculty of Interior Design
6/ C ource form / hours	ex. / 60
7/ Studies	
8/ Course type	Obligatory
9/ Didactic methods	<ul style="list-style-type: none"> - presentations and lectures - didactic dialogue and discussion - individual task development (basic form of classes) - coordination of studies within the team - reading, e-learning
10/ Language of lecture	polski
11/ Prerequisites	Entrance exam
12/ Final requirements	<p>Development of technical drawings of given objects with descriptions, based on self-made photographs, measurements, sketches.</p> <p>Object analysis with the use of photographs, nature sketches, measurement sketches</p> <p>Preparation of dimensioned drawings (projections, sections, views) representing real objects on a plane</p> <p>Preparation of drawings in ranges and scales in a precise and timely manner and formats selected for the objects of the study.</p> <p>Use of professional terminology, standardized projection rules and graphic symbols.</p>
13/ The form of passing the course (assessment methods and criteria)	<p>The scale of grades in force at the Faculty of Interior Design: 0 - 5+</p> <ol style="list-style-type: none"> 1. Attendance at lectures 5% 2. Self-collection of starting materials 5% 2. Participation in corrections, active participation in classes, cooperation with the teacher 30% 3. Term work - quality of the study 60%
14/ Teaching goals (program content, subject description)	<p>Learning the basics of technical drawing, rules of preparing technical documentation. Developing the ability to reproduce building objects and finishing elements and interior design in the form of a technical drawing, while exercising perception and spatial imagination.</p> <p>Provide the basics of knowledge and related skills with a drawing workshop used in interior design.</p> <ol style="list-style-type: none"> 1. Lectures on the principles of technical drawing with elements of the analysis of building objects

	<p>2. Drawing mapping of an independently selected existing small architecture object in public space, a piece of furniture in the interior or a building element (top view, views, possibly a section or a detail) in scales 1:20, 1:10, 1: 5, 1: 2, 1: 1. The basis of the study is photographic documentation, sketches from nature and measurement sketches.</p> <p>3. Drawings (projection, vertical section with views of the walls in 1:20 scale with possible details in scales 1: 1, 1: 5, 1: 1) constituting a study documenting the designated fragment of the building.</p>
15/ Compulsory literature used during classes	<p>Skowroński Wojciech, Miśniakiewicz Elżbieta; „RYSUNEK TECHNICZNY BUDOWLANY”; Wydawnictwo Arkady, Warszawa 2009</p> <p>Zell Mo; „KURS RYSUNKU ARCHITEKTONICZNEGO, Narzędzia i techniki dla przedstawiania koncepcji architektonicznych w 2D i 3D”; ABE Dom Wydawniczy, Warszawa 2008</p>
16/ Additional literature recommended for the student's self learning	<p>Mączyński Zdzisław; „PORADNIK BUDOWLANY DLA ARCHITEKTÓW”; Wydawnictwo Budownictwo i Architektura, Warszawa 1954</p> <p>Prasa i czasopisma o architekturze i budownictwie, informacje w internecie</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W01 - to an advanced degree - selected facts, objects and phenomena as well as their methods and theories explaining the complex relationships between them, constituting basic general knowledge in the field of artistic design art, creating theoretical foundations and selected issues in the field of detailed knowledge relevant to the curriculum;</p> <p>K_W03 - the basic scope of issues related to construction, execution techniques, materials science, and other specialist issues relevant to interior design, appropriate for the selected specialty;</p> <p>K_W08 - problems related to technologies used in the artistic discipline of design art (in the overall approach) and technological development related to the selected specialty;</p> <p>K_W09 - connections and dependencies between theoretical and practical elements of the education program; connections and dependencies between theoretical and practical elements related to the designer's work; in this he understands the relationship between plastic form, functional conditions and selected technical solutions used in the implementation of the designed space / facility;</p>
SKILLS	<p>K_U01 - use your knowledge, formulate and solve complex and unusual problems and innovatively perform tasks in unpredictable conditions through: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and communication techniques (ICT).</p> <p>K_U02 - communicate using specialized terminology, take part in the debate - present and evaluate various opinions and positions and discuss about them;</p> <p>K_U03 - plan and organize individual and team work;</p>



	<p>K_U04 - independently plan and implement your own lifelong learning; K_U05 - create and implement own artistic concepts and have the skills needed to express them; K_U07 - carry out an analysis of the cultural, spatial, functional and technical context of the place / object being the subject of the project under development; K_U08 - consciously conduct an uncomplicated project process, also of an interdisciplinary nature; K_U10 - consciously use the skills of the workshop enabling creative and effective carrying out the design process and clear development of the presentation of the project using traditional techniques and computer techniques at a basic level; K_U14 - use forms of behavior related to public presentations of own achievements.</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01 - critical assessment of possessed knowledge, recognition of the importance of knowledge in solving cognitive and practical problems; K_K03 - responsible performing of professional roles, including: observing the rules of professional ethics and requirements from others and caring for profession's achievements and traditions; K_K04 - lifelong learning, independent independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical arguments, and internal motivation and ability to organize work; K_K05 - effective use of imagination, intuition, emotionality, ability creative thinking and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control your behavior in conditions related to public presentations; K_K06 - self-assessment and constructive criticism in relation to the actions of other people;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>PC computers, cameras, standard, simple measurement and drawing workshop according to individual needs. The room is equipped with properly lit workstations, enabling work on drawings and enabling lectures and presentation of studies.</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	Basics of computer graphics
2/ Teacher	mgr Kamil Krasuski, mgr Justyna Jabłońska
3/ Assistants	
4/ Code	AW/S/1/NK/27
5/ Faculty	Faculty of Interior Design
6/ C course form / hours	ex. / 30
7/ Studies	
8/ Course type	major
9/ Didactic methods	Lecture practice
10/ Language of lecture	polski
11/ Prerequisites	basic computer skills, spatial imagination, recognition of basic figures and geometric solids
12/ Final requirements	execution of exercises
13/ The form of passing the course (assessment methods and criteria)	Assessment of the level of knowledge and skills according to the grading scale included in the Rules of Procedure pass with no grade To get a credit you need active participation in classes (attendance) 100%.
14/ Teaching goals (program content, subject description)	acquainting students with selected computer programs for modeling, photorealistic visualization of designs, animation, and graphic programs used to prepare technical documentation and presentation drawings needed at each stage of interior, furniture and exhibition design. Topics discussed include: Creating solids and interesting forms in three-dimensional computer-generated space Preparing a project presentation in the form of a three-dimensional model Preparing photorealistic visualization Tasks: A set of exercises on modeling simple solids A set of exercises on modeling a piece of furniture A set of exercises on how to model an interior A set of exercises for preparing a visualization
15/ Compulsory literature used during classes	“Sketchup & Layout for Architecture: The Step by Step Workflow of Nick Sonder” Matt Donley & Nick Sonder 2016 “SketchUp for Interior Design: 3D Visualizing, Designing, and Space Planning” Lydia Clyne 2014
16/ Additional literature recommended for the	“SketchUp to LayOut: The essential guide to creating construction documents with SketchUp Pro & LayOut” Matt Donley 2015



student's self learning	
17/ Learning outcomes	
KNOWLEDGE	<p>K_W04 - basic issues concerning fine arts workshop in interior design and different techniques of project presentation, including 2D and 3D computer techniques</p> <p>K_W08 - problems connected with technologies used in artistic discipline of design arts (in overall perspective) and technological development connected with chosen specialization;</p>
SKILLS	<p>K_U10 - consciously use the workshop skills enabling to carry out the design process creatively and effectively and to elaborate the design presentation legibly using traditional techniques and computer techniques at the basic level;</p> <p>K_U12 - use the workshop skills enabling the realization of own artistic concepts and apply effective techniques</p>
SOCIAL COMPETENCES	<p>K_K01 - critically evaluate the knowledge possessed, recognize the importance of knowledge in solving cognitive and practical problems;</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>A fully equipped computer lab with an overhead projector and sufficient computer workstations to accommodate the number of students enrolled in the first year of study with appropriate software with educational licenses.</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	Interior design and architecture
2/ Teacher	prof. Konrad Styka, mgr inż. arch. Małgorzata Jodłowska
3/ Assistants	mgr Kamil Krasuski
4/ Code	AW/S/1/KK/03
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	Directed Education. The course consists of theoretical part - lectures - and practical part - project.
9/ Didactic methods	Multimedia presentations on interior design in the field of living space and small public facilities (modern living space solutions). In-class exercises (1 per semester), individual and group corrections - direct didactic dialogue between the teacher and student regarding the semester project task (error correction, inspiration - stimulating the student's imagination, suggestions of alternative solutions).
10/ Language of lecture	polski
11/ Prerequisites	Student should passed positively the first year of studies, mastering the basic tools of the interior architect's workshop i.e. freehand drawing and basic of architectural drawing; acquiring basic work skills in selected graphic programs during the course (for example : AutoCad, ArchiCad, SketchUp) and knowledge of basic issues in the field of ergonomics of the living space.
12/ Final requirements	preparation of projects in accordance with the subject and scope of the study - working mockup, charts with the necessary drawings (projections, cross-sections, elevations, terrain), visualizations, saving the project in electronic form, public presentation. The most important thing is that the work of the student's ends is independent and constitutes an interesting, as far as possible consistent, visual vision of space.
13/ The form of passing the course (assesment methods and criteria)	Grade scale according to the binding at the Faculty of Interior Design: 0 - 5+ assessment methods: Analysis of the board with the printout of the design and mock-up (if done) assessment criteria: 1. Independent formulation of assumptions and creativity of the concept 30% 2. Consistency in implementing project assumptions 15% 3. Ability to make decisions independently 20% 4. Active participation in classes - cooperation with the teachers 20% 5. Form of transmission of the project task 15%
14/ Teaching goals (program content, subject	Item Description. Classes in the Studio of Interior Design and Architecture in the

<p>description)</p>	<p>second year of SSL should teach students primarily workshop - in accordance with the development path: 1st year - the basics, 2nd - workshop, 3rd year - own artistic statement, culminating with a bachelor's degree.</p> <p>Didactic goals:</p> <ol style="list-style-type: none"> 1. Using the skills learned in the first year: <ol style="list-style-type: none"> a) concepts and principles learned on the basics of design and ergonomics (light, texture, composition and relationships in space, values important in interior use) b) knowledge acquired in construction (building and finishing materials, principles of constructing buildings and their interiors, basic installations) c) how to convey your idea learned in perspective - with an emphasis on freehand transmission (sketch, perspective, axonometry, mockup) but also the use of already known knowledge in the field of computers and technical drawings for drawings of plans, cross-sections and details (technical elaboration) 2. Acquiring new knowledge and skills: <ol style="list-style-type: none"> a) The ability to notice and reconcile two key factors in the design process - the architectural design / interior design arises in response to the investor's needs, but it is equally important to consider the conditions that affect architecture: <ul style="list-style-type: none"> - the need to pay attention to establishing a dialogue between the planned building and the surroundings. - functionality of design solutions and their correctness to the basic requirements of regulations and ergonomics - such as minimum distances, room heights, etc. b) Shaping the architectural form, maintaining moderation and restraint in the selection of means of expression. c) Operating artificial light in the interior design, chiaroscuro in the building design. d) Selection of finishing materials e) Ability to read architectural designs - also functionally complex. <p>Organization of classes</p> <p>Topics will not be too extensive so as not to burden students with excessively four projects. Annually, every student is required to complete 3 projects, covering both paths - interior design and architecture. Students will be divided in half into two groups. The entire academic year is divided into three phases so that the first project ends in early December. In the next phase, the groups change paths, according to the scheme given to students.</p> <p>The second phase of education ends at the end of March with the second project. Then there is the third phase, where there is still a division into two groups (in half), a year, but there is a choice and undecided draw. Of course, students will be able to exchange - if they want - participation in which path in which they will continue to design. Those who choose architectural design will design a small, single-family house, and those who choose interior design - a public interior design - for their own pavilion design, with the possibility of replacing it with another projection.</p>
----------------------------	---

	<p>The advantage of such a division into three phases is the lack of cumulation of project submission, because at the end of the winter semester they really have a lot of work in all subjects, and the project in our studio would be dedicated and evaluated earlier. However, for the second phase project at the end of the winter semester, we would require a concept whose development and final development would take place with the commissioning at the end of March.</p> <p>The grade at the end of the winter semester is for: completed first project (70%), concept of the second (30%).</p> <p>Program content, tasks</p> <p>1. Presentations and enclosures</p> <p>Classes in each cycle will begin with presentations for all students, illustrated with photos - introducing the issues of the essence of design, functional and formal solutions, in order to indicate to students the need to design in a specific reality, which enforces the use of solutions that comply with regulations, spatial, social and technical conditions - resulting from the location. The summary will be a grade enclosure - checking of remembering the most important information.</p> <p>2. The first series of presentations (in Room 4):</p> <p>3.X.2019r. Thurs. 10:30 lecture 1 - Introduction to architectural design (balance between function, structure and form; order of designing, scope and scale of the project) (dr inż. arch. Konrad Styka)</p> <p>7.X.2019r.pon. 9:30 - Lecture on technical studies (mgr inż. arch. Anna Siwek - guest)</p> <p>10.X.2019r. Thurs. 11:30 lecture 2 - Form in design (Dr. Eng. Konrad Styka)</p> <p>17.X.2019r. Thurs. 11:30 lecture 3 - House and flat - zoning in residential interiors. Basic functional systems. Interior proportions, good and bad shaping of the layout of apartments (mgr inż. Arch. Małgorzata Jodłowska, dr inż. Arch. Konrad Styka)</p> <p>21.X.2019r. Mon. 9:30 - Lecture on technical studies (Kamil Krasuski, MA)</p> <p>24.X.2019r. Thurs. 11:30 lecture 4 - Materials and technologies used in furnishing contemporary residential interiors. functional zones (m</p>
<p>15/ Compulsory literature used during classes</p>	<p>1. Parczewski Waław, Tauszyński Krzysztof „Projektowanie obiektów użyteczności publicznej”, WSiP, 2009</p> <p>2. Ernst Neufert, „Podręcznik projektowania architektoniczno-budowlanego”, Wyd. Arkady 2016. Udostępnia prowadzący zajęcia z własnych zbiorów</p> <p>3. Żórawski J., „O budowie formy architektonicznej”, Wyd. Arkady 1973 lub 2017. Biblioteka Wyd. Architektury Politechniki Warszawskiej</p> <p>4. Władysław Korzeniewski, Rafał Korzeniewski „Warunki Techniczne, jakim powinny odpowiadać budynki i ich usytuowanie”, wyd. Polcen, 2019 Udostępnia prowadzący zajęcia z własnych zbiorów</p>



	<p>5. E. Kuryłowicz „Projektowanie uniwersalne. Wytyczne do tworzenia dostępnego i funkcjonalnego otoczenia zewnętrznego” 2005. Prawo budowlane (rozporządzenia i warunki techniczne) – dostępne w internecie</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>„Contemporary houses”. Praca zbiorowa. Wydawnictwo h.f. ullmann 2010. Udostępnia prowadzący zajęcia z własnych zbiorów Barbara Koziorowska, Małgorzata Biernat: „Projektowanie technologiczne zakładów gastronomicznych, kuchni hotelowych i szpitalnych”. Wydawca: Biuro Realizacji Inwestycji Barbary Koziorowskiej, 2002 Biblioteka Główna Politechniki Warszawskiej Magazyn Podstawowy „Architecture Now!”, vol.1-6, Wydawnictwo Taschen Biblioteka Wydż.Architektury Politechniki Warszawskiej Mario Salvadori. „Dlaczego budynki stoją”. Wydawnictwo Murator 2001 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp Przemysław Markiewicz. „Typowe rozwiązania projektowe dla architektów”. Wydawnictwo ARCHI-PLUS 2012 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp Witruwiusz – „O architekturze ksiąg dziesięć”. Wydawnictwo: Prószyński i S-ka, 2004. Biblioteka Wydż.Architektury Politechniki Warszawskiej Tauszyński Krzysztof „Wstęp do projektowania architektonicznego”, WSiP, 2013 Witold Rybczyński. „Dom. Krótka historia idei”. Marabut. Wydawnictwo Karakter, 2015. Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp Colin Davies “Key Houses of the Twentieth Century” 2006 https://library.pratt.edu/includes/uploads/files/20century_houses.pdf The Elements of Modern Architecture. Understanding Contemporary Buildings” A. Radford, S.Morkoc, A.Srivastava, Thames & Hudson 2014 Czasopisma: Architektura-Murator, Dobre wnętrze, L'Architecture d'aujourd'hui (AA), Domus, Elle decoration “Key Houses of the Twentieth Century” Plans, Sections and Elevations. Colin Davies 2006 https://books.google.pl/books?id=Gdlbk8X4HTEC&printsec=frontcover&hl=pl#v=onepage&q&f=false https://www.archdaily.com/537994/25-free-architecture-books-you-can-read-online</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>Skills - Graduate can: K_U03 - plan and organize individual and team work K_U05 - create and realize own artistic concepts and have skills necessary for their expression; K_U07 - analyze the cultural, spatial, functional and technical context of the place/object which is the subject of the project K_U08 - consciously carry out an uncomplicated design process, also of</p>



	<p>interdisciplinary character;</p> <p>K_U09 – formulate, create and carry out own design and artistic concepts, consciously move within the range of spatial composition using their experience in operating with relations of forms, proportions, color and light</p> <p>K_U10- consciously use their workshop skills enabling creative and effective conducting of the design process and clear elaboration of project presentation using traditional techniques and computer techniques at the basic level</p> <p>K_U11- co-operate with others in teamwork (also Skills - Graduates are able to:</p> <p>K_U03 - plan and organize individual and team work</p> <p>K_U05 - create and realize own artistic concepts and have skills necessary for their expression;</p> <p>K_U07 - analyze the cultural, spatial, functional and technical context of the place/object which is the subject of the project</p> <p>K_U08 - consciously carry out an uncomplicated design process, also of interdisciplinary character;</p> <p>K_U09 – formulate, create and carry out own design and artistic concepts, consciously move within the range of spatial composition using their experience in operating with relations of forms, proportions, color and light</p> <p>K_U10- consciously use their workshop skills enabling creative and effective conducting of the design process and clear elaboration of project presentation using traditional techniques and computer techniques at the basic level</p> <p>K_U11- cooperate with others in teamwork (also interdisciplinary of interdisciplinary character);</p>
<p>SKILLS</p>	<p>Knowledge - Graduates know and understand:</p> <p>K_W02 - the basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and ordering space, and the principles concerning the means of expression and workshop skills of related artistic disciplines</p> <p>K_W03 - basic range of issues connected with construction, realization techniques, material science, and other specialist issues essential for interior architecture, characteristic for the chosen specialization</p> <p>K_W04 - basic issues concerning fine arts in interior architecture and different techniques of project presentation, including 2D and 3D computer techniques</p> <p>K_W07 - development trends in the field of plastic arts and artistic disciplines proper for the field of study (design arts) and selected fine arts</p> <p>K_W08- issues related to technologies used in the artistic discipline of design arts (as a whole) and technological development related to the chosen specialization;</p> <p>K_W09 - the connections and relationships between theoretical and practical elements of the curriculum; the connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationships between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object.</p>
<p>SOCIAL COMPETENCES</p>	<p>Social competences - The graduate is prepared to</p> <p>K_K03 - to perform professional roles responsibly, including: to comply with the rules of professional ethics and require others to do so, and to take care of the achievements and traditions of the profession;</p> <p>K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and</p>



	<p>ability to organize work</p> <p>K_K05 - make effective use of imagination, intuition, emotionality, creative thinking skills, and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations;</p> <p>K_K06 - self-assess and give constructive criticism to the actions of others;</p> <p>K_K08 - initiate actions or work with others in joint design and artistic endeavors and integrate with others in various cultural endeavors;</p> <p>K_K09 - to undertake second degree studies.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>A computer with a monitor equipped with basic Open Office software and programs for professionals such as Autocad, Photoshop, Illustrator, SketchUp</p> <p>Digital projector / monitor - for multimedia presentations</p> <p>Independent workstations for each 2nd year student enabling him to work during classes and participate in classrooms. (office chair, board, lamp, locker)</p> <p>Appropriate finishing of the workshop's walls (e.g. fiberboard) or an exhibition system enabling the presentation of student works at exhibitions.</p> <p>Brochures and folders regarding selected materials and equipment, standards, examples of projects from previous years</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	Technical descriptions
2/ Teacher	mgr inż. arch. Dariusz Śmiechowski
3/ Assistants	
4/ Code	AW/S/1/NK/22
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 30
7/ Studies	
8/ Course type	AW/S/1/NK/22 Compulsory for second-year stationary first-cycle students in the Studio of Exhibition Design and Visual Communication
9/ Didactic methods	<ul style="list-style-type: none"> - Didactic Dialogue; - Presentation; - Individual project (basic form of classes); - e-learning.
10/ Language of lecture	polski
11/ Prerequisites	Passing grade in the first year of undergraduate studies, major: Interior Design
12/ Final requirements	<ul style="list-style-type: none"> - Drawing development of the design concept and the selected detail, showing the possibility of implementation, including drawings in appropriate scales and technical description; - Obtaining the correctness of the entire development of the project made in the studio (drawings and model).
13/ The form of passing the course (assessment methods and criteria)	<ol style="list-style-type: none"> 1. conscious choice of materials and technologies 30% 2. ability to make decisions independently 20% 3. active participation in classes- cooperation with the teacher 20% 4. quality of presentation of the study 30%
14/ Teaching goals (program content, subject description)	<ul style="list-style-type: none"> - Deepen and develop the student's knowledge and skills related to the field of interior architecture. - Developing knowledge and skills of applying technical means (including materials and technologies) necessary to achieve intended functional and visual effects in designing. - Deepening the skills of correct preparation of technical drawings and technical descriptions. - Practice the ability to visualize solutions in a coherent, holistic manner. - Dialogue on topics related to technical aspects of the developed design concept, individual and team corrections. <p>The assignment includes a set of drawings related to the design theme in an appropriate format and scale. Work on the project is tuned to the specific situation of each student - their preferences, creative abilities and workshop skills. Moreover, depending on the</p>



	nature and scale of the space which is the subject of the study, the scope of work and the manner of presentation are always selected individually.
15/ Compulsory literature used during classes	Catalogs of materials, information on the Internet, Domus, Detail, Architektura-murator magazines - available, among others, in the library of the Academy of Fine Arts in Warsaw and other libraries.
16/ Additional literature recommended for the student's self learning	"The Ecology of Building Materials", Bjørn Berge, Chris Butters, Filip Henley, 2009 Elsevier Ltd.; wersja pdf dostępna w wolnych zasobach w internecie: https://www.google.pl/search?q=%22The+Ecology+of+Building+Materials%22%2C+Bj%C3%B8rn+Berge%2C+Chris+Butters%2C+Filip+Henley%2C+2009+Elsevier+Ltd.&aq=%22The+Ecology+of+Building+Materials%22%2C+Bj%C3%B8rn+Berge%2C+Chris+Butters%2C+Filip+Henley%2C+2009+Elsevier+Ltd.&aq=chrome..69i57.1194j0j7&sourceid=chrome&ie=UTF-8
17/ Learning outcomes	
KNOWLEDGE	K_W03 Graduate knows and understands the basic range of issues related to construction, implementation techniques, material science, and other specialized issues relevant to interior architecture; K_W04 Graduate knows and understands basic issues related to artistic workshop in interior architecture and different techniques of project presentation, including 2D and 3D computer techniques; K_W08 The graduate knows and understands the issues related to technologies used in the artistic discipline of design arts (as a whole) and technological development.
SKILLS	K_U01 The graduate is able to use the possessed knowledge, formulate and solve complex and untypical problems and innovatively perform tasks in unpredictable conditions through: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and communication technologies (ICT); K_U06 The graduate can consciously use the tools of artistic workshop in selected areas of artistic activity; consciously use adequate technique and technology in the realization of artistic works; take independent decisions concerning realization and design of their own artistic works; realize their own artistic activities based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality.
SOCIAL COMPETENCES	K_K01 Graduates are ready to critically evaluate their knowledge, recognize the importance of knowledge in solving cognitive and practical problems.
18/ Description of the requirements for the studio, workshop or teaching aids	The room in which the classes are conducted should be equipped with properly lighted workstations that allow students to work on conceptual drawings, work with mock-ups, work on finishing boards, and provide the opportunity to work on a laptop computer. Students should be able to use the various techniques model room



	and the wood model room. They should have access to computers (graphics stations) equipped with high resolution monitors and specialized 2D and 3D software.
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	Professional issues
2/ Teacher	mgr Jan Gronkiewicz
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 60
7/ Studies	
8/ Course type	Professional and technical
9/ Didactic methods	Lectures -15 hours; Consultations and exercises - 15 hours
10/ Language of lecture	polski
11/ Prerequisites	Basic knowledge from the level of geometry, mathematics and high school physics. Moderate drawing skills in CAD programs. Knowledge of the principles of technical drawing. Basic knowledge about the structure of building objects and building materials.
12/ Final requirements	The curriculum aims to familiarize students with the basic knowledge of mechanical installations of buildings and structures. Classes focused understanding of design conditions for internal installations and ordering knowledge of construction details. The ability to independently create a installation guidelines of the own design as well as ability to design technical details of small architectural forms.
13/ The form of passing the course (assessment methods and criteria)	The final test to check the degree of acquisition of the teaching material. Independent preparation of technical details and technical drawings of an individually selected element of small architecture.
14/ Teaching goals (program content, subject description)	Obtaining knowledge in the following scope: Passive construction Energy-efficient construction Natural ventilation Geometric and graphic principles of drawing architectural detail, isometric drawing Air conditioning and ventilation in buildings Microclimate of the interior Building heating and ventilation Details of interior design elements, connectors Basic information about sanitary installations in the building Space heating techniques. Energy-saving technologies Media connections to the building Drawing of architectural detail - rules, markings Selected issues in construction law and building standards relating to the issues of interior design
15/ Compulsory literature	Own notes from lectures



used during classes	
16/ Additional literature recommended for the student's self learning	<ul style="list-style-type: none"> - E. Neufert, Manual of building design - E. Miśniakiewicz, W. Skowroński: "Technical drawing of construction" - P. Markiewicz, Construction General for architects - F.D.K. Ching - Visual Dictionary of Architecture - Building Guide - ed. murator - T. Kolendowicz - Construction Mechanics for Architects - T. Borusewicz - Building Constructions for Architects - A. Kuczyński, W. Lenkiewicz - outline of general construction - Construction Law and Building Standard
17/ Learning outcomes	
KNOWLEDGE	<p>K_W03 The graduate knows and understands the basic range of issues connected with construction, realization techniques, material science, and other specialist issues essential for interior architecture, proper for the chosen specialization;</p> <p>K_W04 The graduate knows and understands basic issues concerning artistic workshop in interior architecture and different techniques of project presentation, including 2D and 3D computer techniques</p> <p>K_W08 The graduate knows and understands issues connected with technologies used in artistic discipline of design arts (in overall perspective) and technological development related to the selected specialization;</p>
SKILLS	<p>K_U01 The graduate is able to use the possessed knowledge, formulate and solve complex and untypical problems and innovatively perform tasks in unpredictable conditions through: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and communication technologies (ICT).</p> <p>K_U06 Graduates can consciously use the tools of artistic workshop in selected areas of artistic activity; consciously use adequate technique and technology during realization of artistic works; take independent decisions concerning realization and designing of their own artistic works; realize their own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality;</p>
SOCIAL COMPETENCES	<p>K_K01 The graduate is ready to critically evaluate their knowledge, recognize the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K09 The graduate is ready to start second degree studies.</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>Projector configured to work with a lecturer's computer. Wallboard for whiteboard markers.</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	Painting II
2/ Teacher	prof. Paweł Michalak, dr hab. Jarosław Radel
3/ Assistants	
4/ Code	AW/S/1/KU/15
5/ Faculty	Faculty of Interior Design
6/ C ource form / hours	ex. / 120
7/ Studies	
8/ Course type	KU- supplementary education 3-year stationary studies of the first degree, painting and drawing - for third-year students free choice subject)
9/ Didactic methods	<ul style="list-style-type: none"> - painting sketches, - painting realizations (still life, model, nude), - didactic dialogue (also through online tools), - individual corrections (also via online tools), - didactic discussion (also via online tools), - presentation (also via online tools), - possibility of distance learning (implementation of the tasks given at home), - verification of the achieved results through remote tools (google meet, e-mail ...), - a (lower) undergraduate seminar.
10/ Language of lecture	polski
11/ Prerequisites	<p>Passed college entrance exam.</p> <p>Passed mandatory committee reviews after the first and second semesters.</p> <p>Passed the second year of study</p>
12/ Final requirements	<ul style="list-style-type: none"> -Credit combined with an assessment of originality of artistic expression at a review at the end of the semester of study (possibility of remote credit through online tools). -Attendance required (also via remote tools)- 75%.
13/ The form of passing the course (assessment methods and criteria)	<p>Grading scale according to the Faculty of Interior Design: 0 - 5+</p> <p>Evaluation of individual artistic development of the student.</p> <p>The assessment of the artistic and technical level of the works made by the student and creative results achieved in them (accuracy of composition, individuality of artistic problem solving, ability to build up a picture with color, independence...).</p> <p>The assessment of the student's individual involvement in the realization of the studio program.</p> <p>In the case of home assignments the student is also evaluated on the ability to draw from the surrounding reality to build their own creative space,</p> <p>In the case of assignments completed at home, the quality, frequency and attendance at remote meetings is also assessed (minimum</p>



	attendance at 75%), In the case of work at home the quality, frequency and attendance at remote meetings are also evaluated (minimum attendance at 75%)
14/ Teaching goals (program content, subject description)	<p>Purpose of classes: The study of painting in the studio serves the comprehensive development of artistic culture and the formation of the student's creative personality. The didactic goal is to teach the ability to draw from nature, through a thorough, in-depth observation of it. Painting sketches made during exercises in the studio are intended to help the student understand the problem of constructing a painting.</p> <p>Curriculum Content: Third year students have the opportunity to continue their studies in this studio at the rate of 8 hours per week. Content of teaching in the Studio of Painting and Drawing at the Faculty of Interior Design at the 3-year stationary studies of the first degree (bachelor's degree). (After completion of studies students of the Faculty of Interior Design should be able to create and realize their own artistic concepts using various means of artistic expression. They are obliged to complete a painting annex specified by the subject, consisting of a series of paintings.</p>
15/ Compulsory literature used during classes	<p>EUGENE DELACROIX- „DZIENNIKI”, SŁOWO, OBRAZ, TERYTORIA, GDAŃSK 2003 JAN CYBIS- „NOTATKI MALARSKIE: DZIENNIKI 1954-1966”, PIW, WARSZAWA 1980 „SŁOWNIK SZTUKI XX WIEKU”, ARKADY, WARSZAWA 1998 „SZTUKA W POLSCE 1945-2005”, ANDA ROTENBERG, STENTOR, 2005 JÓZEF CZAPSKI- „PATRZĄC”, ZNAK, KRAKÓW, 2004</p>
16/ Additional literature recommended for the student's self learning	<p>„KOLOR I ZNACZENIE”, JOHN GAGE, UNIVERSITAS, KRAKÓW, 2010 WŁADYSŁAW STRZEMIŃSKI- „TEORIA WIDZENIA”, MUZEUM SZTUKI W ŁODZI, 2016 JERZY STAJUDA-„, NIEBIESKIE KARTKI”, „NOTATKI MALARSKIE”.</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02 - basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in the creation, modification and ordering of space, and principles concerning the expressive means and workshop skills of related artistic disciplines. K_W05 - basic developmental lines in the history of the various artistic disciplines, representative works from their legacy, and publications related to these issues. K_W07 - developmental trends in the field of fine arts and artistic disciplines specific to the major (design arts) and selected fine arts.</p>
SKILLS	<p>K_U02 - communicate with the use of specialized terminology, take part in a debate - present and evaluate various opinions and positions and discuss them. K_U03 - plan and organize individual and team work.</p>



	<p>K_U04 - plan and realize own lifelong learning independently.</p> <p>K_U05 - create and realize own artistic concepts and have skills necessary for their expression.</p> <p>K_U06 - use the tools of artistic workshop consciously in selected areas of artistic activity; apply adequate technique and technology during realization of artistic works; take independent decisions concerning realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality.</p> <p>K_U09- formulate, create and realize own design and artistic concepts, consciously move in the field of spatial composition using their experience in operating with the relations of forms, proportions, color and light.</p> <p>K_U11- cooperate with others in teamwork (also of interdisciplinary character).</p> <p>K_U12- use workshop skills that enable realization of own artistic concepts and apply effective techniques to practice these skills, enabling their continuous development through independent work.</p> <p>K_U13- prepare typical written works and oral presentations, concerning detailed issues connected with their field of study and specialization, using basic theoretical approaches and various sources; apply linguistic skills in the fields of arts and artistic disciplines, appropriate to their field of study, in accordance with the requirements specified for level B2 of the Common European Framework of Reference for Languages.</p> <p>K_U14- apply forms of behaviour connected with public presentations of own achievements.</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01 - critically evaluate the possessed knowledge, recognize the significance of knowledge in solving cognitive and practical problems.</p> <p>K_K03 - responsible performance of professional roles, including: observing the principles of professional ethics and requiring others to do so, as well as taking care of the achievements and traditions of the profession.</p> <p>K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work.</p> <p>K_K05 - make effective use of imagination, intuition, emotionality, creative thinking skills, and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations.</p> <p>K_K06 - self-assess and give constructive criticism to the actions of others.</p> <p>K_K07 - to fulfill the social role of an arts graduate, to undertake reflection on the social, scientific and ethical aspects related to one's own work and its ethos; to communicate effectively and initiate activities in public and to present complex tasks in an accessible form using information technology.</p> <p>K_K08 - initiate activities or work with others in collaborative design and artistic endeavors and integrate with others in various cultural endeavors.</p> <p>K_K09 - undertake second degree studies.</p>
<p>18/ Description of the requirements for the studio, workshop or</p>	<p>Painting materials (oil paints, acrylic paints, gouache, tempera, pastel, sub-images, canvas, paper...).</p> <p>Model (figure in nude).</p> <p>Still life in broad sense.</p>



teaching aids	Interior, room. Landscape (also city landscape). Reproductions of paintings of chosen masters. Photographic documentation.
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 II
2/ Teacher	prof. Andrzej Zwierzchowski
3/ Assistants	dr Tomasz Knorowski
4/ Code	AW/S/1/KU/15
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 120
7/ Studies	
8/ Course type	Supplementary Education
9/ Didactic methods	Teaching methods (forms of classes) - Individual corrections of works done in the university. - presentation (review of works) supervision of creative work carried out outside the studio (first attempts) 50% of contact with students is through Google Classroom platform, and Google Meet
10/ Language of lecture	polski
11/ Prerequisites	Passed first-year exam.
12/ Final requirements	Intersemester and end-of-year reviews.
13/ The form of passing the course (assessment methods and criteria)	Grading scale according to the Faculty of Interior Design: 0 - 5+ Evaluation of individual artistic development of a student. Ability to observe proportions of forms, color and value relations - 40%. Appropriateness of composition, use of color and overall value in relation to the chosen subject (setting a model, still life in the studio) - 40% Independence in decision making during creative work - 20%
14/ Teaching goals (program content, subject description)	The next stage is the moment of initiation into the "magic" or play of color seen in many relationships such as: color - plane, color - space, color - matter, color - light, color - psyche, color - poetics. All this occurs in specific proportions of administration depending on the predisposition of the "patient". Didactics finishes with realizing inseparable connection of all mentioned formal issues in one work of art, and also, what is obvious, with acquiring through experience workshop possibilities. All this serves a consciously created artistic expression. Discussed issues and tasks. 1. Painting sketches, still life and model. 2. Study of a figure in an interior. 3. Study of still life. 4. Human anatomy. 5. Discussing works against the background of own achievements



	<p>and art history. Aim of course: To develop in the student the ability to consciously observe reality. Basing on it, to construct own painting compositions. Student prepares for conscious use of full range of artistic possibilities which are the subject of painting and drawing classes.</p>
15/ Compulsory literature used during classes	<p>Tytuł: "New Elements in Abstract Painting" Autor: Bob Nickas Wydawnictwo: Phaidon</p> <p>Tytuł „O Sztuce” E.H. Gombrich Wydawca: Rebis Kod: 7577040 ISBN: 9788375102161 Rok wydania: 2015</p> <p>Tytuł: "Notatki malarskie : dzienniki 1954-1966" Autor: Jan Cybis 1980</p> <p>Tytuł "100 Contemporary Artists" Autor: Holzwarth Hans Werner Wydawca: TASCHEN Rok wydania: 2009 ISBN13 (EAN): 9783836514903 ISBN10: 3836514907</p> <p>Tytuł: Rozmowy z Francisem Baconem "Brutalność faktu" Autor: Sylvester, David</p> <p>Autor: Władysław Strzemiński Wydawca: Muzeum Sztuki w Łodzi ISBN 978-83-63820-47-3 Rok wydania: 2016</p> <p>Tytuł "Patrząc" Autor: Józef Czapski Pierwsze wydanie: 2016-03-21 Liczba stron: 464 Wydawnictwo: Znak</p> <p>autor: Zbigniew Taranienko tytuł: "Obszary abstrakcji. Dialogi o malarstwie ze Stefanem Gierowskim." wyd: ASP 2010 ISBN: 978-83-61558-45-3</p> <p>Książki znajdują się w zasobach biblioteki ASP lub prowadzących pracownię i stamtąd są udostępniane.</p>



<p>16/ Additional literature recommended for the student's self learning</p>	<p>Autor: Francis Bacon Tytuł: " Metamorfozy Obrazu" ISBN: 978-83-7181-671-0 EAN: 9788371816710</p> <p>Miesięczniki o sztuce Katalogi wystaw Albumy</p> <p>Książki znajdują się w zasobach biblioteki ASP lub prowadzących pracownię i stamtąd są udostępniane.</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>K_W02 - basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in the creation, modification and ordering of space, and principles concerning the expressive means and workshop skills of related artistic disciplines. K_W05 - basic developmental lines in the history of the various artistic disciplines, representative works from their legacy, and publications related to these issues. K_W07 - developmental trends in the field of fine arts and artistic disciplines specific to the major (design arts) and selected fine arts.</p>
<p>SKILLS</p>	<p>K_U02 - communicate with the use of specialized terminology, take part in a debate - present and evaluate various opinions and positions and discuss them. K_U03 - plan and organize individual and team work. K_U04 - plan and realize own lifelong learning independently. K_U05 - create and realize own artistic concepts and have skills necessary for their expression. K_U06 - use the tools of artistic workshop consciously in selected areas of artistic activity; apply adequate technique and technology during realization of artistic works; take independent decisions concerning realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality. K_U09- formulate, create and realize own design and artistic concepts, consciously move in the field of spatial composition using their experience in operating with the relations of forms, proportions, color and light. K_U11- cooperate with others in teamwork (also of interdisciplinary character). K_U12- use workshop skills that enable realization of own artistic concepts and apply effective techniques of exercising these skills, enabling their continuous development through independent work. K_U13 - prepare typical written works and oral communications concerning detailed issues related to the major and the specialization, using basic theoretical approaches and various sources; apply linguistic skills in the fields of arts and artistic disciplines adequate to the major, in accordance with the requirements specified for level B2 of the Common European Framework of Reference for Languages. K_U14 - apply forms of behaviour connected with public presentations of own achievements.</p>
<p>SOCIAL</p>	<p>K_K01 - critically evaluate the possessed knowledge, recognize the significance of</p>



<p>COMPETENCES</p>	<p>knowledge in solving cognitive and practical problems. K_K03 - responsible performance of professional roles, including: observing the principles of professional ethics and requiring others to do so, as well as taking care of the achievements and traditions of the profession. K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work. K_K05 - make effective use of imagination, intuition, emotionality, creative thinking skills, and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations. K_K06 - self-assess and give constructive criticism to the actions of others. K_K07 - to fulfill the social role of an arts graduate, to undertake reflection on the social, scientific and ethical aspects related to one's own work and its ethos; to communicate effectively and initiate activities in public and to present complex tasks in an accessible form using information technology. K_K08 - initiate activities or work with others in collaborative design and artistic endeavors and integrate with others in various cultural endeavors. K_K09 - undertake second degree studies.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Painting and drawing materials (oil paints, acrylic paints, gouache, tempera, charcoal, pastel, canvas, paper...). Model (figure in nude). Still life in broad sense. Photographic documentation.</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 Akademos system)</p>	



SYLLABUS

1/ Course title	Exhibition design and visual communication
2/ Teacher	dr Adam Orlewicz
3/ Assistants	Kamil Kowalski
4/ Code	AW/S/1/KK/05
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 180
7/ Studies	
8/ Course type	Major
9/ Didactic methods	individual project (the basic form of classes); didactic dialogue; didactic discussion; discussion room; presentation; on-line presentation
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of a committee review after the first year of undergraduate study, familiarity with graphics software to the extent necessary to complete assignments and basic knowledge of 3D software.
12/ Final requirements	Ability to develop a scenario and project assumptions for a basic exhibition project using appropriate visual communication; Ability to create, own original design concept in the basic scope concerning visual communication in space and exhibition; Ability to creatively seek creative solutions in exhibition design; Proficiency in techniques of design concept application and presentation; Presentation of own design solutions.
13/ The form of passing the course (assessment methods and criteria)	<ol style="list-style-type: none"> 1. Independent formulation of assumptions and creativity of the concept - 30% 2. Consistency in the implementation of design assumptions - 10% 3. The ability to make independent design decisions - 25% 4. Active participation in classes - cooperation with teachers - 15% 5. The form of the project task - 20% Evaluation scale according to the Faculty of Interior Design: 0-5+
14/ Teaching goals (program content, subject description)	<p>The teaching content of the Studio of Exhibition Design and Visual Communication focuses on preparing students for independent design work by shaping visual awareness, developing imagination and spatial perception. The training of conscious design of basic exhibition spaces is focused on:</p> <ul style="list-style-type: none"> - training the ability to convey ideas visually; - successive tasks - from the principles of operation of a single sign in a spatial arrangement, through creating a self-supporting plastic structure in open space, to creating a unique, spatial plastic structure in internal space, accompanied by additional means of expression. <p>The ability to consciously realize original exhibition projects should be the basis of the education of a future interior architect. An</p>



	<p>important content of the course is combining the built exhibition space with the ability to apply visual information.</p> <p>The issues discussed are:</p> <ol style="list-style-type: none"> 1. basic issues of visual communication in spatial arrangements; 2. requirements for organizing space in open and covered interiors 3. multi-thread analysis of function and shape; 4. ergonomics of exhibition space (in open and covered spaces) 5. influence of artistic means on the effect of an exhibition space (composition, color, texture, size and distance relationships, rhythm, the role of artificial and natural light) 6. selection of appropriate graphic and typographic solutions 7. selection of materials and technical solutions and means 8. construction and repetitive structures (as part of the Technical Development class) 9. methods of presentation preparation. <p>The curriculum for the second year of the first degree program is designed to prepare students for independent design work at the basic level in the field of exhibition. Allows to use learning outcomes regardless of later choice of specialization in year III of first degree: - allows for basic mastery of the exhibition workshop used in public and commercial interior spaces with combined functions, especially in the case of a later choice of specialization in interior design; - in the case of a later choice of specialization in exhibition design is the first stage of acquiring knowledge on the way to perfecting one's skills in advanced exhibition design. The programme of the studio allows for the adjustment of project work to the specific situation of each student. This allows the mode of study to have an individual character.</p>
<p>15/ Compulsory literature used during classes</p>	<p>(Lektury udostępniane przez prowadzącego zajęcia)</p> <ol style="list-style-type: none"> 1. „Czym jest projektowanie wystaw?” Lorenc Jan, Skolnick Lee, Berger Craig, ABE Dom Wydawniczy, Warszawa 2008 2. “Exhibition Design” Hughes Philips, Laurencje King, Publishing Ltd, London 2010
<p>16/ Additional literature recommended for the student's self learning</p>	<p>(Lektury udostępniane przez prowadzącego zajęcia)</p> <ol style="list-style-type: none"> 1. “Design espositivo” Dernie David, Logos, Modena 2006 2. “Exhibition design” Fajardo Julio, daab GmbH, Koln 2009
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>K_W01. in an advanced degree - selected facts, objects and phenomena constituting basic general knowledge in the field of space design, forming theoretical foundations and selected issues in the field of specific knowledge relevant to visual communication and exhibition design</p> <p>K_W02. the basic principles concerning the realization of visual communication and exhibition design; including the conscious use of artistic means in creating, modifying and organizing exhibition space, and the principles concerning the means of expression and workshop skills of related artistic disciplines</p> <p>K_W03. basic range of issues related to realization techniques, material science, and other specialized issues relevant to exhibition design;</p>



	<p>K_W04. basic range of issues related to artistic workshop in exhibition design and various techniques of making project presentation, including 2D and 3D computer techniques;</p> <p>K_W07. development trends in the field of visual communication design;</p> <p>K_W09. connections and relationships between theoretical and practical elements related to the work of an exhibition designer; including understanding the relationships between plastic form, functional conditions and selected technical solutions used in the implementation of the designed exhibition form;</p>
<p>SKILLS</p>	<p>K_U01. use their knowledge, formulate and solve complex and non-typical problems and innovatively perform tasks in unpredictable conditions by: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information in the form of scenario assumptions and artistic interpretation of ideas; selection and application of appropriate methods and tools, including advanced information and communication technologies (ICT);</p> <p>K_U03. plan and organize individual work;</p> <p>K_U05. create and realize own concepts of spatial exhibition structures and have skills necessary for their expression</p> <p>K_U06. consciously use the tools of design workshop in the field of exhibition and visual communication; consciously use appropriate techniques during the realization of design works; take independent decisions concerning realization and design; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality;</p> <p>K_U07. carry out an analysis of the cultural, spatial, functional and technical context of a place/object that is the subject of a developed project;</p> <p>K_U08. consciously carry out uncomplicated design process, also of interdisciplinary character; K_U08;</p> <p>K_U09. formulate, create and implement their own design concepts, consciously move in the field of spatial composition, using their experience in operating with the relations of forms, proportions, color and light;</p> <p>K_U10. consciously use their workshop skills enabling them to carry out the design process creatively and effectively, and to develop the design presentation legibly using traditional techniques and computer techniques at the basic level</p> <p>K_U12. make use of workshop skills enabling the realization of own design concepts and apply effective techniques of exercising these skills, enabling their continuous development through independent work;</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01. critically evaluate the knowledge possessed, recognize the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K02. fulfill social obligations, co-organize activities for the social environment in the form of socially useful exhibition projects, initiate action for the public interest, think and act in an entrepreneurial manner;</p> <p>K_K04. independently undertake independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical arguments, as well as intrinsic motivation and ability to organize work</p> <p>K_K05. effectively use imagination, intuition, emotionality, creative thinking skills, and creative work skills when solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations;</p>



	K_K07. fulfill the social role of an arts graduate, to undertake reflection on the social, scientific, and ethical aspects related to one's own work and its ethos; to communicate effectively and initiate action in public and to present complex tasks in an accessible form using information technology;
18/ Description of the requirements for the studio, workshop or teaching aids	The room in which the classes are conducted should be equipped with properly lit workstations allowing for work on drawings, work with mock-ups, work on finishing boards, giving the possibility to work on a portable computer. Students should have access to computers (graphics stations) equipped with high-resolution monitors and specialized 3D and 2D software. Students should have access to online communication tools for some of the classes in remote mode
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	Portfolio and presentation graphics
2/ Teacher	dr hab. Anna Plewka
3/ Assistants	
4/ Code	AW/S/1/NK/25
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 60
7/ Studies	
8/ Course type	Portfolio and presentation graphics
9/ Didactic methods	<ul style="list-style-type: none"> - Didactic dialogue - group and individual discussion - A series of multimedia demonstrations on line - E-learning - Exercises and corrections of works - Studio classes in the photographic studio - Selection of the most interesting works and tasks selected for portfolio - Individual corrections related to portfolio building - Presentations showing various examples of other portfolio projects - on line - Repetition of the documentation under the supervision of studio staff - Basics of In Design - on line demonstration
10/ Language of lecture	polski
11/ Prerequisites	Working documentation of design, painting and drawing work from previous semesters.
12/ Final requirements	Public presentation of portfolio work in electronic and book form
13/ The form of passing the course (assessment methods and criteria)	<p>Evaluation of individual student work according to the grading scale provided in the Study Regulations from 0 to 5+. The grade consists of:</p> <ul style="list-style-type: none"> - Reliability in work, attendance at classes in the studio 40% - Ability to use the wealth of natural forms, geometric forms and ready-made objects 30% - Creative, independent and unconventional approach to tasks 30%
14/ Teaching goals (program content, subject description)	<p>During the classes, students organize and complete on an ongoing basis the photographic documentation of their projects, and then "build" a portfolio by creating a draft layout, a proposal for filling the template with photographic material, drawings and descriptions. Meetings with students in Portfolio and Presentation Graphics enable them to search for the aesthetic setting of the work and the proper selection of presentation material. During the classes are held corrections of selected works, activities to improve the quality of the image using graphic computer programs and programs for digital image processing. The final result is a printed portfolio containing the work of four semesters. After completing the works from</p>



	subsequent semesters, students have prepared and organized material which they can present before defending their bachelor's degree. A public presentation of the portfolio work during the final year exhibition in both electronic and book form is given. Students learn the basics of the In Design program. Turn in of term paper, working prints, digital documentation.
15/ Compulsory literature used during classes	Tibor Szanto, Pismo i styl, Ossolineum, 1986 Michael Mitchell, Susan Wightman, Typografia Książki, podręcznik projektanta, d2d.pl, Kraków 2015 Adrian Frutiger, Człowiek i jego znaki, Wyd. Do / Wyd. Optima, W-wa 2003 Robert Chwałowski, www.typografia.ogme.pl (rozdział: Podstawy Typografii)
16/ Additional literature recommended for the student's self learning	F.H.Wills, Grafika reklamowa, WNT, W-wa 1972 Karel Teissig, Techniki rysunku, WAIF, W-wa 1982 Oldrich Hlousa, Typographia, SNTL, Praha 1981 Georges Jean, Pismo – pamięć ludzkości, Wyd. Dolnośląskie, Wrocław 1984 Robert Bringhurst, Elementarz stylu w typografii, Design Plus, 2007 typografia.ogme.pl Od: Robert Chwałowski Ales Krejca, Techniki sztuk graficznych, WAIF, W-wa 1984
17/ Learning outcomes	
KNOWLEDGE	K_W02 - the basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and ordering the space and the principles concerning the means of expression and workshop skills of related artistic disciplines K_W07- development trends in the field of plastic arts and artistic disciplines proper for the field of study (design arts) and selected fine arts K_W08- issues connected with technologies applied in the artistic discipline of design arts (as a whole) and technological development related to the chosen specialization; K_W09 - the connections and relationships between theoretical and practical elements of the curriculum; the connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationships between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object.
SKILLS	K_U03 - plan and organize individual and team work K_U05 - create and realize own artistic concepts and have skills necessary for their expression; K_U06 - make conscious use of the tools of artistic workshop in selected areas of artistic activity; consciously use adequate technique and technology during realization of artistic works; take independent decisions concerning realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality K_U08 - consciously carry out an uncomplicated design process, also of interdisciplinary character K_U11- cooperate with others in teamwork (also of interdisciplinary character) of



	<p>interdisciplinary character); K_U12- use their workshop skills enabling the realization realize their own artistic concepts, and use effective techniques practice these skills, enabling their continuous development through independent work; K_U13 - apply forms of behavior connected with public presentations of own achievements.</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K03 - perform professional roles responsibly, including: observe the rules of professional ethics and require others to do so, and take care of the achievements and traditions of the profession K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work K_K05 - make effective use of imagination, intuition, emotionality, ability to think creatively and work creatively while solving problems; use flexible thinking, adapt to new and changing circumstances and control their behavior in conditions related to public presentations K_K06 - self-assess and give constructive criticism to the actions of others; K_K08 - initiate actions or work with others in joint design and artistic endeavors and integrate with others in various cultural endeavors; K_K09 - to undertake second degree studies.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Consulting rooms should be spacious and equipped with work surfaces - space convenient for laptop work. Computer equipment should be equipped with ID, PS and AI software.</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	History of interiors and furniture
2/ Teacher	dr Anna Wiszniewska
3/ Assistants	
4/ Code	-
5/ Faculty	Międzywydziałowa Katedra Historii i Teorii Sztuki
6/ C ourse form / hours	lecture / 30
7/ Studies	Stage Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	Compulsory, basic course. Classes for second year full-time students
9/ Didactic methods	lecture course
10/ Language of lecture	polski
11/ Prerequisites	Entering the second year of studies
12/ Final requirements	Graded credit based on written work at the end of the winter and summer semesters (max. 2 pages).
13/ The form of passing the course (assessment methods and criteria)	<p>A student gets a credit for the first semester on the basis of a written test "Description of a historical interior". Credit of semester II - based on written work. Students choose their own topic after consultation with lecturer or choose from the list of topics made available during the classes.</p> <p>The assessment criteria include: general knowledge of the lectures, correct use of professional vocabulary related to furniture and interior design, ability to determine the style of the interior, naming and recognizing its most characteristic features and furnishings. In addition, the assessment will include the substantive value of the submitted written work, the ability to use sources, formulate theses and draw conclusions.</p>
14/ Teaching goals (program content, subject description)	<p>Lecture devoted to history of furniture and residential interiors from ancient to modern times. Main styles and phenomena in interior architecture, types of furniture, profiles of designers, design concepts and realizations in context of political, political and social changes will be presented.</p> <p>Culture of living in antiquity (Egypt, Greece, Rome).</p> <p>Middle Ages: emergence of a new social order and its influence on interiors.</p> <p>Residential tower, castle as a point of resistance and dwelling.</p> <p>Formal and functional analysis</p> <p>Renaissance: increased need for representativeness (palazzo in Italy, palatial layouts in France) and new types of furniture that created it.</p> <p>Baroque: court of Louis XIV - architecture and luxurious elements of interior design as a document of unlimited power of the Sun King.</p> <p>Bourgeois interiors on the example of a Dutch house.</p> <p>Rococo - birth of modern approach to interior design.</p>



	<p>Classicism: towards clarity and simplicity of late antique Pompeian interiors. Biedermeier: bourgeois cosiness and modesty. Industrial Revolution. Thonet chairs as a harbinger of modern design. The flourishing of the Victorian style and the 1851 World Exhibition in London. Birth of Arts and Crafts movement - William Morris and design reform. National romanticism and the peculiar style in interior architecture. Charles R. Mackintosh and the "Glasgow School." Art Nouveau and the Vienna workshop The Dresden Workshop and the Deutscher Werkbund - German attempts to bring art into industry and stimulate the economy. Bauhaus: a revolution in interior and furniture design. "Frankfurt Kitchen" and "Polish Kitchen". The great economic crisis of 1929 and the birth of modern style. Streamline, styling and "designed obsolescence". The Ulm School and the heirs of the Bauhaus Britain and the Festival of Britain on the 100th anniversary of the Great Industrial Exhibition. The age of plastic - thermoplastics in furniture and interior design. Ecological awareness and product "ethics" - new challenges for designers.</p>
<p>15/ Compulsory literature used during classes</p>	<p>Słownik terminologiczny sztuk pięknych, wyd. PWN; G. Adamson, J. Pavitt, Postmodernism. Style and subversion, 1970-1990, London 2011; C. Benton, T. Benton, R. Wood (red.), Art deco 1910-1939, London 2003; D. Bilbey, Britain can make it. The 1946 Exhibition of Modern Design, London 2018; D. Crowley, J. Pavitt, Cold War Modern. Design 1945-1970, London 2008; Ch. i P. Fiell, Design. Historia projektowania, Warszawa 2013; P. Greenhalgh, Art nouveau 1890-1914, London 2000; Grzeluk, Słownik terminologiczny mebli, Warszawa 2000; R. Guidot, Design 1940-1990, Warszawa 1998; Huml, Polska sztuka stosowana XX wieku, Warszawa 1978; S. HInz, Wnętrza mieszkalne i meble, Warszawa 1980; K. Livingstone, L. Parry (red.), International Arts and Crafts, London 2005; C. Pese, U. Peters, Idea Thoneta. Meble z drewna giętego i rur stalowych, katalog wystawy, Nurnberg 1989; Rosales-Rodriguez (red.), Polski biedermeier - romantyzm udomowiony, Warszawa 2017 S. Sienicki, Historia architektury wnętrz mieszkalnych, Warszawa 1954; S. Sienicki, Wnętrza mieszkalne. Rys historyczny, Warszawa 1962; Sieradzka art deco w Europie i w Polsce, Warszawa 1996;</p>



	<p>C. Wilk, Modernism 1914-1939. Designing a new world, London 2006; G. Wood (red.), Surreal things, London 2007;</p>
16/ Additional literature recommended for the student's self learning	<p>P. Dąbrowski, J. Mrowczyk, Widzieć/Wiedzieć. Wybór najważniejszych tekstów o dizajnie, Kraków 2012; J. Hubner-Wojciechowska, Art Deco. Przewodnik dla kolekcjonerów, Warszawa 2013; J. Hubner-Wojciechowska, Lata 60. Sztuka użytkowa. Przewodnik dla kolekcjonerów, Warszawa 2014; M. Korzeń-Kraśna, Klasycyzm. Przewodnik dla kolekcjonerów, Warszawa 2014 A. Kostrzyńska-Miłosz, Polskie meble 1918-1939. Forma Funkcja – Technika, Warszawa 2005; P. Lasek, Turris fortissima nomen Domini, Warszawa 2013; J. Woch, Biedermeier. Przewodnik dla kolekcjonerów, Warszawa 2006;</p>
17/ Learning outcomes	
KNOWLEDGE	Learning the basic types of decoration, ornaments, ornamental techniques, the most important realizations and designers creating the style of the era. Evolution of home interiors and furniture in the context of artistic, social and political changes.
SKILLS	The student should be able to correctly identify and date historical residential interiors and furniture, use professional vocabulary in the field of furniture making, Discuss the discussed phenomena. They will be able to formulate their own critical judgments on historical and contemporary interiors and furniture, recognize historical quotations, references and inspirations.
SOCIAL COMPETENCES	The student should be able to see the causal relationships between economic, social and economic development and changes in the residential interior. Be aware of the value and design achievements of European interior architecture
18/ Description of the requirements for the studio, workshop or teaching aids	<p>seminar room equipped with a projector and computer for presentations</p> <p>Please note that according to the university authorities lectures will be conducted remotely via Google Meet.</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	Details of city
2/ Teacher	prof. Jerzy Bogusławski
3/ Assistants	mgr Jan Gronkiewicz
4/ Code	AW/S/1/KK/09
5/ Faculty	Faculty of Interior Design
6/ C ource form / hours	ex. / 180
7/ Studies	
8/ Course type	course subject
9/ Didactic methods	<ul style="list-style-type: none"> a. presentations b. individual and collective revisions c. discussions d. online presentations and revisions e. didactic dialogue
10/ Language of lecture	polski
11/ Prerequisites	<p>Passing the exam for BA studies at the Academy of Fine Arts in Warsaw</p> <p>in addition: general knowledge of history of culture and art, in particular the contemporary trends in design and art; ability of creative observation; .</p>
12/ Final requirements	<p>ability to formulate one's own artistic expression;</p> <p>ability to creatively search for creative solutions</p> <p>ability to make a project in accordance with the given topic and scope of work, presentation.</p>
13/ The form of passing the course (assesment methods and criteria)	<ul style="list-style-type: none"> a. Independent formulation of assumptions and creativity of concept 35% b. Consistency in implementing design assumptions 10% c. Ability to make decisions independently 20% d. Active participation in classes - cooperation with instructors 20% e. Form of communicating the project task 15% <p>Evaluation according to the grading scale included in the Study Regulations.</p> <p>Unauthorised absence from five classes will result in expulsion from the studio.</p>
14/ Teaching goals (program content, subject description)	<p>The aim of the projects carried out by the City Detail Studio is to create forms that allow to consciously shape a particular area and/or emphasize its spatial relationships. The result is an increase in the usable and visual quality of the developed place, having a significant impact on the recognition and belonging of the place.</p> <p>Design methods require the student to be aware of the variety of contexts of design tasks, including socio-cultural, ecological or historical issues. Analysis leads to decisions that allow to compose unity of form and content.</p> <p>Space: urban, historic or contemporary, consciously limited</p>



	<p>Means: small cubic or two-dimensional forms, being or related to urban furniture or floor structures forming details.</p> <p>Technologies : traditional and modern with a clear advance in time</p> <p>Ability to choose the appropriate technique of communication; perfecting the ability to select artistic means adequate to the expressed content</p>
15/ Compulsory literature used during classes	<ol style="list-style-type: none"> 1. „100 lat Rysunku Architektonicznego” Neil Bingham 2. „Bycie przestrzeń I architektura” Christian Norberg - Schulz 3. Rozporządzenie Ministra Infrastruktury z dnia 12 kwietnia 2002 r. w sprawie warunków technicznych, jakim powinny odpowiadać budynki i ich usytuowanie, Dz.U. 2002 nr 75 poz. 690.
16/ Additional literature recommended for the student's self learning	E.H Gombrich "Sztuka i złudzenie. O psychologii przedstawienia obrazowego"
17/ Learning outcomes	
KNOWLEDGE	<p>K_W01 At an advanced level - selected facts, objects and phenomena, as well as related methods and theories explaining complex relations between them, constituting basic general knowledge within the scope of the artistic discipline of design arts, forming theoretical grounds and selected issues from the scope of detailed knowledge pertinent to the curriculum;</p> <p>K_W02 Basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and ordering space, and the principles concerning the means of expression and workshop skills of related artistic disciplines;</p> <p>K_W03 Basic range of issues connected with construction, realization techniques, material science, and other specialist issues essential for interior architecture, proper for chosen specialization;</p> <p>K_W04 Basic issues related to artistic workshop in interior architecture and different techniques of project presentation, including 2D and 3D computer techniques;</p> <p>K_W08 Problems related to technologies used in artistic discipline of design arts (as a whole) and technological development related to the selected specialization;</p>
SKILLS	<p>K_U01 Use knowledge, formulate and solve complex and unusual problems and perform tasks innovatively in unpredictable conditions by: Properly selecting sources and information from them, evaluating, critically analyzing, synthesizing, and creatively interpreting and presenting this information; selecting and applying appropriate methods and tools, including advanced information and communication technology (ICT).</p> <p>K_U02 Communicate using specialized terminology, participate in debate - present and evaluate various opinions and positions, and discuss them;</p> <p>K_U03 Plan and organize individual and team work;</p> <p>K_U05 Create and realize own artistic concepts and have skills necessary for their expression;</p> <p>K_U06 Use consciously the tools of artistic workshop in selected areas of artistic activity; use consciously adequate technique and technology in the realization of</p>



	<p>artistic works; take independent decisions concerning realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality</p> <p>K_U07 Conduct an analysis of the cultural, spatial, functional, technical context of the place/object which is the subject of the developed project;</p> <p>K_U08 Consciously carry out uncomplicated design process, also of interdisciplinary character;</p> <p>K_U09 Formulate, create and carry out own design and artistic concepts, consciously operate in the field of spatial composition, using their experience in operating with the relations of forms, proportions, color and light</p> <p>K_U11 Cooperate with others in teamwork (also interdisciplinary)</p> <p>K_U12 Use technical skills that enable the realization of own artistic concepts and apply effective techniques to practice these skills, enabling their continuous development through independent work</p> <p>K_U14 Apply forms of behavior connected with public presentations of own of their own achievements.</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01 Critically evaluate knowledge, recognize the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K03 Responsible performance of professional roles, including: adherence to the principles of professional ethics and require it from others, and care for the achievements and traditions of the profession;</p> <p>K_K04 Lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work;</p> <p>K_K05 Use imagination, intuition, emotionality, creative thinking skills, and creative work effectively when solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations;</p> <p>K_K06 Self-evaluate and give constructive criticism to the actions of others;</p> <p>K_K08 Initiate activities or work with others in collaborative design and artistic endeavors and integrate with others in various cultural endeavors;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Tables and stools suitable for drawing and modeling. WI-FI coverage. Power outlets for computers. Lighting for work and exposition. Wide-format screen connected to the Internet. Overhead projector and screen. Walls suitable for project presentation. Cabinets and drawers for project storage. 3D printer</p> <p>Each student should have individual computer equipment that allows them to work online.</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	Furniture design
2/ Teacher	dr Michał Kapczyński
3/ Assistants	mgr Jan Kochański
4/ Code	AW/S/1/KK/10
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 180
7/ Studies	
8/ Course type	Specialist education Workshop to choose from Hours per week - 6 ECTS - 5 Type of credit - ZST <i>Legend: zal - passed; zst - pass with grade; exam - exam; ekm - commission exam</i>
9/ Didactic methods	Individual project (basic form of classes), lecture, didactic dialogue, didactic discussion, workshop classes, seminar, e-learning.
10/ Language of lecture	polski
11/ Prerequisites	Positive credit for all course subjects of the first and second year of SSL.
12/ Final requirements	Presentation of completed semester tasks, providing mastering the basic skills of the designer's workshop and the ability to combine their own creativity with technical and technological knowledge in order to obtain individual design solutions that meet ergonomic, functional, formal and artistic requirements.
13/ The form of passing the course (assessment methods and criteria)	Students completing semester assignments receive two grades: project grade and grade for a technical study using the full, valid rating scale. The components of the evaluation: independence of work -20% assessment of the degree of involvement -20% project submission level -20% plastic and substantive level of the project -20% implementation of the prototype -20%
14/ Teaching goals (program content, subject description)	The educational process is carried out through the implementation of whole-term, individual project tasks, supplemented in the winter semester with a series of lectures addressing issues relevant to furniture design. Contents discussed in lectures: 1. Materials and technologies used in furniture making - wood and wood-based materials. 2. Materials and technologies used in furniture making - metals, plastics, plaiting materials, foams and textiles. 3. Joinery connectors. 4. Furniture - types of furniture due to their construction, function and purpose. 5. Ergonomics in furniture making.

6. Furniture documentation: types and purposes of documentation, design documentation, production documentation (CNC).

7. Fusion 360 - introduction to 3D modeling.

8. Introduction to 3D printing - possibilities and limitations.

The implementation of project tasks is aimed at familiarizing with the furniture design process, starting with the formulation of design assumptions, through the search for a form with particular emphasis on sketching and hand-made modeling in the 1: 1 scale, taking into account the ergonomic conditioning, choice and the use of appropriate materials, constructions and connections, by preparing project documentation based on Industry Standards, regarding technical furniture drawing (BN-90 / 7140-03 / 01-09) to implement the prototype, in order to create a furniture that meets the assumed utility and construction functions and aesthetic. Laboratory equipment, instrumentation, collected didactic materials and experience of the lecturers allow to implement the curriculum from equipment into knowledge, through sketchy formal searches to experiments and testing forms at the target scale (1: 1).

The implementation of the didactic program is aimed at:

- awakening the need for creative search for non-obvious, multi-threaded solutions, drawing inspiration from the surrounding world and using them in creative work
- developing the ability of creative problem solving: functional, ergonomic, structural and formal
- awareness of joining the material and construction of the designed furniture into a homogeneous logical form, fulfilling a specific utility and aesthetic function.
- education skills in designing housing equipment with furniture and furnishings that meet the requirements Usable, aesthetic and emotional.

ENGINEERING AS A TOTAL PROJECT

SINGLE FURNITURE - MY BOOKS

Design a piece of furniture for storage or using books that are important to you.

FORMY priority, adequate MATERIAL and resulting CONSTRUCTION.

Objectives of the task

Practical use of lecture information and implementation of the furniture design process:

- constructing logical design assumptions, their function ordering the design process, clear defining expectations and design constraints
- searching for a form by sketching, modeling, 3D modeling, with an emphasis on searching different variants of solutions, selecting ideas
- preparation of technical documentation in accordance with the accepted rules regarding the furniture drawing
- Hand-made modeling on a 1: 1 scale, in substitute materials and in the target material that is continuation of the mold search, checking the designed solutions on the target scale material, constructional, ergonomic.

Scope of the semester task:



	<ul style="list-style-type: none"> - design assumptions of the furniture (scenario) - conceptual design of furniture (sketches of drawings, visualizations) - furniture draft models in the reduction scale - basic design of the furniture in a scale of 1: 5 (rectangular projections + perspective view) - executive design of the furniture in 1: 1 scale * (working drawing in accordance with the implementation requirements) - study model of furniture in 1: 1 scale (from substitute materials) - implementation of a 1: 1 furniture prototype (from target or replacement materials) - as-built technical documentation of the furniture * - description of the furniture - photographic documentation of the completed piece of furniture <p>The design documentation of the design process (design assumptions, conceptual sketches, pictures of mock-ups, basic design and photo or visualization of the completed piece of furniture) should be presented on a 100 × 50 cm (horizontal) format board.</p> <p>* Technical documentation, it is implemented depending on the needs and its purpose and character, it can be a set of views and cross-sections in the 1: 1 scale, an A4-size notebook, containing assembly drawings and executive elements on a 1: 1 scale, or a set of executive drawings prepared for a specific device.</p>
<p>15/ Compulsory literature used during classes</p>	<ol style="list-style-type: none"> 1. Furniture design - Jerzy Smardzewski - PWRiL 2009. 2. Anthropometric Atlas of the adult Polish population for design purposes - IWP 3. Meblarstwo - basic construction and design - Czesław Mętrak - WNT 1992. 4. Furniture constructions - Irena Swaczyna - WSiP 1998. 5. Ergonomics of the flat - Etienne Grandjeane - ARKADY 1978. 6. Ergonomic Design - Edwin Tytyk - PWN 2001. 7. Furniture constructions. Technical drawing - Lesław Giełdowski - WSiP 1995.
<p>16/ Additional literature recommended for the student's self learning</p>	<ol style="list-style-type: none"> 1. Terminological glossary of furniture - J. Grzelak - PWN 1998. 2. Anatomy of wood - Wojciech Kokociński - PRODRUK 2005 3. Wood Atlas - J.D. Godet - MULTICO Publishing House 2008 4. Material science of the wood industry - J. Szczuka, J. Żurowski - WSiP 1999. 5. Stylish furniture - F. Asensio - ARKADY 2004. 6. Stylish furniture - Gyula Kaesz. - Ossolineum 1990 7. Computer-aided design - J. Gis, R. Markiewicz - REA 2008. 8. Computer-integrated furniture production - Jerzy Smardzewski - PWRiL 2007. 9. Manufacturing Processes for Design Professionals - Rob Thompson - Thames & Hudson 2007.
<p>17/ Learning outcomes</p>	
<p>KNOWLED</p>	<p>Knowledge - The graduate knows and understands:</p>



<p>GE</p>	<p>K_W02 basic rules regarding the implementation of artistic works related to the field of study and specialty; including the conscious use of plastic means in creating, modifying and organizing space, as well as rules regarding the means of expression and technical skills of related artistic disciplines;</p> <p>K_W03 basic scope of issues related to construction, execution techniques, materials science, and other specialist issues relevant to interior design, appropriate for the selected specialty;</p> <p>K_W04 basic issues concerning art workshop in interior design and various techniques for project presentation, including 2D and 3D computer techniques;</p> <p>K_W08 issues related to technologies used in the artistic discipline of design art (in the overall approach) and technological development related to the selected specialty.</p> <p>K_W09 connections and dependencies between theoretical and practical elements of the education program; connections and dependencies between theoretical and practical elements related to the designer's work; in this he understands the relationship between plastic form, functional conditions and selected technical solutions used in the implementation of the designed space / facility.</p>
<p>SKILLS</p>	<p>Skills - A graduate can:</p> <p>K_U03 plan and organize individual and team work;</p> <p>K_U05 create and implement their own artistic concepts and have the skills needed to express them;</p> <p>K_U06 consciously use artistic tools in selected areas of artistic activity; consciously use the proper technique and technology during the implementation of artistic works; take independent decisions regarding the implementation and design of own artistic works; pursue their own artistic activities based on stylistically diverse concepts resulting from the free and independent use of imagination, intuition and emotionality;</p> <p>K-U07 carry out an analysis of the cultural, spatial, functional and technical context of the place / object being the subject of the project under development;</p> <p>K-U08 consciously conduct an uncomplicated project process, also of an interdisciplinary nature;</p> <p>K_U10 consciously use the skills of the workshop enabling creative and effective carrying out the design process and clear development of the presentation of the project using traditional techniques and computer techniques at a basic level.</p>
<p>SOCIAL COMPETENCES</p>	<p>Social competences - The graduate is ready to:</p> <p>K_K01 critical assessment of possessed knowledge, recognition of the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K04</p>



	<p>lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical arguments, and internal motivation and ability to organize work; K_K09 second-cycle studies.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Equipment of the workshop in which the classes are conducted:</p> <p>The studio is equipped with:</p> <ul style="list-style-type: none"> - workstations, enabling a quick rearrangement of the worktop layout, respectively lit, designed to work on concept and technical development, work with mockups (also on a 1: 1 scale) - instrumentation (computer with internet access, manual power tools, modeling tools, cutter for styrofoam, 3D printer) - teaching materials in the form of catalogs, samplers and samples related to furniture. <p>The implementation of the program in terms of technology and technology is based mainly on the possibilities of departmental workshops: carpentry modeling and modeling of different techniques.</p> <p>In the case where it is not possible to realize prototypes of furniture designs using target materials in departmental model houses, it is permissible to implement in external workshops or to implement models allowing for the character and form of the furniture in substitute materials.</p> <p>Documentary and presentation projects are created in cooperation with faculty photographic and computer studios (access to computers equipped with graphic and CAD software).</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	Furniture design
2/ Teacher	dr Tomasz Gałązka
3/ Assistants	mgr Maciej Jelski
4/ Code	AW/S/1/KK/10
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	course subject
9/ Didactic methods	<ul style="list-style-type: none"> - Conversation lecture - introduction to the topic of the project task - Conversation - Didactic dialogue - individual revision: student - tutor - Presentation - contemporary trends in furniture and product design - Individual student project - basic form of classes - Didactic discussion
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of the second year of the full-time I° degree program in interior design.
12/ Final requirements	<p>Passed examinations in theoretical and practical subjects provided for Semester 1 and 2 study program.</p> <p>Semester 5 Task 1. Inventory of a piece of furniture of own choice - a table, a chair. Conducting a full inventory of furniture, from photographic documentation, spatial sketches to drawing in 1:5 and 1:1 scale. The scope of task 1:</p> <ul style="list-style-type: none"> - sketch of the furniture - working drawing in 1:5 scale - drawing in a scale of 1:1 - photographic documentation - chart showing the 50/50 drawing and inventory process <p>Task 2. Stool as a simple wooden furniture with one function for a given interior and user. Material: Wood and wood-based materials. Goal: Design (and realization) of a single-function piece of furniture - a stool with a light structure for an adult person. Apart from its utilitarian function, the designed piece of furniture should also have aesthetic qualities.</p> <ul style="list-style-type: none"> -Detailed definition of project assumptions: functional, usable, constructional and material - Drawing and model search for the concept of form - Use of



	<p>carpentry joints in the project</p> <ul style="list-style-type: none"> - Development of 1:1 scale workshop documentation in consultation with the executive studio. <p>Scope of elaboration of the semester assignment:</p> <ul style="list-style-type: none"> - design assumptions - preliminary and sketch design of furniture - model in 1:5 scale (substitute material) - model in 1:1 scale (substitute material) - Working drawing in 1:1 scale - As-built drawing in scale 1:1 - photographic documentation - chart showing the design process 50/100 (horizontally). <p>Implementation of selected projects in the departmental carpentry shop or with external contractors:</p> <ul style="list-style-type: none"> - semester V or VI
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation of individual student work according to the grading scale provided in the Academic Regulations from 0 to 5+. The evaluation consists of:</p> <ul style="list-style-type: none"> - active participation in class based on the materials prepared during individual student work and cooperation with instructors - 40% - consistent need and ability to search for concepts on their own - 30% - the level of the project task adequate to the stage of study - 30%
<p>14/ Teaching goals (program content, subject description)</p>	<p>The studio deals primarily with the design of wooden furniture based on wood and wood-based materials. However, there is a possibility - justified by the type of furniture and its function - of the student's choice of other materials. The character of the structure and the manner of its realization is also open; from proposals following the principles of mass production, mass production, to unique furniture. The basis of the curriculum of the Second Studio of Furniture Design is to stimulate the imagination, to indicate the object of inspiration, to make the student aware of the importance of the consistent use of material in design, the logic and simplicity of construction, and the search for and creation of one's own original form. The curriculum for 3rd year students of the first degree program is designed to prepare graduates to work as interior designers at EQF level 6 and to enable them to specialize in disciplines requiring further study.</p> <p>The aim of the course is to deepen and develop the student's knowledge and skills related to the field of interior architecture - furniture design.</p> <p>Topics include elementary material and constructional issues.</p> <p>Topics discussed include:</p> <ol style="list-style-type: none"> 1. Expanding knowledge and skills regarding detailed solutions in the design and implementation of interior and exhibition pieces 2. Developing awareness of designing in accordance with human needs (function, ergonomics, economics, ecology) and comfort (ergonomics, material, form)



	<p>3. Developing skills of combining: function, material, and construction into a homogeneous form with an interesting artistic expression.</p> <p>4. Stimulating innovative thinking about new materials and their use in the implementation of the topics, with the parallel use of traditional technologies</p> <p>5. Striving to logically combine the function, material, and design of designed elements of interior furnishings or exhibitions into a homogeneous form of an intended, interesting artistic expression</p> <p>6. Developing workshop skills - work in the carpenter's shop</p> <p>7. Learning to prepare and produce technical and drawing documentation</p> <p>8. Modeling on a scale of 1:5 and 1:1 in substitute materials, as well as target materials in order to verify the design and construction solutions proposed by the student.</p>
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> · Neufert Ernst „Podręcznik projektowania architektoniczno-budowlanego”, Arkady,2010 · Pile John „Historia wnętrz”, Arkady, 2010 · Gossel, Leuthauser: „Architektura XX wieku”, Taschen 2006 · Giedion Sigfried „Przestrzeń, czas i architektura” PWN, 1968, · Projektowanie mebli – Jerzy Smardzewski – PWRiL 2009 r. · Konstrukcja mebli – Irena Swaczyna – WSiP 1998 r. · Meblarstwo-podstawy konstrukcji i projektowania – Czesław Mętrak- WNT 1992 r. · Atlas antropometryczny dorosłej ludności Polski dla potrzeb projektowania – IWP · Projektowanie Ergonomiczne – Edwin Tytyk –PWN 2001 r. · Konstrukcja mebli.Rysunek techniczny – Lesław Giełdowski – WSiP 1995 r. · Rysunek techniczny dla stolarza i technika technologii drewna – Lesław Giełdowski – WSiP 2008 r. · Rysunek zawodowy dla stolarza – Marian Sławiński – WSiP 1998r. · Zarys historii mebla – Jan Setkowicz – W-wa 1969 r. · Rzeczy niepospolite. Polscy Projektanci XX wieku pod redakcją Czesławy Frejlich – 2+3pl 2013 r.
<p>16/ Additional literature recommended for the student's self learning</p>	<ul style="list-style-type: none"> · Meble, naprawa i odnawianie – W-wa 1999r. · Słownik terminologiczny mebli –J. Grzelak, 1998 r. · Atlas drewna – J. D. Godet – Oficyna wydawnicza Multico 2008 r. · Modern chairs . Charlotte & Peter Fiell – Taschen 1993 r. · Ewolucja form sprzętów do siedzenia – Jerzy Charytonowicz – OWPW Wrocław 2007 r. · Meble-historia mebli od renesansu do lat 60. – Riccardo Montenegro-Arkady 1998 r. · Polskie Meble 1918–1939. – Anna Miłosz – ISPAN 2005 r. · Meble stylowe – Gyula Kaesz – Ossolineum 1990 r. · Komputerowe wspomaganie projektowania – J. Gis, R. Markiewicz – REA 2008 r.



	<ul style="list-style-type: none"> · Meble stylowe – F. Asensio – Arkady 2004 r. · Polska sztuka stosowana XX wieku – Irena Huml – Warszawa 1978 r. · Meble.Naprawa i odnawianie – Irena Swaczyna – W-wa 1992 r. · Meble z drewna giętego i rur stalowych – Idea Thoneta. Katalog – Nurnburg 1989 r. · Zarys historii meblarstwa – S. Narębski, J. Gostowicz – Toruń 1971 r. · Słownik terminologiczny włókiennictwa – Marta Michałowska – W-wa 1995 r. · YearBook Furniture 2010/2011 – Tom Dixon – Edel 2011 r. · YearBook Furniture 2011/2012 – Tom Dixon – Edel 2012 r. · Chairs, 1000 Masterpieces of Modern Design – Goodman Fiell 2012 r., <p>Większość w.w. pozycji jest dostępna w Bibliotece Uczelni. Dodatkowo prowadzący pracownię udostępnia z własnych zbiorów.</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02 - basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and organizing space, as well as principles concerning the means of expression and workshop skills of related artistic disciplines;</p> <p>K_W03 - basic range of issues connected with construction, realization techniques, material science, and other specialist issues essential for interior architecture, specific to the selected specialization;</p> <p>K_W04 - basic issues concerning fine arts in interior architecture and different techniques of project presentation, including 2D and 3D computer techniques;</p> <p>K_W08 - problems connected with technologies used in artistic discipline of design arts (in overall perspective) and technological development related to chosen specialization;</p> <p>K_W09 - connections and relationships between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object.</p>
SKILLS	<p>K_U03 - plan and organize individual and team work</p> <p>K_U05 - create and realize own artistic concepts and have skills necessary for their expression;</p> <p>K_U06 - consciously use the tools of artistic workshop in selected areas of artistic activity; consciously use adequate technique and technology during realization of artistic works; take independent decisions concerning realization and designing of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality</p> <p>K-U07 - analyze the cultural, spatial, functional and technical context of the place/object being the subject of the project</p> <p>K-U08 - consciously carry out uncomplicated design process, also of interdisciplinary character</p> <p>K_U10 - consciously use the workshop skills enabling creative and effective</p>



	conducting of the design process and clear elaboration of project presentation using traditional techniques and computer techniques at the basic level;
SOCIAL COMPETEN CES	<p>K_K01 - critically evaluate the possessed knowledge, to recognize the importance of knowledge in solving cognitive problems cognitive and practical problems;</p> <p>K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work;</p> <p>K_K09 - undertake second degree studies.</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<ul style="list-style-type: none"> - Collecting professional literature on art - mainly on architecture, interior design, furniture design - Collection of factual materials directly related to the undertaken design topics; - Collection of brochures and catalogs containing knowledge about materials, techniques and technologies used in furniture production and design - Collecting documentation of student's course work and diploma works.
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	Autoprezentacja
2/ Teacher	mgr Helena Szczechura
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 30
7/ Studies	
8/ Course type	Supplementary Education
9/ Didactic methods	Teaching methods (forms of instruction): <ul style="list-style-type: none"> - Didactic dialogue - Didactic discussion - Multimedia presentation - On-line and on-site course lecture - Workshop exercises - Individual or group project - online and stationary
10/ Language of lecture	polski
11/ Prerequisites	Completion of the second year of study in the AW department
12/ Final requirements	Independent or group presentation of a paper (with an adequate multimedia presentation) using technical means and teaching aids. Assimilate the materials and knowledge transferred in the form of remote or on-site learning.
13/ The form of passing the course (assessment methods and criteria)	Evaluation Criteria: <ol style="list-style-type: none"> 1. Independent formulation of assumptions and creativity of the assignment 20% 2. Consistency in the implementation of the objectives of the task 5% 3. Ability to make decisions independently 5% 4. Active participation in classes - cooperation with the teacher 40% 5. Form of the task 30% (presentation of a 10/15 minute paper supported by multimedia presentation) Scale of marks according to the rules binding at the Faculty of Interior Design: 0 - 5+
14/ Teaching goals (program content, subject description)	The aim of the course is to teach students to make an independent presentation using technical means and didactic aids, as well as to prepare a good multimedia presentation. Program contents: preliminary tasks facilitating free presentation of issues on a public forum. Understanding the rules of good self-presentation and preparing a multimedia presentation. The subject has a practical character. The course has a very practical character, is based on exercises performed by students and commented by the instructor. Due to the



	situation related to COVID-19, theoretical content will be transmitted in the form of distance learning, while practical classes may take place in a limited manner, adapted to the conditions and safety requirements.
15/ Compulsory literature used during classes	Classes are primarily practical. The theoretical content is based on the materials provided by the instructor. The literature is not mandatory.
16/ Additional literature recommended for the student's self learning	The literature is not mandatory.
17/ Learning outcomes	
KNOWLEDGE	K_W09 connections and relationships between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in implementation of the designed space/object; P6S_WG K_W10 the fundamental dilemmas of contemporary civilization and the basic concepts and principles of copyright and industrial property protection; has basic knowledge about the financial, marketing and legal aspects of the profession of an artist-designer in the chosen specialization. P6S_WG
SKILLS	K_U02 communicate using specialized terminology, take part in a debate - present and evaluate various opinions and positions and discuss them; P6S_UK K_U03 plan and organize individual and team work; P6S_UO K_U04 independently plan and realize own lifelong learning; P6S_UW P6S_UU
SOCIAL COMPETENCES	K_K04 lifelong learning, undertaking independent work, showing ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work; P6S_UU P6S_KR K_K05 make effective use of imagination, intuition, emotionality, creative thinking and creative work skills while solving problems; use flexible thinking, adapt to new and changing circumstances and control their behavior in conditions related to public presentations; P6S_KK
18/ Description of the requirements for the studio, workshop or teaching aids	A classroom meeting safety requirements and a computer and projector capable of presenting multimedia materials are required for practical classes.
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	Participatory design
2/ Teacher	mgr inż. arch. Dariusz Śmiechowski
3/ Assistants	mgr Marta Zimińska
4/ Code	AW/S/2/KK/08
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 30
7/ Studies	
8/ Course type	AW/S/2/KK/08 A compulsory subject for the Design for Public Space specialisation. A compulsory subject additional to the specialisation in Interior Design or Exhibition Design or Furniture Design. Participation in the classes is open to third-year full-time undergraduate students and other interested students.
9/ Didactic methods	<ul style="list-style-type: none"> - monographic course lecture - conversion - didactic dialogue - field classes, study visits, research walks - meetings with stakeholders of design processes - cooperation with sociologists and representatives of other faculties and specializations - workshop work related to the project tasks - joint presentations, discussion, evaluation - reading, e-learning
10/ Language of lecture	polski
11/ Prerequisites	Completion of the second year of a bachelor's degree in Interior Design.
12/ Final requirements	<p>The student makes his own part of the elaboration, which is a part of the elaboration prepared within the framework of the joint activities of the project team. It has the form of a board - an illustrated report on the process of involving all stakeholders (primarily users) in the conceptual and, possibly, implementation works concerning the transformation of a selected fragment of public interiors, public space. The report contains a descriptive, photographic (presentation of the existing state) and drawing (presentation of the concept) part. Expected elements of the participation process report:</p> <ul style="list-style-type: none"> - analysis regarding the quality and standard of the existing space (including locally verified materials regarding the existing state: inventory, photographic documentation, notes, sketches) and evaluation of the existing state - e.g. strengths, weaknesses, potential, etc.); - description of actions involving stakeholders in the transformation process to the extent allowing for responsible preparation of assumptions for further design, but also implementation (e.g. identification of spatial problems, users' needs, implementation



	<p>possibilities);</p> <ul style="list-style-type: none"> - vision of the transformation (initial concept with description) taking into account the needs of the users first of all, characterised by high quality of the space, standards related to the assumptions of sustainable development, accessibility, possibility of rational phasing and financing (use of available resources); - relevant data for the project development (e.g. input for the Functional and Utility Program and further design phases, postulates for applications to local spatial development plans; applications for funding within the Local Initiative or the Civic Budget), recommendations for planning and design.
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Optional subject.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>Basic didactic objectives</p> <ul style="list-style-type: none"> - acquiring skills in using basic tools of dialogue, social communication and local democracy in activities related to shaping space; - the fullest possible use of social capital, potential of all stakeholders in the processes of interior and public space design. <p>Themes, program content</p> <ul style="list-style-type: none"> - design interventions in required places in the urbanized landscape (e.g. within the framework of area revitalization, rehabilitation in degraded landscape, natural regeneration); - supporting openness and attractiveness, functionality and multifunctionality of public interiors (e.g. in cultural centers, libraries, schools; interiors linked to squares, streets as well as courtyards and other common spaces in residential developments) - creating occasional (temporary) architecture, places for artistic interventions, natural enclaves in the urban landscape, etc; - strengthening of memorial spaces; - support of Local Activity Places and Centers; <p>Course description</p> <p>The course program focuses on using opportunities and tools for user participation in conscious shaping of everyday life spaces, design, planning. Increased participation of users and other stakeholders in the design and implementation processes assumes not only social consultation, but also interdisciplinary co-creation. This primarily increases the quality of the designed space, but also promotes the proper use of available resources.</p> <p>As part of the course, within the Design for Public Space specialisation, cooperation with the following studios is expected, first of all at the Interior Design Faculty: Visual Communication, City Detail, Landscape Architecture. Within other specializations, cooperation with other studios is desirable, especially Architectural Design and Interior Design.</p> <p>Activities conducted as part of the course:</p>



	<ul style="list-style-type: none"> - lectures (illustrated with examples, combined with discussion) showing the possibilities of participatory design in spatial planning, urban design, design of public buildings. References to the latest trends in spatial planning, urban development theory, environmental psychology, socio-urban studies, anthropology of space, sustainable development are discussed; - presentation of examples: urban interiors - public spaces as social spaces (squares, streets, etc.), semi-public spaces (courtyards), interiors and areas of educational institutions, public libraries, community centers; - study visits to architecture and urban planning studios (e.g. at the Architecture and Spatial Planning Office of the City of Warsaw); - meetings with practitioners of participatory processes, e.g. representatives of the Center for Social Communication and the Social Dialogue Commission; - participation in the preparation of participatory processes. Some literature that is difficult to access is made available via e-mail. <p>All studies are discussed on an ongoing basis, corrected by the instructors.</p> <p>Possible are:</p> <ul style="list-style-type: none"> - references to scientific research and activities of scientific circles; - cooperation with studios of WAW Academy of Fine Arts in Warsaw, other faculties, Institute of Public Space Research; - inter-university cooperation (with the Institute of Applied Social Sciences of the Warsaw University, employees and students of the Warsaw University of Life Sciences, Faculty of Architecture of the Warsaw University of Technology); - cooperation with non-governmental organizations, educational and cultural institutions; - study visits; - international cooperation; - participation in the conduct of professional practice; - seminars and practical workshops (e.g. with the participation of guests from various cultural institutions, educational establishments, etc.).
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> - Razem zmieniamy przestrzeń. Poradnik" Miasto Stołeczne Warszawa, Warszawa 2019 - Andrew Baum, Paul Bell, Thomas Greene „Psychologia Środowiskowa” Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2004 - Christopher Alexander i inni „Język Wzorców” Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2008 - Jan Gehl „Życie Między Budynkami” Wydawnictwo RAM, Kraków 2009 - Lech Mergler, Kacper Pobłocki, Maciej Wudarski, „Antybezradnik przestrzenny – prawo do miasta w działaniu” Biblioteka Res Publici Nowej, Warszawa 2013
<p>16/ Additional literature</p>	<ul style="list-style-type: none"> - Strategia Warszawa 2030



<p>recommended for the student's self learning</p>	<ul style="list-style-type: none"> - “Collaborare e Bologna; Regulation on Collaboration of Citizens and the City for the Care and Regeneration of Urban Commons”, Comune di Bologna - „Biblioteka, małe pomysły na wielkie zmiany” FRSI, SARP, Warszawa 2010 - „Biblioteka – dobre miejsce” Instytut Książki, FRSI, Warszawa 2013 - “Animacja + Generacje” NCK, Warszawa 2017 - „Plan miejscowy, o co tu chodzi” OdBlokuj, Warszawa 2016 - „Miejsca Aktywności Lokalnej”, “Działaj w swojej okolicy! Inicjatywa Lokalna w Warszawie - krok po kroku”, Wydawnictwa Centrum Komunikacji Społecznej m. st. Warszawy - Magazyn Miasta - Autoportret – pismo o dobrej przestrzeni
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>K_W05 Student knows and understands the historical and cultural context of the discipline of fine arts and art conservation, as well as its relationships with other disciplines and aspects of contemporary life, and independently develops this knowledge in a manner appropriate to the field of study - interior architecture and the chosen specialization. Students will know and understand:</p> <ul style="list-style-type: none"> - the theory and experience of designing urban interiors, building interiors, etc. in a way that is adequate to both users' needs and site conditions; - ways of interpreting the idea of sustainable development in relation to urban environment; - roles, attitudes, rights and responsibilities of individual stakeholders in planning and design processes, especially contemporary challenges for designers - basic legal conditions of public procurement, public-private and public-social partnership, copyright; - the idea of community co-management of land and objects in urbanized areas in the aspect of the expected increase in the quality of the spatial environment - principles of social participation in processes of changes in surroundings.
<p>SKILLS</p>	<p>K_U04 Student is able to analyze the cultural, spatial, functional and technical context of the place / object, which is the subject of the project. K_U05 Student is able to consciously conduct a complex, multithreaded design process, also of interdisciplinary character. K_U08 Student is able to cooperate with others in teamwork, and take the leading role in such teams. K_U11 The student is able to responsibly approach the public presentations related to the artistic performances, including presentation of own design work (in written and oral form, as well as in the form of the show, exhibition or multimedia presentation, also on-line), showing the ability to establish contact with the audience. Students will be able to:</p>



	<ul style="list-style-type: none"> - analyze critically, evaluate, value the urbanized environment; - apply the tools of social participation; - communicate within the framework of relations between different stakeholders of planning and design processes: community, investors, local government (management board, council, real estate management companies, other agencies...), designers, contractors, among others - cooperate in an interdisciplinary manner (e.g. with various trades in the design processes) and inter-generational (e.g. children and youth, the elderly), leading to design solutions of the most comprehensive and integrated character; - to achieve quality functional-spatial solutions within the framework of engaging in design in the form of public procurement; - take part in investment programming, e.g. preparation of a functional-utility program as an important element of designing public utility objects (premises) with a particular social, cultural, educational profile; at the stage of initial concept and architectural-construction concept; - taking part in the preparation of applications for financing activities in public space, grant applications for related scientific research, etc.
<p>SOCIAL COMPETEN CES</p>	<p>K_K02 Student is ready to fulfill social obligations, initiate, inspire and organize activities for social environment, public interest, including undertaking and developing cooperation with stakeholders present on the labor market and cultural institutions, as well as to think and act in an entrepreneurial way.</p> <p>K_K05 Student is ready to use in different situations psychological mechanisms supporting undertaken actions.</p> <p>K_K08 Student is ready to social communication and team leadership, which manifests itself in particular through: initiating activities and working with others in joint design and artistic endeavors, negotiating and properly organizing activities, integrating with others in various cultural endeavors, presenting complex design and artistic tasks in an accessible form.</p> <p>The student is prepared to:</p> <ul style="list-style-type: none"> - work responsibly, well grounded in social conditions, but also of an innovative nature; - promotion of an inclusive approach, social dialogue skills; - to work both individually and in teams; - openness to discussion, taking into account the possibility of self-correction and creative criticism within the framework of the teacher-student-receiver dialogue (within the project team, in contacts with co-authors and recipients of the project and implementation works) - establishing and maintaining contacts and cooperation with non-governmental organizations, informal groups, urban activists, etc; - cooperation with volunteers.
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>A classroom equipped with properly lit stations should provide opportunities for individual and team work, lectures, projections, and the display and storage of a variety of materials and studies. Students should have access to computers, photo lab. Room adapted to the conditions of safety and hygiene of work and sanitary rigor (according to current requirements).</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	Architectural design
2/ Teacher	dr Iwona Kalenik
3/ Assistants	mgr Agnieszka Kacprzak
4/ Code	AW/S/1/KK/09
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	mandatory - elective
9/ Didactic methods	The form of classes in the academic year 2021/2022 will be adapted on an ongoing basis to the current epidemiological situation and the recommendations of the ASP authorities course lecture, seminar, didactic dialogue, individual and group corrections, multimedia presentation, individual project, public presentation (stationary or online)
10/ Language of lecture	polski
11/ Prerequisites	Computer skills (knowledge of Autocad, SketchUp or other 2D and 3D programs) Knowledge of technical and perspective drawing, ability to create mock-ups. Interest orientation towards the theory of architecture and urban space design
12/ Final requirements	Execution of the project in accordance with the specified theme and scope of the study - working mock-up, charts containing the necessary drawings (analysis, synthetic presentation of the project idea, situation, projections, sections, elevations, conceptual sketches, simplified axonometrics, photographs of the mock-up); Saving the project in electronic form; Public multimedia presentation.
13/ The form of passing the course (assessment methods and criteria)	Scale of marks according to the Faculty of Interior Design: 0 - 5+ 1. insight of analyses and conclusions forming design decisions 20% 2. accuracy of taken design decisions, creativity of proposed solutions 40% 3. active participation in classes and individual and group corrections 10% 4. 4. quality of the final presentation - participation in the public presentation 20% 5. Form of the final presentation - boards, mock-up 10% Distinction of ECTS credits In case of choosing the studio as the main course laboratory, the student makes the so called "big project" - the scope of the given topic and its drawing elaboration is bigger and scored - 8 ECTS



	<p>points. Students who choose Architectural Design as their second major studio and this is the so called complementary subject for them - make a "smaller" project with less elaboration of the drawing - 4 ECTS points.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The program of Architectural Design Studio II focuses on the issue of design in public space, in collaboration with the users of that space. The program focuses on the theme of "artistic mending of the city" and the issue of care in architecture. It will address the issue of complementing the urban fabric with architectural gestures based on care and respect for what is found, visible and hidden. The design work will also address the memory of place, issues of restoring lost spaces, noticing, acknowledging and making present diverse threads, and defining the shape and form of urban public interiors affected by loss or absence.</p> <p>The didactic aim is to guide the student towards a conscious and responsible shaping of the nearest urban space - a housing estate, a street, a square; based on a thorough understanding of locality, the existing characteristics of this space and its potential. The topics covered serve to develop skills of working in interdisciplinary design teams dealing with city architecture in its broadest sense. The work envisages lecture meetings as well as individual and group revisions stationary and online (the detailed plan will be created on an ongoing basis, depending on the epidemiological situation).</p>
<p>15/ Compulsory literature used during classes</p>	<p>Regulation of the Minister of Infrastructure of 12 April 2002 on technical conditions to be met by buildings and their location. Journal of Laws of 2002, No. 75, item 690, as amended</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Peter Zumthor "Myślenie architekturą" Steen Eiler Rasmussen "Odczuwanie architektury" Kevin Lynch "Obraz miasta" Juhani Pallasmaa "Oczy skóry. Architektura i zmysły" Christopher Alexander "Język wzorców. Miasta, budynki, konstrukcja"</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>Skills - Graduates are able to: K_U01 use their knowledge, formulate and solve complex and unusual problems and innovatively perform tasks in unpredictable conditions by: Proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and communication technologies (ICT). K_U02 communicate using specialized terminology, participate in debate - present and evaluate various opinions and positions, and discuss them; K_U03 plan and organize individual and team work; K_U05 create and realize own artistic concepts and have skills necessary for their expression; K_U07 analyse the cultural, spatial, functional and technical context of a place/object which is the subject of a developed project;</p>



	<p>K_U08 consciously carry out uncomplicated design process, also of interdisciplinary character;</p> <p>K_U09 formulate, create and realize own design and artistic concepts, consciously move in the field of spatial composition, using their experience in operating with the relations of forms, proportions, color and light</p> <p>K_U10 consciously use their workshop skills enabling them to carry out the design process creatively and effectively, and to develop the design presentation legibly using traditional techniques and computer techniques at a basic level</p> <p>K_U11 cooperate with others in teamwork (also of interdisciplinary character)</p> <p>K_U12 use technical skills that enable the realization of own artistic concepts, and use effective techniques to practice these skills, enabling their continuous development through independent work</p> <p>K_U14 apply forms of behavior connected with public presentations of own achievements.</p>
<p>SKILLS</p>	<p>Knowledge - The graduate knows and understands:</p> <p>K_W01 to an advanced degree - selected facts, objects and phenomena and concerning them methods and theories explaining complex relations between them, constituting basic general knowledge of the artistic discipline of design arts, forming theoretical foundations and selected issues of specific knowledge appropriate to the curriculum;</p> <p>K_W02 the basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and ordering the space, and the principles concerning the means of expression and workshop skills of related artistic disciplines</p> <p>K_W03 basic range of issues connected with construction, realization techniques, material science, and other specialist issues significant for interior architecture, adequate for the chosen specialization</p> <p>K_W04 basic issues related to the artistic craftsmanship in interior architecture and various techniques of project presentation, including 2D and 3D computer techniques;</p> <p>K_W07 development trends in the field of plastic arts and artistic disciplines proper for the field of study (design arts) and selected fine arts</p> <p>K_W08 issues related to technologies used in the artistic discipline of design arts (as a whole) and technological developments related to the chosen specialization;</p> <p>K_W09 connections and relationships between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object;</p>
<p>SOCIAL COMPETENCES</p>	<p>Social competences - The graduate is prepared to</p> <p>K_K01 critically evaluate their knowledge, recognize the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K03 fulfill professional roles responsibly, including: to comply with the rules of professional ethics and require others to do so, and to take care of the achievements and traditions of the profession</p> <p>K_K04 lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop</p>



	<p>ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work;</p> <p>K_K05 use imagination, intuition, emotionality, creative thinking skills, and creative work effectively when solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations;</p> <p>K_K06 self-assess and give constructive criticism to the actions of others;</p> <p>K_K08 initiate actions or work with others in collaborative design and artistic endeavors and integrate with others in various cultural endeavors;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>The room should be equipped with work tables, enabling conceptual work (making drawings, sketches, writing down), manual work (making working and final mock-ups), work on preparing boards for the final-semester exhibition.</p> <p>Students should have access to computers for making virtual spatial models and visualizations and preparing drawings and presentations (charts, multimedia presentations).</p> <p>The room should be equipped with an overhead projector and screen and display walls for presentation of projects.</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	Architectural design
2/ Teacher	dr hab. Joanna Walendzik-Stefańska
3/ Assistants	mgr Volodymyr Melymuka
4/ Code	AW/S/1/KK/07
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	Specialist education AW/S/1/KK/07
9/ Didactic methods	<p>Multimedia presentations Individual didactic dialogue between the pedagogue and the student regarding the semester project task (correcting mistakes, inspiring-stimulating student's imagination, offering alternative solutions)</p> <p>Forms of making meeting: - meeting at WAW - on-line meeting (conversation) - correction by e-mail - written guidelines</p>
10/ Language of lecture	polski
11/ Prerequisites	<p>Knowledge of Autocad, Archicad, SketchUp and other 2D/ 3D) Drawing (I year - subjects: Drawing, Perspective drawing) Knowledge of technical and perspective drawing. Ability to think logically, artistic talents, creativity in the use of spatial imagination Completed the basic course of architectural design - Subject Interior Design and Architecture year II (single-family house and small public facilities) Basic knowledge of the ergonomics. Basic skills of design of the living space .</p>
12/ Final requirements	<p>Public presentation of the project in graphic form on the boards of the given format at the ASP exhibition Save the project on electronic media in JPG format files The study contains architectural drawings with elements of interior design: situation, plans, cross-sections, elevations, conceptual sketches, photos, views of walls, visualizations and perspective drawings; descriptions of used solutions, materials used and interior design elements. Drawings in scales: 1: 500. 1: 100, 1:50, 1:25, 1:20 The study assumes a catalog selection of furniture and equipment as well as lighting components.</p>



<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Assessment of an individual student's work according to the scale of grades placed in the Study Regulations from 0 to 5+. The evaluation consists of:</p> <ul style="list-style-type: none"> • Independence of the design decisions taken 30% • Creativity (artistic level and innovation of the proposed solutions) 20% • The correctness of functional, construction and building solutions, material 30% • Active participation in classes (presence) 10% • Artistic level of the final graphic design 10%
<p>14/ Teaching goals (program content, subject description)</p>	<p>The area of project activities will be broadly understood symbolic space; cultural, commemorative, funeral and religious.</p> <p>The process of forming a meaning message from an idea, through creative activities, to the intended perception of the recipient and a skilful selection of materials and technologies will be important. As part of the teaching, content related to architectural design is transferred and interior design in the context of public facilities and their surroundings.</p> <p>The didactic aim is to learn the interior design as a process that is inextricably harmonized with architectural design; showing the unity of architecture as the art of shaping both the building's body and its interior; calling the student's interest, or even passion for creative design work.</p> <p>The program is designed to develop the skills of creative and logical thinking design, based on technical and humanistic knowledge, talents in spatial imagination and artistic sensitivity.</p> <p>The student works simultaneously on the model or 3D model. The subject program is complemented by lectures presenting the profiles and works of outstanding contemporary architects. In addition to the semester assignments, the subject is carrying out competition projects.</p> <p>The issues discussed are:</p> <ul style="list-style-type: none"> • functional and spatial arrangement of public buildings • architecture context in an existing landscape or urban development - respecting the features of the existing cultural landscape • the rules of spatial composition • a narrative and symbol in architecture, universal and religious symbolism. • symbolism and canon of contemporary Christian sacred space • contemporary construction and material solutions, available technologies • elements of urban composition • linking the interior with the outside • structural color in architecture and interiors • the latest trends and styles in architecture and interior design in Poland and the world <p>Examples of project:</p>



	<ul style="list-style-type: none"> • The park pavilion with exhibition function. • My place of silence - a chapel in a selected place, a sacred object with a minimal liturgical function, commemorating the event, place or figure of a saint. • A stained glass wall partition in public space
15/ Compulsory literature used during classes	<p>E. Neufert, Architectural and construction design manual, ARKADY, Warsaw 2012;</p> <ul style="list-style-type: none"> • P. Markiewicz, General construction for architects, Archi-plus Krakow 2011 Publisher; • J. Gibbs, Interior design, PWN, Warsaw 2008; • P. Jodidio, Public architecture now, Taschen, Cologne 2010; • P. Jodidio, Modern architecture A-Z, Taschen, Cologne 2015; • P. Jodidio, Architecture now t. I-IX, Taschen, Cologne 2016; • Encyclopedia of modern interiors, ARKADY, Warsaw 2007; • A. Starmer, How to choose colors ARKADY, Warsaw 2007; • E. Callery, Kolor - 1001 ideas, ARKADY Warsaw 2008; • A.Canizares, Houses, Olesiejuk, Ożarów Mazowiecki Publishing House 2009; • B. Vranckx, Lofts, Wydawnictwo Olesiejuk, Ożarów Mazowiecki 2009; <p>Most of the above position is available at the University Library. In addition, the teacher provides access from his own collections.</p>
16/ Additional literature recommended for the student's self learning	<ul style="list-style-type: none"> • Architektura-Murator • Domus , Baumeister • D. Forstner, Świat symboliki chrześcijańskiej , PAX, Warszawa 1990; • Faith Spiritual Architecture, , Wydawnictwo Loft Barcelona Spain 2009; • Kultura Biblijna Słownik , WSzi P, Warszawa 1997; • J.E.Cirlot, Słownik symboli, Znak Kraków 2000; • G. Mursell, Duchowość chrześcijańska, Wydawnictwo Święty Paweł, Częstochowa 2004; • J. Walendzik-Stefańska, Kaplica w polskiej architekturze sakralnej ASP w Warszawie, Warszawa 2017; <p>Most of the above position is available at the University Library. In addition, the teacher provides access from his own collections.</p>
17/ Learning outcomes	
KNOWLEDGE	<p>Skills - Graduates are able to:</p> <p>K_U03 plan and organize individual and team work;</p> <p>K_U05 create and realize own artistic concepts and have skills necessary for their expression;</p> <p>K_U07 analyse the cultural, spatial, functional and technical context of a place/object which is the subject of a developed project;</p> <p>K_U08 consciously carry out uncomplicated design process, also of interdisciplinary character;</p>



	<p>K_U09 formulate, create and realize own design and artistic concepts, consciously move in the field of spatial composition, using their experience in operating with the relations of forms, proportions, color and light</p> <p>K_U10 make conscious use of technical skills enabling a creative and effective execution of the design process and a clear presentation of the design using traditional techniques and computer techniques at a basic level</p> <p>K_U11 co-operate with other persons in teamwork (also of interdisciplinary character);</p>
<p>SKILLS</p>	<p>Knowledge - Graduates know and understand:</p> <p>K_W02 the basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying, and ordering space, and the principles concerning the means of expression and workshop skills of related artistic disciplines;</p> <p>K_W03 basic range of issues connected with construction, realization techniques, material science, and other specialist issues significant for interior architecture, adequate for the chosen specialization</p> <p>K_W04 basic issues related to the artistic craftsmanship in interior architecture and various techniques of project presentation, including 2D and 3D computer techniques;</p> <p>K_W07 development trends in the field of plastic arts and artistic disciplines proper for the field of study (design arts) and selected fine arts</p> <p>K_W08 issues related to technologies used in the artistic discipline of design arts (as a whole) and technological developments related to the chosen specialization;</p> <p>K_W09 connections and relationships between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object;</p>
<p>SOCIAL COMPETENCES</p>	<p>Social competences - The graduate is prepared to</p> <p>K_K03 perform professional roles responsibly, including: to comply with the rules of professional ethics and to require others to do so, and to care for the achievements and traditions of the profession;</p> <p>K_K04 lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work;</p> <p>K_K05 use imagination, intuition, emotionality, creative thinking skills, and creative work effectively when solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations;</p> <p>K_K06 self-assess and constructively criticize the actions of others</p> <p>K_K08 initiate actions or work with others in joint design and artistic endeavors and integrate with others in various cultural endeavors</p> <p>K_K09 undertake second degree studies.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>A computer with a monitor equipped with basic Open Office software and programs for professionals such as Autocad, Photoshop, Illustrator, SketchUp</p> <p>Digital projector / monitor - for multimedia presentations</p> <p>Independent work positions for each second year student enabling</p>



	<p>him / her to work during classes and participate in the classes. (office chair, board, lamp, locker) Appropriate finishing of the studio walls (eg fibreboard) or a display system that allows the presentation of student work on reviews of exhibitions. Brochures and folders on selected materials and elements of equipment, standards, exemplary projects from previous years.</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	Visual communication
2/ Teacher	prof. Piotr Jaworowski
3/ Assistants	mgr inż. arch. Julia Karłowska
4/ Code	AW/S/1/KK/12
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	KK
9/ Didactic methods	<ul style="list-style-type: none"> - lecture - individual project - didactic dialogue - follow-up workshop
10/ Language of lecture	polski
11/ Prerequisites	<ul style="list-style-type: none"> - admission to the fifth semester of full-time studies - successful completion of the second year of the first year of full-time studies in the field of Interior Design - basic presentation skills (various drawing and computer techniques such as presentation sketches, photomontage, collage) - basic knowledge of history and conventions of typography - creativity and independence in seeking design solutions design solutions
12/ Final requirements	A credit for the course, i.e. the author's elaboration and completion of a series works included in the course programme; participation in revisions, collective reviews, participation in the summing up exhibition, preparation preparation of works for their public presentation within the final year exhibition. presentation within the final year exhibition.
13/ The form of passing the course (assesment methods and criteria)	<p>As recommended by the Faculty Council, a minimum of 75% attendance (active) per semester is required to pass the course. Frequent unexcused absences from classes may result in failing the course.</p> <p>The lecturer decides on the method and time of making up the arrears resulting from the student's absence from classes.</p> <p>Before starting the design process, the student should</p> <ul style="list-style-type: none"> - choose the subject of the study, specify its review of professional literature on a given subject - gain knowledge of projects and their implementation in a similar area - analyse trends and patterns in design - collect materials necessary for design and supporting this process process - individuality, expression and original approach to the topic - 30% - accuracy in responding to accepted design assumptions - 15%



	<ul style="list-style-type: none"> - Independence, consistency of design decisions, uniformity - 30% - regular and active participation in revisions - 10% - quality of project execution, the form of presentation - 15% <p>Each student is entitled to two credit terms: the first - in the regular examination session; the second - in the re-sit session.</p> <p>The course and results of the studies are recorded in the electronic course books and electronic course books in the form of a credit for a given course with a mark, and they may also be recorded in the paper course books.</p> <p>Grading scale: from 5+ to 0, according to the Rules and Regulations of the Academy of Fine Arts in Warsaw.</p> <p>The lowest passing grade is "minus".</p> <p>In justified cases, with the exception of health leave, during the leave the student may, with the consent of the Vice-Dean, participate in classes and take credit (according to the rules set forth in the Regulations of the Academy of Fine Arts). If a student fails a course, he/she repeats it according to the normal rules.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>Curriculum content:</p> <ol style="list-style-type: none"> 1. Preparing the student to build a conscious statement graphic expression which is in relation to other contents of the of interior architecture design. 2. Preparing students to work as interior designers <p>by:</p> <ul style="list-style-type: none"> - instilling the habit of creating versions and variants of the project - realizing that even from the simplest material, e.g. photos drawing and words (typography) it is possible to create not one but equivalent projects - treating the project as a complex structure, arising as a complex structure, arising holistically (in parallel) from the general to the detail ("do not underestimate do not underestimate the small things, because perfection depends on the small things". Zamecznik), also as spatial interdependence - getting to know traditional and digital techniques; transforming traditional and digital traditional and digital image into artistic and applied projects, combining combining transforming traditional and digital images into artistic and applied projects, combining means of expression - ability of "subtraction" - bringing the project idea to necessary synthesis - ability to build artistic expression in conjunction with its exposure at the design stage, with particular emphasis on on the ways of presentation of the project (application) at every stage of its creation - ability to adapt convention and form to the content



	<p>Topic: Visual interpretation of text - information about a selected composer or architect. Graphic elaboration of typographic typography and image for the given spatial forms.</p>
15/ Compulsory literature used during classes	<p>(dostępna w zbiorach prowadzących)</p> <ul style="list-style-type: none"> – „Dynamika formy architektonicznej”, Rudolf Arnheim, wyd. Officyna 2016 – Sztuka i percepcja wzrokowa. Psychologia twórczego oka Arnheim Rudolf, wyd. Officyna 2016 – „Człowiek i jego znaki”, Adrian Frutiger, wyd. d2d, Kraków 2015 – „Pismo i Styl”, Tibor Szanto, Ossolineum, Wrocław 1986 – „Pismo i typografia”, Phil Baines, Andrew Haslam, Wydawnictwo Naukowe PWN, Warszawa 2010 – „Typografia typowej książki”, Robert Chwałowski, wyd. Helion, 2001 – „Komunikacja wizualna”, Bo Bergström, Wydawnictwo Naukowe PWN, Warszawa 2009 – „Czemu służy grafika użytkowa? Podręcznik projektowania”, Alice Twemlow, ABE Dom Wydawniczy, Warszawa 2006 – „Czym jest projektowanie wystaw? Podręcznik projektowania”, Lorenc/Skolnick/Berger, ABE Dom Wydawniczy, Warszawa 2008
16/ Additional literature recommended for the student's self learning	<p>(dostępna w zbiorach prowadzących)</p> <ul style="list-style-type: none"> – „Kroje i kolory pisma”, Timothy Samara, Wydawnictwo Naukowe PWN, Warszawa 2010 – „Niewielki słownik typograficzny”, Jacek Mrowczyk, wyd. Słowo/Obraz Terytoria, Warszawa 2008 – „Detal w typografii”, Jost Hochuli, wyd. d2d, wydanie drugie, Kraków 2018 – „Ciemne typki: sekretne życie znaków typograficznych”, Keith Houston, wyd. d2d, Kraków 2013 – „Typografia. Esej o typografii”, Eric Gill, wyd. d2d, Kraków 2016 – „InDesign i tekst. Profesjonalna typografia w Adobe InDesign”, Nigel French, wyd. Helion, 2017
17/ Learning outcomes	
KNOWLEDGE	<p>Graduates know and understand:</p> <p>K_W01 / to an advanced degree - selected facts, objects and phenomena and methods and theories explaining complex relations between them, which constitute the basic general knowledge within the scope of the artistic discipline of art</p> <p>Theoretical foundations and selected issues from the scope of Specific knowledge appropriate to the programme of study,</p> <p>K_W02 / the basic principles concerning the realization of artistic works connected</p> <p>K_W02 / the basic principles concerning the realization of artistic works related to the field of study and specialization; including conscious use of</p> <p>K_W02 / basic principles concerning the realization of artistic works related to the field of study and specialization; including conscious use of artistic means in creating, modifying and ordering space</p> <p>principles concerning the means of expression and workshop skills of related</p>



	<p>artistic disciplines, K_W04 / basic issues concerning visual arts in interior design, K_W08 / problems connected with technologies technologies applied in the artistic discipline of design arts (as a whole) holistic approach) and technological development related to the chosen specialization, K_W09 / connections and relationships between theoretical and practical elements of the curriculum; connections and relations between theoretical and practical elements related to the work of a designer; including understands the relationship between the plastic form, functional conditions and selected technical solutions used in the realization of the designed space/object.</p>
<p>SKILLS</p>	<p>Graduates are able to: K_U01 / use his/her knowledge, formulate and solve complex and solve complex and untypical problems and innovatively perform tasks in unpredictable conditions through: proper selection of sources and information from them, The student will be able to: assess, critically analyse, synthesise and creatively interpret and selecting and applying appropriate methods and tools, including advanced information and communication techniques, including advanced information and communication technologies (ICT), K_U05 / create and realize own artistic concepts and have skills necessary for their expression, K_U06 / consciously use the tools of artistic workshop in use the tools of artistic craftsmanship in selected areas of artistic activity; consciously use use adequate technique and technology during realization of artistic works; make independent decisions on the implementation and design of their own artistic works; realize their own artistic activities artistic works; realize own artistic activities based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality, K_U07 / conduct an analysis of the cultural, spatial context, cultural, spatial, functional and technical context analysis of the place/object being the subject developed project, K_U08 / consciously carry out an uncomplicated design process, also of interdisciplinary character, K_U10 / consciously use the workshop skills enabling to K_U10 / consciously use their workshop skills that enable them to carry out the design process creatively and effectively K_U10 / consciously use their workshop skills enabling a creative and effective computer techniques at a basic level, K_U12 / make use of workshop skills enabling the realization K_U12 / use the workshop skills that enable the realization of their own artistic concepts, and use effective techniques of these skills, enabling their continuous development through independent work, K_U14 / apply forms</p>



<p>SOCIAL COMPETEN CES</p>	<p>The graduate is ready to:</p> <p>K_K01 / critically evaluate their knowledge, recognize the importance of knowledge in solving cognitive and practical problems,</p> <p>K_K03 / responsibly fulfill professional roles, including: adherence to K_K03 / responsibly perform his/her professional roles, including: observing the rules of professional ethics and requiring others to do the same, taking care of the achievements and traditions of the profession,</p> <p>K_K04 / learn throughout life, independently undertake independent K_K04 / of lifelong learning, undertaking independent work, showing the ability to collect, analyse and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work,</p> <p>K_K05 / effective use of imagination, intuition, emotionality, ability to think creatively and work creatively while solving use of flexible thinking, adaptability to new and changing circumstances adapt to new and changing circumstances and control their own behavior in conditions related to public presentations,</p> <p>K_K09 / to undertake second degree studies.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Students should have access to equipment that allows them to drawing, modeling, presentation of the project at various stages work, i.e.:</p> <ul style="list-style-type: none"> - a room equipped with workstations with 2D and 3D - model room equipped with materials that enable the implementation and presentation of the project - photographic studio <p>In order to conduct classes effectively, teachers should have access to audio-visual equipment, graphic software, library of fonts, computer equipment.</p> <p>Students shall have the right to evaluate academic teachers and other persons conducting classes on the basis of an evaluation questionnaire conducted every six months - in the scope of fulfilling their teaching obligations.</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	Visual communication
2/ Teacher	prof. Włodzimierz Krasulak-Wiśniewski
3/ Assistants	dr Maciej Małecki, dr Anna Krzemińska
4/ Code	AW/S/1/KK/12
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	course subject
9/ Didactic methods	monographic course lecture individual project team project in-class or online revision didactic dialogue - stationary or online form
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of the second year of the full-time I° degree program in interior design.
12/ Final requirements	Implementation of projects: visual identification of the company, institution and artistic interpretation of the text
13/ The form of passing the course (assessment methods and criteria)	Evaluation of individual student work according to the grading scale provided in the Academic Regulations from 0 to 5+. The assessment consists of: Relevance and creativity of the concept to the design task set 30 % Adequacy of the final project to the initial design assumptions made 15%. Independence in making design decisions 30% Systematic and active participation in revisions 10% The form of the project presentation 15% Permissible number of absences - 25%
14/ Teaching goals (program content, subject description)	The curriculum of the first degree program aims at developing skills of message design through conscious use of two- and three-dimensional visual means, translation of verbal message into visual language, and awareness of interdependencies between interior design and exhibition design and visual communication. The curriculum for students in the third year of the first degree program is designed to prepare graduates to work as interior designers specializing in interior design or exhibition design at level 6 of the NQF. It also makes it possible to specialize in disciplines requiring further studies. Its aim is to transfer knowledge and develop



	<p>professional skills of the student related to the field of visual communication, and to prepare graduates for work in the profession of interior design or exhibition design, awareness of the interdisciplinary character of interior architecture, and particularly its relationship with visual communication.</p> <p>semester 5 (winter) - two obligatory topics: Design of company or institution identification (sign, logotype, corporate prints) taking into account the context of the interior, so that two-dimensional and spatial elements create a visually coherent whole. Visual interpretation of the text. Three compositions: typography (typography and content), illustration in black and white or color (visual message by non-verbal means of expression), and spatial composition (expressing the message and atmosphere of the text in three-dimensional form).</p>
<p>15/ Compulsory literature used during classes</p>	<p>F.H. Wills "Grafika reklamowa" WNT, Warszawa 1972 Tibor Szanto "Pismo i Styl", Ossolineum 1986 Oldrich Hlause "Typographia", SNTL Praha 1981 Georges Jean "Pismo - Pamięć ludzkości", Wyd. dolnośląskie, Wrocław 1984 Adrian Frutiger "Człowiek i jego znaki", wyd. Optima W-wa 1996 Robert Chwałowski www.typografia.ogme.pl (rozdz. Podstawy typografii) Jacek Mrowczyk "Niewielki słownik typograficzny", wyd. Czysty Warsztat 2008 "Wiedzieć/Widzieć", Wydawnictwo Karakter, Krak—w 2015 Większość w.w. pozycji jest dostępna w Bibliotece Uczelni. Dodatkowo prowadzący pracownię udostępnia z własnych zbiorów.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Karel Teisig "Technika rysunku", WAI F W-wa 1982 Ales Krejca "Techniki sztuk graficznych", WAI F W-wa 1984 Andrzej Tomaszewski "Leksykon pism graficznych", wyd. Krupski i ska, W-wa 1996 Większość w.w. pozycji jest dostępna w Bibliotece Uczelni. Dodatkowo prowadzący pracownię udostępnia z własnych zbiorów.</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>K_W01 - at an advanced level - selected facts, objects and phenomena, as well as methods and theories concerning them, explaining the complex relations between them, constituting basic general knowledge within the scope of the artistic discipline of design arts, forming theoretical grounds and selected issues from the scope of detailed knowledge pertinent to the curriculum K_W02 - the basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and ordering the space and the principles concerning the means of expression and workshop skills of related artistic disciplines K_W04 - basic issues of artistic workshop in interior architecture and different techniques of project presentation, including 2D and 3D computer techniques; K_W08 - issues related to technologies used in the artistic discipline of design arts (as a whole) and technological development related to the chosen specialization;</p>



	<p>K_W09 - relations and dependencies between theoretical and practical elements curriculum; connections and relationships between theoretical and practical elements related to the designer's work; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object;</p>
<p>SKILLS</p>	<p>K_U01 - use the possessed knowledge, formulate and solve complex to formulate and solve complex and untypical problems and perform tasks in an innovative way in unpredictable conditions through: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and communication technologies (ICT).</p> <p>K_U05 - create and realize own artistic concepts and have skills necessary for their expression;</p> <p>K_U06 - consciously use the tools of artistic workshop in selected areas of artistic activity</p> <p>K_U06 - consciously use the tools of artistic craftsmanship in selected areas of artistic activity; consciously use adequate technique and technology during the realization of artistic works; take independent decisions concerning realization and design of own artistic works; realize own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality</p> <p>K-U07 - analyze the cultural, spatial, functional and technical context of the place/object being the subject of the project</p> <p>K-U08 - consciously carry out uncomplicated design process, also of interdisciplinary character</p> <p>K_U10 - use workshop skills in a conscious way to creatively and effectively carry out the design process and legibly develop a project presentation using traditional techniques and computer techniques at a basic level</p> <p>K_U12 - use the workshop skills enabling the realization</p> <p>K_U12 - use workshop skills enabling the realization of own artistic concepts and apply effective techniques</p> <p>practise these skills, enabling their continuous development through independent work;</p> <p>K_U14 - apply forms of behavior connected with public presentations of own of own achievements.</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K01 - critically evaluate the possessed knowledge, recognize the significance of knowledge in solving cognitive and practical problems;</p> <p>K_K03 - responsible performance of professional roles, including: observing the principles of professional ethics and requiring others to do so, as well as taking care of the achievements and traditions of the profession</p> <p>K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulation of critical argumentation, as well as intrinsic motivation and ability to organize work</p> <p>K_K05 - make effective use of imagination, intuition, emotionality, creative thinking and creative work skills when solving problems; use flexible thinking,</p>



	<p>adapt to new and changing circumstances, and control their behavior in conditions related to public presentations; K_K09 - to undertake a second degree program.</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Before beginning design, students are required to: Select the subject of the study, Familiarize themselves with the professional literature describing the area of the design problem undertaken, Collect materials necessary for designing, Follow the phenomena and trends in design.</p> <p>Teaching Aid Requirements: The classroom should be brightly lit, equipped with independent workstations for drawing, modeling, and working on a laptop computer. Students should have access to computers with professional 2D and 3D software (computer lab), use the workshops (wood and model wood workshop). workshops (wood modeling room and various techniques modeling room) and use the photo lab.</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	Interior design
2/ Teacher	dr hab. Radosław Skalski
3/ Assistants	
4/ Code	AW/S/1/WN/KK/06
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	Major
9/ Didactic methods	Didactic dialogue, didactic discussion, workshop classes, individual project, lecture, presentation.
10/ Language of lecture	polski
11/ Prerequisites	Skills and knowledge resulting from passing the courses of the first and second year of study: the ability to use art in design tasks, the ability to work on a scale, basic knowledge of construction techniques used in the implementation of interiors, the ability to work with a computer, the ability to build models.
12/ Final requirements	The ability of original, own artistic expression; the ability to consciously use a specialized workshop; the ability to creatively search for creative solutions within the studied specialty; public presentation of one's own work during the commission diploma exam.
13/ The form of passing the course (assessment methods and criteria)	Assessment of an individual (artistic) work of a student, assessment of the level of knowledge and skills, evaluation of the presentation of own creativity, etc. according to the scale of grades placed in the Study Regulations.
14/ Teaching goals (program content, subject description)	Students of the Interior Architecture Department - specialty Interior Design - on 3 year full-time undergraduate studies (6 semesters) after completing the first cycle of studies should be able to create and implement their own artistic concepts, using various means of artistic expression. In order to get to know a representative program related to the main field of study (specialty), the following projects are required: <ul style="list-style-type: none"> • residential interior designs intended for a single user, taking into account the place of individual creative work, • diploma project - the subject of the interior of public facilities approved by the Promoter.
15/ Compulsory literature used during classes	<ol style="list-style-type: none"> 1. HINZ Sigrid „WNĘTRZA MIESZKALNE I MEBLE”, Arkady, 1980, 2. NEUFERT Ernst „PODRĘCZNIK PROJEKTOWANIA ARCHITEKTONICZNO-BUDOWLANEGO”, Arkady , 2010 3. PILE John „HISTORIA WNĘTRZ”, Warszawa, Arkady, 2004 4. JENCKS Charles “THE ARCHITECTURE OF JUMPING



	<p>UNIVERSE”, Academy Editions, 1997 5. „WARUNKI TECHNICZNO-BUDOWLANE” ROZPORZĄDZENIE MINISTRA INFRASTRUKTURY z dnia 12 kwietnia 2002 r. w sprawie warunków technicznych, jakim powinny odpowiadać budynki i ich usytuowanie. (Dz. U. Nr 75, poz. 690 z póź. zm. z dnia 15 czerwca 2002 r.)</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<ol style="list-style-type: none"> 1. TRZECIAK Przemysław „HISTORIA, PSYCHIKA, ARCHITEKTURA”, PIW, 1988 2. MIESZKOWSKI Zygmunt „ELEMENTY PROJEKTOWANIA ARCHITEKTONICZNEGO”, Arkady, 1973 3. PARCZEWSKI Waław, TAUSZYŃSKI Krzysztof „PROJEKTOWANIE OBIEKTÓW UŻYTECZNOŚCI PUBLICZNEJ”, WSiP, 2000 4. PALLASMAA Juhani „OCZY SKÓRY”, Instytut Architektury, 2012 5. SHARP Dennis, " A VISUAL HISTORY OF TWENTIETH-CENTURY ARCHITECTURE", William Heineman Ltd/Secker & Warburg Ltd, 1972 6. JODIDIO Philip, “BUILDING A NEW MILLENIUM”, Taschen, 1999 7. "ARCHITETURAL THEORY FROM THE RENAISSANCE TO THE PRESENT, 89 ESSAYS ON 117 TREATISES", Taschen, 2003 8. POLLOCK Naomi, " MODERN JAPANESE HOUSE", Phaidon Press, 2005
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>1809/5000 The student knows and understands: K_W01 to an advanced degree - selected facts, objects and phenomena as well as their methods and theories explaining complex relationships between them, constituting basic general knowledge in the field of artistic design art, creating theoretical foundations and selected issues in the field of detailed knowledge relevant to the curriculum; K_W02 basic rules for the implementation of artistic works related to the field of study and specialty; including the conscious use of plastic means in creating, modifying and organizing space, as well as rules regarding the means of expression and technical skills of related artistic disciplines; K_W03 basic scope of issues related to construction, implementation techniques, materials science, and other specialist issues relevant to interior design, appropriate for the chosen specialty; K_W04 basic issues concerning art workshop in interior architecture and various techniques for project presentation, including 2D and 3D computer techniques; K_W06 styles in art as well as creative and reproductive traditions connected with them; K_W07 development trends in the field of fine arts and artistic disciplines appropriate for the field of study (design arts) and selected fine arts; K_W08 issues related to technologies used in the artistic discipline of design art (in the overall approach) and technological development related to the selected specialty;</p>



	<p>K_W09 relations and dependencies between theoretical and practical elements related to the designer's work; in this he understands the relationship between plastic form, functional conditions and selected technical solutions used in the implementation of the designed space / facility;</p>	
SKILLS	<p>The student can:</p> <p>K_U02 communicate with the use of specialist terminology, take part in the debate - present and evaluate various opinions and positions and discuss about them;</p> <p>K_U05 create and implement own artistic concepts and have the skills needed to express them;</p> <p>K_U08 consciously conduct an uncomplicated project process, also of an interdisciplinary nature;</p> <p>K_U09 formulate, create and implement own design and artistic concepts, consciously move in the field of spatial composition using its experience in operating relations of forms, proportions, colors and light;</p> <p>K_U10 consciously use the skills of the workshop enabling creative and effective carrying out the design process and clear development of the presentation of the project using traditional techniques and computer techniques at a basic level;</p> <p>K_U12 use the skills of the workshop to implement their own artistic concepts and use effective techniques to practice these skills, enabling their continuous development by independent work;</p>	
SOCIAL COMPETENCES	<p>The student has the ability to:</p> <p>K_K05 effective use of imagination, intuition, emotionality, ability creative thinking and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control your behavior in conditions related to public presentations;</p> <p>K_K08 initiating activities or working with other people as part of joint project and artistic projects and integration with other people in the framework of various cultural projects;</p> <p>K_K09 commencing second-cycle studies.</p>	
18/ Description of the requirements for the studio, workshop or teaching aids		-error-
<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	Interior design
2/ Teacher	dr hab. Beata Dobryjanowicz
3/ Assistants	
4/ Code	AW / N / 1 / WN / KK / 05
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 90
7/ Studies	Interior Design, part-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - choice
8/ Course type	Interior design for third-year students of 3,5-year first-cycle studies
9/ Didactic methods	<ul style="list-style-type: none"> - seminar - didactic dialogue - didactic discussion - the presentation - individual project (basic form of classes) - e-learning
10/ Language of lecture	polski
11/ Prerequisites	Positive passing of the first and second year of the first-cycle studies in the field of interior design.
12/ Final requirements	<p>Semester V first-cycle studies - design of a residential interior combined with its own studio</p> <p>The whole of the V semester design work consists of: development of a utility program, development of project assumptions, formulation of the concept, carrying out the design process, preparation of the implementation study of selected elements of the project, presentation of the project in the form of boards and mock-ups.</p>
13/ The form of passing the course (assessment methods and criteria)	<p>Criteria for the assessment: (also the Bachelor's thesis)</p> <p>The scale of grades according to the Department of Interior Design: 0 - 5+</p> <ol style="list-style-type: none"> 1. Independent formulation of assumptions and creativity of concepts thirty% 2. Project awareness during work 20% 3. Active participation in classes, the ability to establish a dialogue with the teacher and colleagues 15% 4. Readability and form of transmission of the project task



	<p>35%</p> <p>The method of checking the achievement of intended effects (assessment forming and summarizing in%)</p> <ol style="list-style-type: none"> 1. Accepting the concept within the prescribed period thirty% 2. Project development presented on subsequent corrections 20% 3. Returning the project within the prescribed period 15% 4. The final form of project submission 35%
<p>14/ Teaching goals (program content, subject description)</p>	<p>The program of the Interior Design Studio focuses on transferring knowledge and training skills necessary while practicing the profession of interior designer. The tasks focus mainly on the use of plastic means in creating, modifying and organizing architectural space. They also show the multithreading and interdisciplinary nature of the issues that make up the interior architect's workshop. The preferred design method is to reach spatial solutions by way of successive approximations on a scale - from the general to specific solutions. The emphasis is on individualizing project tasks and using a variety of tools to work on the project. The subject of the course is the design of interior space by appropriate adaptation of artistic means to the existing aesthetic and functional needs as well as to technical and spatial conditions. An important element of education is the awareness of the traditional interdependence between architecture and other disciplines of visual arts.</p> <p>The Interior Design Course is to prepare for the conscious and responsible shaping of the closest surrounding of man. Classes are designed to equip graduates with artistic, professional and technical qualifications necessary in professional practice.</p> <p>Classes for third-year students of the first-cycle program are to prepare graduates to work as interior architects at the 6th level of the EQF and to enable them to specialize in disciplines that require further study.</p> <p>A graduate of bachelor studies should be prepared for independent, creative solving of simple design tasks and for working in teams.</p> <p>Sample topics:</p> <ol style="list-style-type: none"> 1. "Apartment for ... Apartment around ..." A study of the living space organized around the specific needs of the user. In the space of the selected architectural object, design a family flat with the 2 + 1 model or a person performing a free profession. 2. Study of the space of a public utility interior with an uncomplicated function. In the space of the selected architectural object, design the interior (to choose from) a coffee bar, a small travel agency, airline, tourist information, bank outlet, store, or any other function that you propose <p>Tasks performed by students of the third year of bachelor studies require deepening the necessary knowledge and developing technical skills related to the area of interior design. They teach</p>



	<p>independent making of original design decisions. Teaching content focuses on issues related to practicing the profession at the elementary level. The studio's program enables flexible adaptation of work on the project to the specific situation of each student - his views, preferences, creative abilities and technical skills. In addition, depending on the nature and scale of the space being the subject of the study, the scope of work and presentation are always selected individually. Creative and original approach to the project is the preferred method of work. Thanks to this, the study mode has an individual character.</p>
<p>15/ Compulsory literature used during classes</p>	<ol style="list-style-type: none"> 1. NEUFERT Ernst "ARCHITECTURAL AND CONSTRUCTION DESIGN HANDBOOK," Arkady, 2010 2. MIESZKOWSKI Zygmunt "ARCHITECTURAL DESIGN ELEMENTS", Arkady, 1973 3. PILE John "HISTORY OF THE INTERIORS", Arkady, 2004 4. HINZ Sigrid "INTERIOR FURNITURE AND FURNITURE", Arkady, 1980, 5. JODIDIO Philipseria publishing "ARCHITEKTURA DZISIAJ", Taschen, 2009- 6. JODIDIO Philip "100 CONTEMPORARY ARCHITECTS", Taschen, 2009 7. "TECHNICAL AND CONSTRUCTION CONDITIONS" REGULATION OF THE MINISTER OF INFRASTRUCTURE of 12 April 2002 on technical conditions which should be met by buildings and their location. (Journal of Laws No. 75, item 690 with amendments dated June 15, 2002)
<p>16/ Additional literature recommended for the student's self learning</p>	<ol style="list-style-type: none"> 1. PARCZEWSKI Waław, TAUSZYŃSKI Krzysztof "DESIGNING PUBLIC PERFORMANCE OBJECTS", WSiP, 2009 2. SZMIDT Bolesław "ŁAD PRZEDRZENI", PIW, 1981 3. HARBISON Robert, "BUILT-IN, NOT BUILD-UP AND NOT BUILT-IN", Murator, 2001 4. NORBERG - SCHULZ Christian "IMPORTANCE IN THE WEST ARCHITECTURE", Murator, 1999 5. RASMUSSEN Steen Eiler "ARCHITECTURE RELIEF", Murator, 1999 6. van BERKEL Ben, BOS Caroline "INCORRECT VISIONERS", Murator, 2000 7. BANHAM Reyner "REVOLUTION IN ARCHITECTURE", WAiF, 1979 8. BRONIEWSKI Tadeusz "HISTORY OF ARCHITECTURE FOR ALL", Ossolineum, 1990 9. de MORANT Henry "A HISTORY OF ORGANIC ART", Arkady, 1983 <p>magazines: ARCHITECTURE, 2 + 3D, DOMUS, L'ARCHITECTURE D'AUJOURD'HUI, THE ARCHITECTURAL REVIEW, INTERIOR DESIGN, PROGRESSIVE ARCHITECTURE, ARCHITECTURAL DIGEST</p>



17/ Learning outcomes

<p>KNOWLEDGE</p>	<p>KNOWLEDGE</p> <p>- a graduate should know and understand:</p> <ol style="list-style-type: none"> 1. K_W01 - to an advanced degree - selected facts, objects and phenomena as well as their methods and theories explaining the complex relationships between them, constituting basic general knowledge in the field of artistic design art, creating theoretical foundations and selected issues in the field of detailed knowledge appropriate for design interior - P6S_WG; 2. K_W02 - basic principles of interior design including conscious use of plastic means in creating, modifying and organizing space, as well as rules regarding the means of expression and technical skills of related artistic disciplines - P6S_WG; 3. K_W03 - the basic scope of issues related to construction, execution techniques, materials science, and other specialist issues relevant to interior architecture - P6S_WG; 4. K_W04 - basic issues related to art workshop in interior architecture and principles of spatial composition appropriate for the shaping of residential and commercial interiors - P6S_WG; 5. K_W05 - basic developmental lines in the history of individual artistic disciplines, representative works from their legacy and publications related to these issues - P6S_WG; 6. K_W06 - styles in art as well as creative and reconstructive traditions connected with them - P6S_WG; 7. K_W07 - development trends in the field of interior architecture - P6S_WK; 8. K_W08 - issues related to technologies used in interior architecture and technological development related to this specialty - P6S_WG; 9. K_W09 - connections and dependencies between theoretical and practical elements - P6S_WG; <p>education program; connections and dependencies between theoretical and practical elements related to the designer's work; in this he understands the connections between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space / object - P6S_WG.</p>
<p>SKILLS</p>	<p>SKILLS</p> <p>- the graduate should:</p> <ol style="list-style-type: none"> 1. K_U01 - use your knowledge to formulate and solve individual and unusual project tasks in an innovative way, through: proper selection of sources and information from them, make an evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; select and use appropriate methods and tools, including advanced information and communication technologies (ICT) -P6S_UW. 2. K_U02 - communicate with the use of specialist terminology, give in to the public debate - present and evaluate different opinions and positions - P6S_UK; 3. K_U03 - plan and organize individual and team work - P6S_UO; 4. K_U04 - independently plan and implement your own lifelong learning - P6S_UW, P6S_UU; 5. K_U05 - create and implement own artistic concepts and have the skills needed to express them - P6S_UW; 6. K_U07 - carry out the observation and reliable analysis of the cultural, spatial, functional and technical context of the site / object being the subject of the project under development - P6S_UW;



	<p>7. K_U08 - consciously carry out an uncomplicated project process, also of an interdisciplinary nature, stage work on the project: from the authorial, comprehensive vision of space, its character and mood, through the formulation of precise application programs, indication of coherent functional solutions, detailed solutions and technical details - P6S_UW, P6S_UO;</p> <p>8. K_U09 - formulate, create and implement own design and artistic concepts, consciously move in the field of spatial composition using its experience in the operation of relations of forms, proportions, colors and light - P6S_UW;</p> <p>9. K_U10 - consciously use the skills of the workshop enabling the creative and effective implementation of the design process and clear development of the project presentation using traditional techniques and computer techniques at the basic level - P6S_UW;</p> <p>10.K_U11 - cooperate with other people as part of team work (also of interdisciplinary character) - P6S_UO;</p> <p>11.K_U12 - use the skills of the workshop to implement their own artistic concepts and use effective techniques to practice these skills, enabling their continuous development through independent work - P6S_UW, P6S_UU;</p> <p>12.K_U14 - use forms of behavior related to public presentations of own achievements.</p>
<p>SOCIAL COMPETEN CES</p>	<p>SOCIAL COMPETENCE</p> <p>- the student / graduate should be prepared for:</p> <p>1. K_K01 - critical assessment of possessed knowledge, recognition of the importance of knowledge in solving cognitive and practical problems - P6S_KK;</p> <p>2. K_K02 - fulfilling social obligations, co-organizing activities for the social environment, initiating activities for the public interest, thinking and acting in an entrepreneurial manner - P6S_KO;</p> <p>3. K_K03 - responsible performing of professional roles, including: observing the rules of professional ethics and requirements from others, and care for the achievements and traditions of the profession - P6S_KR;</p> <p>4. K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical arguments, and internal motivation and ability to organize work - P6S_KR, P6S_UU;</p> <p>5. K_K05 - effective use of imagination, intuition, emotionality, creative thinking skills and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control your behavior in conditions related to public presentations - P6S_KK;</p> <p>6. K_K06 - self-assessment and constructive criticism in relation to the actions of other people -P6S_KK;</p> <p>7. K_K07 - fulfilling the social role of a graduate of an artistic university, making reflections on social, scientific and ethical aspects related to her own work and her ethos; effective communication and initiation of activities in society and presenting complex tasks in an accessible form using information technologies - P6S_KO, P6S_KR;</p> <p>8. K_K08 - initiating activities or working with other people as part of joint project and artistic projects and integration with other people in the framework of various cultural projects P6S_KO, P6S_KR;</p> <p>9. K_K09 - starting second-cycle studies - P6S_KR.</p>
<p>18/</p>	<p>The room in which classes are conducted should be equipped with</p>



Description of the requirements for the studio, workshop or teaching aids	properly lit positions, enabling work on conceptual drawings, working with mockups, work on finishing the boards, giving the opportunity to work on a laptop. Students should be able to use the modeling techniques of different and wood modeling. They should have access to computers (graphic stations) equipped with high resolution monitors and specialized 2D and 3D software.
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	Exhibition design
2/ Teacher	prof. Barbara Kowalewska
3/ Assistants	dr Anna Skołożyńska-Cieciera
4/ Code	AW/S/1/WS/KK/07
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 180
7/ Studies	
8/ Course type	course subject
9/ Didactic methods	Form of classes: conversation lecture - introduction to the topic of the project task, conversation, didactic dialogue - individual revision: student - instructor, presentation - contemporary tendencies in exhibiting, individual student project - basic form of classes, didactic discussion, undergraduate (lower-division) seminar,
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of the second year of the full-time I° degree program in interior design.
12/ Final requirements	Semester 5 semester theme "HOW HISTORY AND VICISSITUDES HAVE CHANGED THE IMAGE OF CONTEMPORARY WARSAW..." Design an exhibition telling the story of a randomly selected architectural object: ST. ALEXANDER'S CHURCH and TRZECH KRZYZY square STASZICA PALACE and NOWY ŚWIAT Street (now the seat of the Polish Academy of Sciences across from the Kopernik Monument) SASKI GARDEN and PALACE (Tomb of the Unknown Soldier) SASKI PLACE - "...what was here before the war and is here now...". LUBOMIRSKY PALACE and ŻELAZNEJ BRAMY Square WIEDEŃ Railway Station - Main Railway Station on Saxon Axis KIERBEDZIA BRIDGE - STRASA W-Z (together with Śląsko-Dąbrowskie Bridge, formerly Nowy Zjazd) LUXEMBOURG GALLERY - present Senatorska Street KOSZYKI SHOPPING HALL - Koszykowa Street KRAŚIŃSKI SQUARE AND PALACE Collect materials about the place and/or object and trace its history: the solemnity, strength or beauty of the building, architectural premise, detail about its history and creators, or about the atmosphere of the years in which it was built and the current state of



	<p>the place. Exhibition space - the exhibition hall of the "Zachęta" Gallery - c.a. 250 m²</p> <p>The aim of the task is to obtain the author's conception of the space, in a clear way conveying the most important features of the architectural object in question, as well as to deepen the student's knowledge on interesting places and buildings in the built-up area of Warsaw.</p> <p>Submission of the project: Scenario, conceptual sketches, drawings including projections, views, cross-sections together with technical description, colors and model in the scale 1:25 - mock-up</p>
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Evaluation of individual student work according to the grading scale placed in the Academic Regulations from 0 to 5+.</p> <p>The evaluation consists of:</p> <p>active participation in class based on the materials prepared during the individual student work and cooperation with instructors - 40%</p> <p>consistent need and ability to search for concepts on their own - 30%</p> <p>the level of the project task adequate to the stage of study - 30%</p> <p>The course is passed with at least 75% attendance</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>The aim of this course is to familiarize the student with issues arising in the field of study, which is interior design with particular emphasis on the issues of exhibitions. Adequate selection of task topics, taking into account successive stages of education, allows the student to deepen knowledge and skills necessary to practice as an interior architect and exhibition designer.</p> <p>B.A. graduate should be able to create and implement their own exhibition concepts with a defined small space and uncomplicated substantive program. They should be prepared to work in design teams.</p> <p>The curriculum of the third year of studies prepares the student for the work of an interior architect with specialization in exhibition design at the level 5 of the National Qualification Framework (KRK), and gives the student an opportunity to realize his/her bachelor's degree thesis in this field at the level 6 of the KRK.</p> <p>The discussed issues include:</p> <ul style="list-style-type: none"> the exhibition scenario - its role, content scope and readability of the graphic code, ability to choose an individual location in architectural and urban space analysis of the existing state and spatial conditions, inventory, photographic documentation, influence of artistic means on the perception of space proper selection of artistic means of expression and elements of spatial composition in order to achieve the effects specified in the scenario the use of appropriate technical and material solutions that comply with safety and fire regulations



	specificity and conditions resulting from permanent and temporary exposition, typical exhibition systems, materials and technologies used in exhibitions.
15/ Compulsory literature used during classes	<ul style="list-style-type: none"> - Neufert Ernst „Podręcznik projektowania architektoniczno-budowlanego”, Arkady,2010 - Pile John „Historia wnętrz”, Arkady, 2010 - Lorens, Skolnick „Czym jest projektowanie wystaw?” ABE Dom Wydawniczy Warszawa 2008 - Gossel, Leuthauser: „Architektura XX wieku”, Taschen 2006 - Giedion Sigfried „Przestrzeń, czas i architektura” PWN, 1968 - Jodidio Philip seria wydawnicza „Architektura dzisiaj”, Taschen, 2009 - Jodidio Philip „Architecture now – Museums“ – Taschen 2010 - „On show by design“ – Gingko Press, INC 2015 <p><i>Większość w.w. pozycji jest dostępna w Bibliotece Uczelni.Dodatkowo prowadzący pracownię udostępnia z własnych zbiorów.</i></p>
16/ Additional literature recommended for the student's self learning	<ul style="list-style-type: none"> - Publikacje książkowe wydawnictwa - Frame Publishers Amsterdam, - Czasopisma: Area, Domus, 2+3D, Architektura <p><i>Większość w.w. pozycji jest dostępna w Bibliotece Uczelni.Dodatkowo prowadzący pracownię udostępnia z własnych zbiorów.</i></p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02- knows basic principles of using other art disciplines to self-create exhibition space.</p> <p>K_W04- knows basic techniques of developing a project presentation to most clearly communicate the designed exhibition space.</p> <p>K_W08- knows basic technological solutions in building exhibition expositions.</p> <p>K_W09- knows basic dependencies of exposition conditions in specific space.</p>
SKILLS	<p>K_U02- is able to substantiate his/her opinion using proper exhibition terminology.</p> <p>K_U04- can on the basis of analysis make a basic auto-correction of designed exhibition space.</p> <p>K_U05 - has basic author's expression skills in designing exhibitions.</p> <p>K_U06 - can consciously combine and use multimedia actions to build artistic narration of an exhibition.</p> <p>K_U07 - can find the context for the substantive assumptions of exhibition scenario.</p> <p>K_U08 - has ability to plan activities in elaboration of exhibition space documentation.</p> <p>K_U10 - can clearly convey the idea of exposition project with use of contemporary media techniques.</p> <p>K_U11- has basic ability to work in a team in designing and realization of exhibition spaces and appearances.</p> <p>K_U14- has the ability to recommend made project of exhibition space.</p>
SOCIAL	K_K03 - responsibly fulfills the role of an exhibition designer.



COMPETENCES	<p>K_K04 - can factually argue his/her position in design decision.</p> <p>K_K05 - has competences of flexible action in argumentation of selected means of artistic expression.</p> <p>K_K07 - fulfills himself/herself on the field of exhibition and transfers his/her realisations to widely available Internet media.</p> <p>K_K08 - has competences to work in teams, so important in realization of exhibition expositions.</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>Collecting professional literature on art - mainly on architecture, interior design, exhibitions;</p> <p>Gathering factual materials resulting directly from the undertaken design topics;</p> <p>Collection of architectural documentation of museum rooms, galleries and other locations indicated by the student;</p> <p>Collection of brochures and catalogs containing knowledge of materials, techniques and technologies used in the realization of interiors and exhibitions;</p> <p>Collection of documentation of student course work and thesis work.</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	Exhibition design
2/ Teacher	dr hab. Monika Rzepiejewska-Mroczek
3/ Assistants	mgr Konrad Matuszewski
4/ Code	W/S/1/ WS /KK/07
5/ Faculty	Faculty of Interior Design
6/ C course form / hours	ex. / 180
7/ Studies	
8/ Course type	Field Education
9/ Didactic methods	<ol style="list-style-type: none"> 1. conversation classes 2. didactic discussion 3. didactic dialogue 4. presentation 5. individual project - the basic form of classes in the studio at all levels of education <p>Lower level seminar (5th semester, 3rd year, undergraduate studies) preparing students for performing and presenting the course work at the first level of education</p>
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of all first and second year prerequisite courses. Knowledge and skills in a base range specific to the design profession are required as an outcome.
12/ Final requirements	Comprehensive elaboration of an exhibition design for a selected interior (gallery or other architectural interior) of an area up to 200 m ² , at the level of the 6th PRK degree. The study comprises: a mock-up and a board study including a visual presentation of substantive and design assumptions (framework scenario of the exhibition), design decisions (projection, sections and visualizations) and technical solutions.
13/ The form of passing the course (assessment methods and criteria)	<p>Credit with a grade according to the study regulations in the range of 0 - 5+.</p> <p>Evaluation of individual student's work (his/her skills and level of knowledge) is carried out according to the following criteria, the specific percentage of which constitutes the final grade:</p> <ol style="list-style-type: none"> 1. Creativity in constructing an original design idea 30% 2. independence in solving subsequent stages of the project 30% 3. effectiveness of corrective collaboration 20% 4. presentation of the project 20% <p>Active attendance required to pass the active percentage is a minimum of 75%.</p>
14/ Teaching goals (program content, subject description)	Through the transfer of knowledge, skills and attitudes, the Studio of Exhibition Designing educates and develops in students the necessary design skills that enable them to creatively shape space, take up issues related to the design of various types of exhibitions

and visual communication. The curriculum is designed to prepare graduates to work as interior designers in the specialization of exhibition design at EQF level 6, and to enable them to specialize in disciplines requiring further studies. Tasks undertaken in the studio require learning the specifics of exhibition design - from formulating a framework scenario, ideas and design assumptions, through conscious selection of the type of creative activity depending on the undertaken theme, to design decisions concerning space expression, technical, material and multimedia solutions. The didactic objectives at all levels of study are: the development of individual sensitivity and artistic awareness as well as creative imagination and design independence; deepening the skills of analytical and synthetic thinking acquired in previous years, and of using and creatively combining the knowledge and experiences gained, striving for interdisciplinary action; deepening knowledge of the entire spectrum of exhibition activities and issues necessary for developing exhibition design skills, including the improvement of design workshop.

Each semester (V and VI) is based on one whole-semester assignment, and in semester VI it is a diploma project presented publicly during the defense along with a portfolio and selected works from the General Art Department. The assignments concern a small (up to 200 m²) exhibition space with a simple program. The level of difficulty of the assignments prepares students to independently solve simple tasks in the design of exhibition spaces.

In the course of work, issues are discussed:

- exposition scenario as a starting point for the ideas and assumptions for the project,
- project location - the choice of a place appropriate to the theme and the analysis of the existing situation, including technical and photographic documentation
- functional and thematic space planning,
- selection of means of expression and the type and subject of the exhibition,
- ergonomics in exhibition spaces,
- graphics in exhibition spaces,
- technical solutions, materials, multimedia, lighting used in exhibitions;
- safety regulations and requirements (HSE, Fire Safety),
- presentation of the project (boards, technical study, mock-up) as an immanent element of the work on the task.

Before starting the design the student is obliged to:

1. choose an individual problem within the task
2. make a search related to the selected issue in order to broaden and deepen their knowledge in the field of the undertaken topic
3. gathering documentation containing information, photographs, illustrations, etc., which are the basis for building a framework scenario
4. collection of materials concerning the place where the project activities are planned, such as: inventory, photographic



	<p>documentation or information on history, which are the basis for the analysis of the place</p> <p>5. systematic tracking of cultural events related to exhibitions, interest in achievements in the field of architecture, interior architecture and design, visiting trade fairs, using catalogs and professional literature</p> <p>6. knowledge of exhibition systems, materials and technologies used in exhibitions</p> <p>Sample assignments in semester V (one assignment to choose from):</p> <ul style="list-style-type: none"> - design of an exhibition in a gallery interior dedicated to a selected artist; - design of an interior and store windows of a concept store with articles for children.
<p>15/ Compulsory literature used during classes</p>	<ol style="list-style-type: none"> 1. Neufert Ernst "Handbook of Architectural and Building Design"; Arkady, Warsaw 2014; Accessed: National Library in Warsaw 2. Hughes Philip "Exhibition Design"; Laurence King Publishing, London 2010; Access: National Library of Warsaw 3. Lorenc Jan, Skolnick Lee, Berger Craig: "What is Exhibition Design?"; ABE Publishing House, Warsaw 2008; Available: National Library of Warsaw 4. Morgan Tony "Marchandising. Designing the store space"; Arkady, Warsaw 2008. Access: National Library in Warsaw 5. Świtała Maciej, Zawistowska Katarzyna, Dojlitko Maciej: "Exhibition design, scenography, visual communication", 2016. accessed: http://aiw.asp.gda.pl/ <p>Industry catalogs and websites on materials used in exhibitions, exhibition racks, lighting systems, multimedia solutions, etc. are also used in the course. Within the topic chosen by the student, it is also necessary to individually search for readings to deepen the knowledge on issues related to the topic.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<ol style="list-style-type: none"> 1. Kysiak Maciej „Architektura pawilonów wystawowych funkcja, forma, konstrukcja”; Oficyna Wydawnicza Politechniki Warszawskiej, Warszawa 1998. Dostęp: Biblioteka ASP w Warszawie 2. Pietrzak Agata (red.), Aznar Carlos: „Aranżacja wystaw sklepowych”; Arkady, Warszawa 2001. Dostęp: Biblioteka Narodowa w Warszawie 3. Pallasmaa Juhani „Oczy skóry – Architektura i zmysły”; Instytut Architektury, Kraków 2012. Dostęp: Biblioteka Narodowa w Warszawie 4. Pallasmaa Juhani „Myśląca dłoń. Egzystencjalna i ucieleśniona mądrość w architekturze”; Instytut Architektury, Kraków 2015. Dostęp: Biblioteka Narodowa w Warszawie 5. Gage John „Kolor i kultura. Teoria i znaczenie koloru od antyku do abstrakcji”; Universitas, Kraków 2008. Dostęp: Biblioteka Narodowa w Warszawie 6. Gage John „Kolor i znaczenie. Sztuka, nauka i symbolika”; Universitas, Kraków 2010. Dostęp: Biblioteka Narodowa w Warszawie



	<p>7. Gombrich Ernst Hans „Zmysł porządku: o psychologii sztuki dekoracyjnej”; Universitas, Kraków 2009. Dostęp: Biblioteka Narodowa w Warszawie</p> <p>8. Macleod Suzanne, Hourston Hanks Laura, Hale Jonathan: „Museum making: narratives, architectures, exhibitions”; Routledge Taylor & Francis Group, London, New York 2012. Dostęp: Biblioteka Narodowa w Warszawie</p> <p>9. „Grand stand 3: Design for trade Fair stands”; Frame Publishers, Amsterdam 2011; Dostęp: Biblioteka ASP w Warszawie</p>
17/ Learning outcomes	
KNOWLEDGE	<p>Graduates know and understand:</p> <p>K_W02 - basic principles concerning the realization of artistic works related to the field of study and specialization; including the conscious use of artistic means in creating, modifying and organizing space and the principles concerning the means of expression and workshop skills of related artistic disciplines;</p> <p>K_W04 - basic issues of artistic workshop in interior architecture and different techniques of project presentation, including 2D and 3D computer techniques;</p> <p>K_W08 - issues related to technologies used in the artistic discipline of design arts (as a whole) and technological development related to the chosen specialization;</p> <p>K_W09 - connections and relationships between theoretical and practical elements of the education program; connections and relationships between theoretical and practical elements related to the work of a designer; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in the implementation of the designed space/object.</p>
SKILLS	<p>Graduates are able to:</p> <p>K_U02- communicate using specialized terminology, participate in debate - present and evaluate different opinions and positions and discuss them;</p> <p>K_U04- independently plan and implement their own lifelong learning;</p> <p>K_U05 - create and realize own artistic concepts and have skills necessary for their expression;</p> <p>K_U06 - consciously use the tools of artistic workshop in selected</p> <p>K_U06 - make conscious use of the tools of artistic craftsmanship in selected areas of artistic activity; consciously use adequate technique and technology in the realization of artistic works; take independent decisions concerning realization and design of own artistic works; carry out own artistic actions based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality</p> <p>K_U07 - analyze the cultural, spatial, functional and technical context of the place/object which is the subject of the developed project</p> <p>K_U08 - consciously carry out an uncomplicated design process, also of interdisciplinary character</p> <p>K_U10 - make conscious use of workshop skills enabling creative and effective conducting of the design process and clear elaboration of project presentation with the use of traditional techniques and computer techniques at the basic level</p> <p>K_U11 - co-operate with others in teamwork (also of interdisciplinary character);</p> <p>K_U14-apply forms of behavior related to public presentations of own achievements.</p>
SOCIAL	Graduates are ready to:



COMPETENCES	<p>K_K03 - perform professional roles responsibly, including: observing the principles of professional ethics and demanding this from others, and caring for the achievements and traditions of the profession;</p> <p>K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work</p> <p>K_K05- make effective use of imagination, intuition, emotionality, creative thinking skills, and creative work while solving problems; use flexible thinking, adapt to new and changing circumstances, and control their behavior in conditions related to public presentations;</p> <p>K_K07- fulfill the social role of an arts graduate, to undertake reflection on the social, scientific and ethical aspects related to one's own work and its ethos; to communicate effectively and initiate activities in public and to present complex tasks in an accessible form using information technology;</p> <p>K_K08 - initiate activities or work with others in joint design and artistic endeavors and integrate with others in various cultural endeavors;</p> <p>K_K09 - undertake second degree studies.</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>The room in which the project tasks are carried out should be spacious, well lit, equipped with an appropriate number of workstations for working on projects in the flat designs (boards), on laptops and in mock-ups. Direct access to a computer with Photoshop, Corel Draw, Adobe Indesign, Archicad, Autocad software and access to an A3 printer and scanner is useful. In addition, students should be able to use the various techniques modelling room, carpentry room and photo lab. Due to the spread of the COVID-19 virus, depending on the situation, it is possible to conduct classes remotely using the Internet. This necessitates that students have access to the Internet and equipment to connect to instructors at home.</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	Professional issues
2/ Teacher	mgr inż. Mariola Kowalska
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	lecture / 30
7/ Studies	
8/ Course type	curricular education
9/ Didactic methods	Course lecture, didactic dialogue, presentation including multimedia, individual project (basic form of classes), workshop exercises
10/ Language of lecture	polski
11/ Prerequisites	Passed 2nd year of college. Knowledge of physics, mathematics at the high school level
12/ Final requirements	Evaluate the execution of a lighting design for a selected interior, exterior, or exhibit. Knowledge in: - basic concepts of lighting - knowledge of selected regulations and Polish Standards - correct choice of lighting as a component of the interior design - designing technical solutions as part of a comprehensive lighting design
13/ The form of passing the course (assesment methods and criteria)	Knowledge assessment - on the basis of a colloquium, Evaluation of skills on the basis of completed and presented individual drawings, - Method of verifying the achievement of intended effects - Theoretical knowledge 40%. - Manual skills / drawing workshop 30% - Systematic and active participation in classes 10% - Form and level of drawing works 20%
14/ Teaching goals (program content, subject description)	The curriculum is designed to: - familiarize with available and applicable solutions - gain knowledge about technical means to achieve intended spatial and aesthetic effects of interior lighting - acquire skills of proper interior lighting design. Developing students' belief in the possibility of influencing the perception of architecture through skillful use of electric light Program contents: Importance of light in human life: safety, health, creating mood, perception of reality. electromagnetic radiation: ranges, visible range, spectrum of radiation. Examples of radiation spectrum of different light sources. Relationship of the spectrum of radiation to the rendering of color illuminated objects. Spectral efficiency of radiation. Basic photometric parameters: luminous flux, luminous



	<p>intensity, luminance, color temperature, luminous efficacy of light source.</p> <p>Artificial and natural lighting of interiors. Introduction of light into interior. Classes of lighting. Lighting requirements. Norms of interior lighting. Principles of lighting including groups of objects. Principles of interior lighting, office, educational, sports, residential, sacred, etc. Examples of good and improper interior lighting. Illumination of objects. Illumination methods. General and detailed rules of illumination of different groups of objects. Discussion of different examples of illumination.</p>
15/ Compulsory literature used during classes	<p>Żagan W. Podstawy techniki świetlnej, Oficyna Wydawnicza Politechniki Warszawskiej, Warszawa 2005 r.</p>
16/ Additional literature recommended for the student's self learning	<p>Żagan W., Iluminacja obiektów, Oficyna Wydawnicza Politechniki Warszawskiej 2003 r.</p> <p>Praca zbiorowa Polskiego Komitetu Oświetleniowego, Technika świetlna'09, Zakład Wydawniczy Letter Quality, 2009</p>
17/ Learning outcomes	
KNOWLEDGE	<p>K_W02 - basic range of principles concerning realization of artistic works related to the field of study and specialization; including conscious use of artistic means in creating, modifying and ordering space, as well as the principles concerning the means of expression and workshop skills of related artistic disciplines</p> <p>K_W03 - basic range of issues connected with construction, realization techniques, material science, and other specialist issues essential for interior architecture, characteristic for the chosen specialization</p> <p>K_W08 - problems connected with technologies applied in the artistic discipline of design arts (as a whole) and technological developments related to the selected specialization;</p> <p>K_W09 - connections and relationships between the theoretical and practical elements of the curriculum; the connections and relationships between the theoretical and practical elements related to the work of a designer; including understanding the relationship between the art form, functional conditions and selected technical solutions used in the implementation of the designed space/object;</p> <p>In particular - the student/graduate should achieve knowledge in:</p> <ol style="list-style-type: none"> 1. types of light sources and their photometric, colorimetric and operational characteristics 2. possibilities of creating an interior appearance with the use of light <p>Rational lighting solutions for different types of interiors</p>
SKILLS	<p>K_U01 - use the knowledge gained, formulate and solve complex and non-typical problems and perform tasks innovatively in unpredictable conditions through: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and communication technology (ICT).</p> <p>K_U02 - communicate using specialized terminology, participate in a debate - present and evaluate various opinions and positions, and discuss them;</p> <p>K_U05 - create and realize own artistic concepts and have skills necessary for their expression;</p>



	<p>K_U07 - analyze the cultural, spatial, functional and technical context of the place/object which is the subject of the developed project;</p> <p>K_U09 - formulate, create and realize own design and artistic concepts, consciously move in the field of spatial composition, using their experience in operating with the relations of forms, proportions, color and light</p> <p>K_U12 - use their workshop skills enabling the realization of their own artistic concepts and apply effective techniques of exercising these skills enabling their continuous development through independent work;</p> <p>In particular - the student/graduate should be able to:</p> <ol style="list-style-type: none"> 1. Select light sources to meet the specific lighting needs of an object 2. evaluation of the correctness and quality of interior lighting 3. Realise the intended effect of lighting (spaciousness, focus, etc.)
<p>SOCIAL COMPETENCES</p>	<p>K_K01 - critically evaluate one's knowledge, recognize the importance of knowledge in solving cognitive and practical problems;</p> <p>K_K04 - lifelong learning, independent undertaking of independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical argumentation, as well as intrinsic motivation and ability to organize work;</p> <p>K_K06 - self-assessment and constructive criticism in relation to the actions of others;</p> <p>In particular - the student/graduate should be prepared to:</p> <ol style="list-style-type: none"> 1. understand the role of light and illumination in human life 2. be able to reconcile the need for energy efficiency with the quality of lighting 3. express their opinion on lighting related topics
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>multimedia projector, computer, drawing board, access to power supply</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	Intermedia
2/ Teacher	dr Zuzanna Sadowa
3/ Assistants	mgr Marta Mielcarek
4/ Code	AW/S/2/KU/11
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 90
7/ Studies	Interior Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - choice
8/ Course type	GENERAL AND SUPPLEMENTARY ART EDUCATION
9/ Didactic methods	<ul style="list-style-type: none"> - conversational lecture with multimedia presentation - didactic dialogue - creative exercises and workshops - individual artistic project (the basic form of classes)
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of a bachelor's degree at an art college. Knowledge of the basics of visual language in the theoretical and practical aspect with emphasis on sculpture and space.
12/ Final requirements	Positive evaluation of completed artistic, intermedia work.
13/ The form of passing the course (assessment methods and criteria)	<p>The form of course credit: Evaluation of individual student's work according to the grading scale placed in the Study Regulations from 0 to 5+. Assessment subject is the development of individual creative work and at the same time the development of authorial consciousness, shaping the desired attitude. The assessment is subject to the realization of work of intermedia character, which is the result of the acquired knowledge and skills within the activities in the studio, as well as outside it. Assessment criteria:</p> <ol style="list-style-type: none"> 1. independent discovery of the problem and formulation of ideas 20,00% 2. involvement in the development of a creative concept.....20,00% 3. ability to make decisions independently.....20,00% 4. active participation in class.....10,00% 5. artistic level of work execution30,00%
14/ Teaching goals (program content, subject description)	<p>Curriculum Content:</p> <ol style="list-style-type: none"> 1. Intermedia Studio is an attempt to introduce into the area of artistic experience intermedial, performative and installation factors related to the problems of space. 2. The aim of work with students is to search for mutual interaction between sensations and surrounding objects in different ways present in space: interaction with each other, within the framework



	<p>of work with object and finite form, through the creation of phenomena and processes and through non-visual actions and their mutual relations.</p> <p>3. As a result, building clear and carrying and purposeful creative statements, which by the nature of their own uniqueness and individuality should be articulated in their own way, using the richness of artistic means, expanded by the whole spectrum of non-visual, conceptual phenomena, or those drawing directly from commonness.</p> <p>4. Projects realized with the use of various tools and media, ranging from traditional to digital techniques, allow students to confront basic installation-spatial-media issues.</p> <p>Blocks of issues discussed:</p> <ul style="list-style-type: none"> -Specification of place, identity of places and spaces. -Recognition and construction of new fields of meaning related to space and place. -Relationships place-body-event. -Presence, participation, construction of events (in space). -Presence, Intervention, Directing of space. <p>Didactic Objective: Develop a creative attitude to the surrounding world, expressed in artistic action.</p> <p>Studies in the Intermedia Studio can be finished with an art annex to the Master of Arts Diploma.</p>
<p>15/ Compulsory literature used during classes</p>	<p>Arnheim R. „Sztuka i percepcja wzrokowa” Oficyna, 2014 Arnheim R. "Dynamika formy architektonicznej" Oficyna, 2012 Barthes R. "Światło obrazu. Uwagi o fotografii", Warszawa, Aletheia, 2001 Hansen O. „Zobaczyć świat” Zachęta Narodowa Galeria Sztuki, 2005 Norberg- Schulz Ch. „Znaczenie w architekturze Zachodu”, tł. B. Gadomska, wyd.Murator, Warszawa, 1999 Pallasmaa Juhani, Myśląca dłoń, Instytut Architektury 2015 Pallasmaa Juhani, Oczy skóry, Instytut Architektury, 2012 Przewodnik dla dryfujących. Antologia sytuacjonistycznych tekstów o mieście" zbiór Mateusz Kwaterko, Paweł Krzaczkowski, Fundacja Bęc Zmiana, Warszawa, Rasmussen S. E „Odczuwanie architektury” wyd.Murator, 1999 Tuan Yi-Fu, Przestrzeń i miejsce, PIW, 1987 Welsch W., Estetyka poza estetyką, tłum. K. Guczalska, Universitas, Kraków 2005.</p> <p>Większość ww. pozycji jest dostępna w Bibliotece Uczelni. Dodatkowo prowadzący pracownię udostępnia z własnych zbiorów.</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<ol style="list-style-type: none"> 1. Miejsca, strony, okolice. Przyczynek do fenomenologii przestrzeni. Buczyńska – Garewicz H. Universitas, Kraków 2006 2. Estetyka performatywności, Fisher - Lichte E. Tł. M. Borowski, M. Sugiera, Księgarnia Akademicka, Kraków 2008 3. „Przestrzeń, czas, architektura“, Giedon S., PWN, Warszawa



	<p>1968</p> <p>4. „Sztuka Instalacji. Zagadnienia związku przestrzeni i obecności w sztuce współczesnej“, Guzek Ł., Wydawnictwo Neriton</p> <p>5. „Znaczenie w architekturze zachodu“, Norberg – Schulz Ch. Tł. B. Gadomska, Wydawnictwo Murator, Warszawa 1999</p> <p>6. „Inne obrazy. Oko, widzenie sztuka. Od Albertiego do Duchampa“ Gdańsk, 2008</p> <p>7. „Przestrzeń, filozofia, architektura. Osiem rozmów o poznawaniu, produkowaniu i konsumowaniu przestrzeni“, Wydawnictwo fundacji Humaniora, Poznań 1999</p> <p>8. „Przewodnik dla dryfujących. Antologia sytuacionistycznych tekstów o mieście. Mateusz Kwaterko, Paweł Krzaczkowski, Fundacja Bęc Zmiana</p> <p>9. „Od awangardy do postmodernizmu“ red. Grzegorz Dziamski, Instytut Kultury, 1996</p> <p>10. „Gry sztuki z architekturą. Nowoczesne powinowactwa i współczesne integracje.“ Gabriela Świtek, Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2013</p> <p>11. „Antropologia kultury wizualnej. Zagadnienia i wybór tekstów“ I. Kurz, P. Kwiatkowska i inni, Wydawnictwo Uniwersytetu Warszawskiego, 2012</p> <ul style="list-style-type: none"> · Wszelkie magazyny o sztuce: · Art · Art. Magazyn · Fin Art · Arts magazne · Szum · Flash art · Exit Art Magazine · Ubu.com · Ninateka.pl · Newmediaart.eu · Media Art Net , medienkunstnetz.de
17/ Learning outcomes	
KNOWLEDGE	<p>K_W01 - in-depth - selected facts, objects and phenomena, as well as related methods and theories explaining complex interdependencies between them, constituting advanced general knowledge within the scope of the artistic discipline of design arts, forming theoretical grounds, ordered and theoretically supported knowledge covering key issues and selected issues from the scope of advanced detailed knowledge - appropriate for the educational program - knowledge of realization of artistic works</p> <p>K_W06- patterns underlying artistic creation, enabling freedom and independence of artistic expression</p> <p>K_W07- principles of creating artistic works and creating artistic activities with a high degree of originality on the basis of knowledge about styles in art and related creative and reproductive traditions</p> <p>K_W08- development trends in the field of plastic arts and artistic disciplines proper for the field of study - design arts, selected fine arts</p>



	<p>K_W10- mutual relations between theoretical and practical aspects of the field of study interior architecture, and uses this knowledge for further artistic development</p>
SKILLS	<p>K_U01 - use the knowledge possessed - to formulate and solve complex and unusual problems and to perform tasks innovatively in unpredictable conditions by:</p> <ul style="list-style-type: none"> - proper selection of sources and information from them, making evaluation, critical analysis, synthesis and creative interpretation and presentation of this information, - selecting and applying appropriate methods and tools, -skills of artistic expression. <p>K_U02 - use a highly developed artistic personality to create, realize and express their own original artistic concepts to create, realize and express their own original artistic concepts, -skills of realizing artistic works (fine arts)</p> <p>K_U06 - move consciously and freely within the scope of spatial composition, using their experience in operating the relations of forms, proportions, color and light;</p> <p>K_U08 - consciously carry out uncomplicated design process, also of interdisciplinary character</p> <p>K_U09 - make use of technical skills to the extent necessary to realise own artistic projects and apply effective techniques of exercising these skills, enabling continuous development through independent work</p> <p>K_U11 - responsibly approach public performances related to artistic presentations, including presentation of own project work (in written and oral form, as well as in the form of a show, exhibition or multimedia presentation), demonstrating the ability to establish contact with the audience</p>
SOCIAL COMPETENCES	<p>K_K05 - use in various situations psychological mechanisms supporting actions taken;</p> <p>K_K06 - critically evaluate received contents, self-evaluate own design solutions and constructively criticize actions of others</p> <p>K_K08 - social communication and team leadership manifested in particular through: initiating activities and working with others in joint design and artistic endeavors, negotiating and properly organizing activities, integrating with others in various cultural endeavors, presenting complex design and artistic tasks in an accessible form;</p> <p>K_K09 - take up third degree studies.</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>The Intermedia studio should be spacious enough for students to have their individual workstations. It should be comfortable and quiet, ventilated and well lit.</p> <p>The studio should be equipped with basic light sources along with a control console (stage lighting, spots, spotlights) basic recording equipment (sound and video/camera) and playback equipment (LCD monitors and audio equipment). Multimedia projectors are required for creation and presentation of work. Students should have access to technical workstations. As well as, they should be able to use the photo studio, various techniques model room and wood model room. They should have access to computers equipped with high resolution monitors and specialized software.</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	Textile in architecture
2/ Teacher	prof. Stanisław Andrzejewski
3/ Assistants	dr Eliza Proszczuk-Chmiel
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 90
7/ Studies	Interior Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - choice
8/ Course type	Supplementary Education
9/ Didactic methods	<ul style="list-style-type: none"> - Monographic lecture - Seminar in the form of discussion or didactic dialogue - Creative exercises in the form of individual artistic tasks of interdisciplinary character - Individual project in the field of artistic fabric - Working out a spatial concept of an art installation form - Individual and collaborative remote revision - Master seminar
10/ Language of lecture	polski
11/ Prerequisites	Undergraduate Diploma.
12/ Final requirements	Finished artwork in accordance with the design concept, taking into account the creative changes that occurred during the implementation process.
13/ The form of passing the course (assessment methods and criteria)	<ul style="list-style-type: none"> - Project development presented during revisions - 50% - Oral final exam remotely, including final project presentation - 50%
14/ Teaching goals (program content, subject description)	<p>The aim of the 'Textile in Architecture' curriculum is to educate an artist with a broad intellectual horizon, the highest artistic and spiritual culture, aware of innovative phenomena in contemporary art with a special emphasis on broadly defined artistic textiles, who will bring his/her original, individual creative and intellectual element everywhere. The student independently designs and realizes artistic works of broadly understood artistic textiles in architectural space. In a conscious and responsible way realizes own artistic concepts selecting proper techniques and materials to achieve previously planned aims. Creatively uses the creative workshop, using the elements of traditional and contemporary art of weaving adequately to the needs of the project. The student indicates the sources of his inspiration for the realization of his own artistic concepts based on individual stylistics using independent design, thinking, imagination, knowledge and intuition.</p>



	<p>First year of the second cycle studies</p> <p>Contact Hours- 4 hours per week/120 hours per year</p> <p>Time for individual student work 2 hours per week/60 hours per year</p> <p>Time for realization of the final project 180 hours per year in total</p> <p>ECTS credits winter semester 3, summer semester 3</p> <p>Second year of the second cycle studies</p> <p>Contact hours- 8 hours per week/240 hours per year</p> <p>Time for individual student work - 4 hours per week/120 hours per year</p> <p>Time for the final project - 360 hours per year</p> <p>ECTS credits winter semester 6, summer semester 6</p>
<p>15/ Compulsory literature used during classes</p>	<p>„Znak – znaczenie – język”, Materiały Heterogenicznego Sympozjum, Zeszyt Naukowy nr 36, ASP w Warszawie 1994; „Rugs & Carpets from Central Asia”, Aurora Art Publishers 1984; „Rugs & Carpets from the Caucasus”, Aurora Art Publishers 1984 „Minimal Art”, Taschen 2003; „Art Now”, Taschen 2008; „Architecture Now!”, Philip Jodidio, Taschen 2008; „Grafiki Bogusława Schaeffera”, PIW 2007; Utwory muzyczne oraz utwory sceniczne (video) Bogusława Schaeffera; Louis Dupre „Inny wymiar”, Znak Kraków 1991; „Anish Kapoor”, Flammarion Paris 2011; „Art of the 20th Century”, Taschen 2012; Gotthold Ephraim Lessing „Laokoon czyli o granicach malarstwa i poezji”, Univesitas Kraków 2012 Yiju Huang “Tapestry of Light: Aesthetic Afterlives of the Cultural Revolution”, Brill 2014; „Art in Time”, Phaidon 2015. „Olafur Eliasson Baroque Baroque”, Thyssen Bornemisha Art Contemporary 2015; Cynthia Fowler “The Modern Embroidery Movement”, Bloomsbery Publishing 2018;</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>- The student should possess the art of astute observation of reality and be able to: - collect material concerning an artistic task;</p>



	<ul style="list-style-type: none"> - define its purpose and the method to achieve it; - describe it with visual means; - find an appropriate solution to an artistic task; - examine correlations between artistic phenomena; - define the details of the artistic issue to be investigated that are appropriate for their purpose; - mark the scope of the artistic task being created; - identify and prioritize the scope of an artistic project; - name the purpose and methods of solving an artistic concept; - present in project form the steps of solving an artistic task; - refer to the tradition of artistic textiles; - arrange an artistic situation as an interactive activity in space;
SKILLS	<ul style="list-style-type: none"> - Creativity at the highest individual artistic level; - Development of creative and intellectual awareness; - Continuing education and spiritual development throughout life.
SOCIAL COMPETENCES	<p>Communicating appropriately with the environment;</p> <ul style="list-style-type: none"> - An empathetic attitude; - Teamwork; - Formulate judgments about social and artistic events; - Making judgements; - Defining concepts and phenomena of social and artistic reality in the local and global range; - Continuing education of one's own pro-social attitudes throughout life.
18/ Description of the requirements for the studio, workshop or teaching aids	<p>Studio at the Faculty of Interior Design of the Academy of Fine Arts in Warsaw - an independent premises equipped with suspension system, weaving frames, basic technical tools, textile materials. In the current situation of pandemic, home isolation, students use various means of artistic expression which are available at home. They also reach out to other media such as: camera, still camera.</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	Participatory design
2/ Teacher	mgr inż. arch. Dariusz Śmiechowski
3/ Assistants	mgr Marta Zimińska
4/ Code	AW/S/2/KK/08
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	ex. / 30
7/ Studies	
8/ Course type	AW/S/2/KK/08 A compulsory subject for the Design for Public Space specialisation. A compulsory subject additional to the specialisation in Interior Design or Exhibition Design or Furniture Design. Participation in the classes is open to third-year full-time undergraduate students and other interested students.
9/ Didactic methods	<ul style="list-style-type: none"> - monographic course lecture - conversion - didactic dialogue - field classes, study visits, research walks - meetings with stakeholders of design processes - cooperation with sociologists and representatives of other faculties and specializations - workshop work related to the project tasks - joint presentations, discussion, evaluation - reading, e-learning
10/ Language of lecture	polski
11/ Prerequisites	Completion of the second year of a bachelor's degree in Interior Design.
12/ Final requirements	<p>The student makes his own part of the elaboration, which is a part of the elaboration prepared within the framework of the joint activities of the project team. It has the form of a board - an illustrated report on the process of involving all stakeholders (primarily users) in the conceptual and, possibly, implementation works concerning the transformation of a selected fragment of public interiors, public space. The report contains a descriptive, photographic (presentation of the existing state) and drawing (presentation of the concept) part. Expected elements of the participation process report:</p> <ul style="list-style-type: none"> - analysis regarding the quality and standard of the existing space (including locally verified materials regarding the existing state: inventory, photographic documentation, notes, sketches) and evaluation of the existing state - e.g. strengths, weaknesses, potential, etc.); - description of actions involving stakeholders in the transformation process to the extent allowing for responsible preparation of assumptions for further design, but also implementation (e.g. identification of spatial problems, users' needs, implementation



	<p>possibilities);</p> <ul style="list-style-type: none"> - vision of the transformation (initial concept with description) taking into account the needs of the users first of all, characterised by high quality of the space, standards related to the assumptions of sustainable development, accessibility, possibility of rational phasing and financing (use of available resources); - relevant data for the project development (e.g. input for the Functional and Utility Program and further design phases, postulates for applications to local spatial development plans; applications for funding within the Local Initiative or the Civic Budget), recommendations for planning and design.
<p>13/ The form of passing the course (assessment methods and criteria)</p>	<p>Optional subject.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>Basic didactic objectives</p> <ul style="list-style-type: none"> - acquiring skills in using basic tools of dialogue, social communication and local democracy in activities related to shaping space; - the fullest possible use of social capital, potential of all stakeholders in the processes of interior and public space design. <p>Themes, program content</p> <ul style="list-style-type: none"> - design interventions in required places in the urbanized landscape (e.g. within the framework of area revitalization, rehabilitation in degraded landscape, natural regeneration); - supporting openness and attractiveness, functionality and multifunctionality of public interiors (e.g. in cultural centers, libraries, schools; interiors linked to squares, streets as well as courtyards and other common spaces in residential developments) - creating occasional (temporary) architecture, places for artistic interventions, natural enclaves in the urban landscape, etc; - strengthening of memorial spaces; - support of Local Activity Places and Centers; <p>Course description</p> <p>The course program focuses on using opportunities and tools for user participation in conscious shaping of everyday life spaces, design, planning. Increased participation of users and other stakeholders in the design and implementation processes assumes not only social consultation, but also interdisciplinary co-creation. This primarily increases the quality of the designed space, but also promotes the proper use of available resources.</p> <p>As part of the course, within the Design for Public Space specialisation, cooperation with the following studios is expected, first of all at the Interior Design Faculty: Visual Communication, City Detail, Landscape Architecture. Within other specializations, cooperation with other studios is desirable, especially Architectural Design and Interior Design.</p> <p>Activities conducted as part of the course:</p>



	<ul style="list-style-type: none"> - lectures (illustrated with examples, combined with discussion) showing the possibilities of participatory design in spatial planning, urban design, design of public buildings. References to the latest trends in spatial planning, urban development theory, environmental psychology, socio-urban studies, anthropology of space, sustainable development are discussed; - presentation of examples: urban interiors - public spaces as social spaces (squares, streets, etc.), semi-public spaces (courtyards), interiors and areas of educational institutions, public libraries, community centers; - study visits to architecture and urban planning studios (e.g. at the Architecture and Spatial Planning Office of the City of Warsaw); - meetings with practitioners of participatory processes, e.g. representatives of the Center for Social Communication and the Social Dialogue Commission; - participation in the preparation of participatory processes. Some literature that is difficult to access is made available via e-mail. <p>All studies are discussed on an ongoing basis, corrected by the instructors.</p> <p>Possible are:</p> <ul style="list-style-type: none"> - references to scientific research and activities of scientific circles; - cooperation with studios of WAW Academy of Fine Arts in Warsaw, other faculties, Institute of Public Space Research; - inter-university cooperation (with the Institute of Applied Social Sciences of the Warsaw University, employees and students of the Warsaw University of Life Sciences, Faculty of Architecture of the Warsaw University of Technology); - cooperation with non-governmental organizations, educational and cultural institutions; - study visits; - international cooperation; - participation in the conduct of professional practice; - seminars and practical workshops (e.g. with the participation of guests from various cultural institutions, educational establishments, etc.).
<p>15/ Compulsory literature used during classes</p>	<ul style="list-style-type: none"> - Razem zmieniamy przestrzeń. Poradnik" Miasto Stołeczne Warszawa, Warszawa 2019 - Andrew Baum, Paul Bell, Thomas Greene „Psychologia Środowiskowa” Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2004 - Christopher Alexander i inni „Język Wzorców” Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2008 - Jan Gehl „Życie Między Budynkami” Wydawnictwo RAM, Kraków 2009 - Lech Mergler, Kacper Pobłocki, Maciej Wudarski, „Antybezradnik przestrzenny – prawo do miasta w działaniu” Biblioteka Res Publici Nowej, Warszawa 2013
<p>16/ Additional literature</p>	<ul style="list-style-type: none"> - Strategia Warszawa 2030



<p>recommended for the student's self learning</p>	<ul style="list-style-type: none"> - “Collaborare e Bologna; Regulation on Collaboration of Citizens and the City for the Care and Regeneration of Urban Commons”, Comune di Bologna - „Biblioteka, małe pomysły na wielkie zmiany” FRSI, SARP, Warszawa 2010 - „Biblioteka – dobre miejsce” Instytut Książki, FRSI, Warszawa 2013 - “Animacja + Generacje” NCK, Warszawa 2017 - „Plan miejscowy, o co tu chodzi” OdBlokuj, Warszawa 2016 - „Miejsca Aktywności Lokalnej”, “Działaj w swojej okolicy! Inicjatywa Lokalna w Warszawie - krok po kroku”, Wydawnictwa Centrum Komunikacji Społecznej m. st. Warszawy - Magazyn Miasta - Autoportret – pismo o dobrej przestrzeni
<p>17/ Learning outcomes</p>	
<p>KNOWLEDGE</p>	<p>K_W05 Student knows and understands the historical and cultural context of the discipline of fine arts and art conservation, as well as its relationships with other disciplines and aspects of contemporary life, and independently develops this knowledge in a manner appropriate to the field of study - interior architecture and the chosen specialization. Students will know and understand:</p> <ul style="list-style-type: none"> - the theory and experience of designing urban interiors, building interiors, etc. in a way that is adequate to both users' needs and site conditions; - ways of interpreting the idea of sustainable development in relation to urban environment; - roles, attitudes, rights and responsibilities of individual stakeholders in planning and design processes, especially contemporary challenges for designers - basic legal conditions of public procurement, public-private and public-social partnership, copyright; - the idea of community co-management of land and objects in urbanized areas in the aspect of the expected increase in the quality of the spatial environment - principles of social participation in processes of changes in surroundings.
<p>SKILLS</p>	<p>K_U04 Student is able to analyze the cultural, spatial, functional and technical context of the place / object, which is the subject of the project. K_U05 Student is able to consciously conduct a complex, multithreaded design process, also of interdisciplinary character. K_U08 Student is able to cooperate with others in teamwork, and take the leading role in such teams. K_U11 The student is able to responsibly approach the public presentations related to the artistic performances, including presentation of own design work (in written and oral form, as well as in the form of the show, exhibition or multimedia presentation, also on-line), showing the ability to establish contact with the audience. Students will be able to:</p>



	<ul style="list-style-type: none"> - analyze critically, evaluate, value the urbanized environment; - apply the tools of social participation; - communicate within the framework of relations between different stakeholders of planning and design processes: community, investors, local government (management board, council, real estate management companies, other agencies...), designers, contractors, among others - cooperate in an interdisciplinary manner (e.g. with various trades in the design processes) and inter-generational (e.g. children and youth, the elderly), leading to design solutions of the most comprehensive and integrated character; - to achieve quality functional-spatial solutions within the framework of engaging in design in the form of public procurement; - take part in investment programming, e.g. preparation of a functional-utility program as an important element of designing public utility objects (premises) with a particular social, cultural, educational profile; at the stage of initial concept and architectural-construction concept; - taking part in the preparation of applications for financing activities in public space, grant applications for related scientific research, etc.
<p>SOCIAL COMPETEN CES</p>	<p>K_K02 Student is ready to fulfill social obligations, initiate, inspire and organize activities for social environment, public interest, including undertaking and developing cooperation with stakeholders present on the labor market and cultural institutions, as well as to think and act in an entrepreneurial way.</p> <p>K_K05 Student is ready to use in different situations psychological mechanisms supporting undertaken actions.</p> <p>K_K08 Student is ready to social communication and team leadership, which manifests itself in particular through: initiating activities and working with others in joint design and artistic endeavors, negotiating and properly organizing activities, integrating with others in various cultural endeavors, presenting complex design and artistic tasks in an accessible form.</p> <p>The student is prepared to:</p> <ul style="list-style-type: none"> - work responsibly, well grounded in social conditions, but also of an innovative nature; - promotion of an inclusive approach, social dialogue skills; - to work both individually and in teams; - openness to discussion, taking into account the possibility of self-correction and creative criticism within the framework of the teacher-student-receiver dialogue (within the project team, in contacts with co-authors and recipients of the project and implementation works) - establishing and maintaining contacts and cooperation with non-governmental organizations, informal groups, urban activists, etc; - cooperation with volunteers.
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>A classroom equipped with properly lit stations should provide opportunities for individual and team work, lectures, projections, and the display and storage of a variety of materials and studies. Students should have access to computers, photo lab.</p> <p>Room adapted to the conditions of safety and hygiene of work and sanitary rigor (according to current requirements).</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	Landscape architecture
2/ Teacher	dr Elżbieta Myjak-Sokołowska
3/ Assistants	mgr Jakub Botwina
4/ Code	AW/S/2/ PP /KK/06
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	lecture / 120
7/ Studies	Interior Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - choice
8/ Course type	kierunkowy
9/ Didactic methods	lectures in remote mode conversation classes project exercises (individual or team projects - individual online and face-to-face corrections)
10/ Language of lecture	polski
11/ Prerequisites	Successful completion of the first degree course in interior design
12/ Final requirements	Analysis of a selected object of landscape architecture in the form of a multimedia presentation. Getting acquainted with the subject literature and preliminary study of materials connected with determination of the main problems related to the design task to be completed in the next semester. Individual project of a selected object of landscape architecture.
13/ The form of passing the course (assessment methods and criteria)	The course in semester I ends with a pass without a grade. Learning outcomes 1. Preparation and presentation of a selected landscape architecture object 50% 2. Making a library search of selected issues related to the undertaken design task-50%. 3. Active participation in classes - cooperation with instructors-20%
14/ Teaching goals (program content, subject description)	The aim of the course is to provide knowledge on the natural, cultural, technical and economic bases of plant development in landscape architecture objects, to present principles of design for selected landscape architecture objects, and to introduce the specificity of plant material in relation to architectural work, fine arts and other fields of creativity. In addition, an important element of teaching is the development of skills in the proper determination of the natural and cultural context



	<p>of the site of development Topics discussed include:</p> <ol style="list-style-type: none"> 1. Selected social, legal, natural, cultural, spatial considerations in shaping space. 2. Selected issues related to the principles of landscape architecture design with particular emphasis on public buildings. 3. Selected issues in designing vegetation in architectural interiors. 4. Characteristics of basic plant structures used in open spaces and architectural interiors. 5. Methods of design presentation.
15/ Compulsory literature used during classes	<ol style="list-style-type: none"> 1. Bogdanowski J., 1976: Kompozycja i planowanie w architekturze krajobrazu, PWN Kraków. 2. Brown J., 2000: The modern garden, Thames & Hudson, London 3. Celadyn W., 1992: Architektura a systemy roślinne. Studium relacji między elementami architektonicznymi a roślinami. Politechnika Krakowska, 4. Conran T., Pearson D., 2000: Nowoczesne ogrody, Arkady, Warszawa 5. Holden R., 2003: New landscape design, Laurence King Publishing, London 6. Katalog roślin/ drzewa, krzewy, byliny/: 2017, Wyd. Związek Polskich Szkółkarzy, Warszawa 7. Królikowski J., Rylke J. 2001: Społeczno- kulturowe podstawy gospodarowania przestrzenią, Wyd. SGGW, Warszawa 8. McLeod V., 2008: Detail in Landscape Architecture, Laurence King Publishing, London 9. Szmidt B., 1998 : Ład przestrzeni, Wyd.. Kanon, Warszawa 10. Vidella A., S., 2009 : Atlas współczesnej architektury krajobrazu, Warszawa 11. Wilson A., 2005: Ogrody. Projekty, realizacje, Arkady, Warszawa
16/ Additional literature recommended for the student's self learning	<ol style="list-style-type: none"> 1. Bogdanowski J., 1999: Style, Kompozycja i rewaloryzacja w polskiej sztuce ogrodowej, wybrane problemy, Politechnika Krakowska, Kraków 2. Buckland T., 2001: Garden boundaries, London 3. Mitkowska A., Siewniak M., 1998: Tezaurus sztuki ogrodowej, Rytm, Warszawa 4. Patoczka P., 2000: Ściany i bramy w krajobrazie, Politechnika Krakowska, Kraków 5. Spens M., 1994: Modern Landscape, Phaidon, London 6. Wejchert K., 1984: Elementy kompozycji urbanistycznej. Wyd. 2., Arkady, Warszawa
17/ Learning outcomes	
KNOWLEDGE	<p>Graduates know and understand: K_W01 to a deeper extent - selected facts, objects and phenomena, as well as concerning methods and theories explaining complex relations between them, constituting advanced general knowledge in the field of artistic discipline of design arts forming theoretical foundations, ordered and theoretically supported knowledge covering key issues and selected issues in the field of advanced</p>



	detailed knowledge - appropriate for the educational program P7S_WG
KNOWLEDGE	K_W03 expanded range of issues related to implementation techniques, material science, and other specialist issues relevant to interior design, relevant to the selected specialization P7S_WG
KNOWLEDGE	K_W04 detailed issues concerning various techniques of making project presentations, including 2D and 3D computer techniques; P7S_WG
KNOWLEDGE	K_W05 the historical and cultural context of the field of plastic arts and its relation to other fields of contemporary life, and independently develops this knowledge in a way that corresponds to the field of study - interior design - and the chosen specialization P7S_WG
KNOWLEDGE	K_W08 development trends in the field of fine arts and artistic disciplines relevant to the field of study - design arts, selected fine arts P7S_WK
SKILLS	<p>Graduates are able to:</p> <p>K_U01 use his/her knowledge - formulate and solve complex and non-typical problems and perform tasks in an innovative way in unpredictable conditions by:</p> <ul style="list-style-type: none"> - proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation selecting and applying appropriate methods and tools - selection and application of proper methods and tools, including advanced information and communication technologies (ICT) P7S_UW
SKILLS	K_U04 carry out an analysis of the cultural, spatial, functional and technical context of the place/object which is the subject of the project being developed; P7S_UW
SKILLS	K_U05 deliberately carry out a complex, multi-threaded design process, also of interdisciplinary character; P7S_UW
SKILLS	K_U07 consciously use their workshop skills to creatively and effectively carry out the design process and to clearly develop a project presentation using traditional and computer techniques at a high professional level; P7S_UW
SKILLS	
SOCIAL COMPETENCES	<p>Graduates possess:</p> <p>K_K01 recognition of the importance of knowledge in solving cognitive and practical problems P7S_KK</p>
SOCIAL COMPETENCES	K_K02 fulfil social obligations, inspire and organize activity for the social environment, initiate action for public interest, including undertaking and developing cooperation with stakeholders present on the labour market and cultural institutions; think and act in an entrepreneurial way P7S_KO
SOCIAL COMPETENCES	K_K04 lifelong learning, inspire and organize the learning process integrate acquired knowledge and undertake new and complex actions in an organized way, also in conditions of limited access to necessary information P7S_UU P7S_KR
SOCIAL COMPETENCES	K_K06 critically evaluate received contents, self-evaluate own design solutions and constructively criticize actions of others P7S_KK



SOCIAL COMPETEN CES	K_K08 social communication and team leadership manifested in particular through: initiating activities and working with others in joint design and artistic endeavors, negotiating and properly organizing activities, integrating with others in various cultural endeavors, presenting complex design and artistic tasks in an accessible form; P7S_KO P7S_KR
18/ Description of the requirements for the studio, workshop or teaching aids	The room in which the classes are conducted should be equipped with properly lighted workstations allowing for work on conceptual drawings, work on finishing boards, giving the possibility to work on a laptop computer. Students should be able to use the various techniques model room and the wood model room. They should have access to computers (graphics stations) equipped with high-resolution monitors and specialized 2D and 3D software.
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	Design in Poland
2/ Teacher	dr Krystyna Łuczak-Surówka
3/ Assistants	
4/ Code	-
5/ Faculty	Międzywydziałowa Katedra Historii i Teorii Sztuki
6/ Course form / hours	lecture / 30
7/ Studies	Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, product and visual communication design - obligatory Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework, Collection design - obligatory Interior Design, full-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	Obligatory, basic subject. Classes for third year full-time undergraduate students (Interior Design Department, Design Faculty)
9/ Didactic methods	1. Course lecture. 2. Exercises - discussions.
10/ Language of lecture	polski
11/ Prerequisites	Entry into the third year of undergraduate study
12/ Final requirements	The condition for obtaining a credit is a positive completion of a written test at the end (semester one) and written homework at the end (semester two). The course ends with an oral exam covering the content of the classes (summer session).
13/ The form of passing the course (assessment methods and criteria)	1. Assessment of the level of knowledge gained during the course. 2. Independence and the substantive value of the presented written work. 3. Activity during classes.
14/ Teaching goals (program content, subject description)	The curriculum aims to introduce students to the history of design in Poland - interior and furniture design, 3d design - in the context of cultural, social, political and economic transformations. To acquaint students with key design concepts, events, design groups and individual designers. Encourage historical-critical perspective, independent evaluation and analysis. 1. THE ZAKOPANE STYLE. Native traditions and the search for a national style. 2. YOUNG POLAND. Activity of the 'Polish Applied Art Society'. 3. exhibition of architecture and interiors in the garden surroundings - with tradition into the future. 4. KRAKÓW IN THE SECOND AND THIRD DECADE OF THE



20TH CENTURY. Museum of Technology and Industry, ARMR Association, Kraków Workshops.

5. SUCCESS OF POLAND at the International Exhibition of Decorative Arts in Paris in 1925 .

6. AVANT-GARDE AT THE TURN OF THE DECADES. BLOK and Praesens groups, The Least Flat exhibition. Władysław Strzemiński, utilitarianism and 'Little Bauhaus' in Koluszki. Presidential Castle in Wisła.

7. CO-OPERATIVE OF ARTISTS 'ŁAD'.

8. POLAND'S FLOATING SHOWCASE. Polish transatlantic liners M/S Piłsudzki and M/S Batory.

9. JAN BOGUSŁAWSKI.

10. TRAIN TO MODERNITY. PM36-1 and tourist train - Poland at the World Exhibition of 1937.

11. 1930s DESIGN Analysis of selected Polish designs from interiors, furniture, ceramics, glass to appliances.

12. BARBARA BRUKALSKA.

POLAND AFTER THE SECOND WORLD WAR. Issues of interior architecture and design at colleges of fine arts. WW and BNEP. Art industry exhibitions in the 1940s.

14. DESIGN AS AN "OASIS OF FREEDOM" IN SOCIALIST REALISM. CPLiA. IWP. Polish school of posters. World Youth Festival in Warsaw.

15. NEW CHALLENGES. ŁAD 30th anniversary exhibition.

16. PHENOMENON OF "POST-WAR" MODERNITY. 1st and 2nd National Exhibition of Interior Design in Warsaw.

17. TRIUMPH OF MODERNITY. National Exhibition of Interior Design in Kraków.

18. NEW PARADIGM OF CONSTRUCTION. Furniture made of wicker, plywood and plastics.

19. TERESA KRUSZEWSKA.

20. ORGANIC FORMS IN CERAMICS. The phenomenon of figurines. Evolution of services. Selected projects and their creators.

21. SMALL STABILIZATION OF THE SIXTIES AND DESIGN. RWiEPP. SPFP. Academy of Fine Arts in Kraków and first Polish Industrial Forms Department. First Polish Design Fair. Changes in IWP.

22. ANDRZEJ PAWŁOWSKI.

23. CONCEPT OF FURNITURE and POZNAŃ SCHOOL OF FURNITURE. The "mmm" competition and its consequences in the following decades.

24. polish glass of the 60s, 70s, 80s. makers, technologies, products.

25. GLASHES AND SHADOWS OF POLISH POSTWAR MOTORIZATION. Microcars. Syrena and its incarnations. Prototypes. Products. Design and industry.

26. 70s versus 80s. From dreams of luxury to DIY.

27. CHALLENGES OF TRANSFORMATION. New situation of design after 1989.

28. polish designers of the last decades - selected issues.

29. YOUNG POLISH DESIGN. Can we talk about Polish school of



	<p>design? 30. visit to OWN gallery of the National Museum in Warsaw.</p>
15/ Compulsory literature used during classes	<p>Irena Huml, Polska sztuka stosowana XX wieku, Warszawa 1978. Warsztaty Krakowskie 1913-1926, red. Marii Dziedzic, Kraków 2009. Spółdzielnia Artystów ŁAD 1926-1996, red. Anna Frąckiewicz. T. I. Warszawa 2007. Wzornictwo w Polsce, praca zbiorowa, red. M. Kulik, Warszawa 1987. Rzeczy pospolite. Polskie wyroby 1899-1999, katalog wystawy, Olszanica 2001. Rzeczy niepospolite. Projektanci XX wieku, 2013. Irma Kozina, Polski design, Wydawnictwo SBM, 2015.</p>
16/ Additional literature recommended for the student's self learning	<p>Władysław Matlakowski, Budownictwo ludowe na Podhalu, Kraków 1902. [źr.] Stanisław Witkiewicz, Styl zakopiański, Lwów 1904-1911. [źr.] Stanisław Witkiewicz, O sztuce, krytyce, stylu zakopiańskim, wybitnych twórcach, sprawach narodowych i społecznych, Wrocław 1972. [źr.] Barbara Tondos, Styl zakopiański i zakopiańszczyzna, 2004. Tadeusz Dobrowolski, Sztuka Młodej Polski, Warszawa 1965. Stefania Krzysztofowicz-Kozakowska, Sztuka Młodej Polski, Kraków 1999 oraz Kraków 2004. Jerzy Warchałowski, Polska sztuka dekoracyjna, Warszawa 1928. [źr.] Karol Homolacs, Rękodzielnictwo jako sztuka. Szkic historyczny, Warszawa 1948. [źr.] Irena Huml, Warsztaty Krakowskie, Wrocław 1973. Anna Sieradzka, Art Déco w Europie i Polsce, Warszawa 1996. Maria Rogowska, Paryskie zwycięstwo sztuki polskiej w roku 1925, [w:] Z zagadnień plastyki polskiej w latach 1918-1939, red. J. Starzyński, Wrocław 1963, s. 21-50. Spółdzielnia Artystów Ład 1926-1996, red. A. Frąckiewicz, Warszawa 1998. Andrzej Turowski, Konstruktywizm polski. Próba rekonstrukcji nurtu 1921-1934, Wrocław 1981. Andrzej Turowski, Budowniczości świata. Z dziejów radykalnego modernizmu w sztuce polskiej, Kraków 2000. Anna Kostrzyńska-Miłosz, Polskie meble 1918-1939. Forma – Funkcja – Technika, Warszawa 2005. Irena Huml, Sztuka użytkowa dwudziestolecia międzywojennego, [maszynopis powielony CBWA] Warszawa 1972. Irena Huml, Sztuka użytkowa w Polsce po II wojnie światowej, [maszynopis powielony CBWA] Warszawa 1972. Teoria: Wanda Telakowska, Tadeusz Reindl, Problemy wzornictwa przemysłowego, Warszawa 1966. Andrzej Wróblewski, Wzornictwo przemysłowe, Warszawa 1972. Andrzej Pawłowski, Inicjacje, Kraków, 1980 (wydane przez ASP w</p>



	<p>Krakowie na prawach rękopisu); Warszawa 1987; Inicjacje. O sztuce, projektowaniu i kształceniu projektantów, Kraków 2001. Janusz Krupiński, Z-wiednie. Ontologiczne podstawy sztuki projektowania, Kraków 1993. Janusz Krupiński, Wzornictwo/design. Studium idei, Kraków 1998. Czasopisma: „Projekt”, „Biuletyn Rady Wzornictwa i Estetyki Produkcji Przemysłowej”, „Architektura”, „Ty i Ja” oraz „Stolica” [źr.] „2+3D”</p>
17/ Learning outcomes	
KNOWLEDGE	<ol style="list-style-type: none"> 1. General knowledge of the history of design in Poland from the late 19th century to the present day - in the context of cultural, civilisational, social, political, and economic transformations 2. Recognition of basic projects, designers, events in the history of Polish design. 3. Importance of connections between theoretical and practical elements of education and work on a design work.
SKILLS	<ol style="list-style-type: none"> 1. Analyze designs in terms of style, functionality, materials and technology, and added value. 2. Interpret phenomena/stylistic elements/designs, combining them into cause-effect sequences on the basis of mutual relationships. 3. Formulate critical judgments on the basis of known design works, the ability to compare different projects. 4. Analyze, formulate arguments, and discuss design. 5. Create artistic concepts (with the intention of their planned realization) - based on theoretical capital 6. Design on the basis of an understanding of interdisciplinarity and multidisciplinary, including the use of theory-design it provides.
SOCIAL COMPETENCES	<ol style="list-style-type: none"> 1. Sensitivity to aesthetic and functional issues in the history of design. 2. Openness to the diverse sociological, cultural, geographical, political, and religious contexts in which design disciplines operate. 3. Critical thinking about the history of design and the relationship of design to other creative and scientific fields. 4. Recognition of the importance of knowledge in solving cognitive and practical problems. 5. Healthy criticism and self-criticism. 6. Care about the achievements and traditions of the profession. 7. Take a multi-faceted reflection on their profession and its ethos.
18/ Description of the requirements for the studio, workshop or teaching aids	Lecture hall equipped with multimedia projector, computer, sound system.
<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	Design in Poland
2/ Teacher	dr Anna Wiszniewska
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ Course form / hours	lecture / 30
7/ Studies	Interior Design, part-time studies, second-cycle studies; level 7 of Polish Qualifications Framework - obligatory
8/ Course type	lecture
9/ Didactic methods	lecture illustrated with slides, if possible presentation of real objects (toys, ceramics, jewelry)
10/ Language of lecture	polski
11/ Prerequisites	credit for previous years of study
12/ Final requirements	A passing score on the written test (semesters I and II) is required for admission.
13/ The form of passing the course (assessment methods and criteria)	Assessment of the level of knowledge acquired during the course of the test. Assessment is also the knowledge and ability to use professional terminology introduced during the course.
14/ Teaching goals (program content, subject description)	<p>This lecture introduces the history of design in Poland, including mainly the design of interior interiors, furniture and other interior design elements in the context of cultural, social, political and economic changes.</p> <p>cultural, social, political and economic changes.</p> <ol style="list-style-type: none"> 1. THE ZAKOPANE STYLE. Search for the national style. national style. 2. Activity of the Society of Polish Applied art. 3. Cracow workshops. 4. Poland at the International Exhibition of Decorative Arts in Paris in 1925. 6. The presence of the Avant-garde - the BLOK and Praesens Groups and Praesens Groups, The Least Flat Exhibition 7. Artists Cooperative ŁAD. 8. Floating "showpieces of Poland in the world" - transatlantic ships M/S Piłsudski and M/S Batory. 9. Poland at the World Exhibition in 1937. 10. Barbara Brukalska and her functional kitchen in WSM housing estate. 11. After second world war. BNEP and artistic industry exhibitions in 1940s. 12. IWP



	<p>13. Cepelia 14. World Youth Festival in Warsaw. "Post-war" modernity. 15. 1st and 2nd National Exhibition of Interior Design at Zachęta. 16. 30th anniversary exhibition ŁAD. 17. New materials in design: wicker, plywood, plastics. 18. Object art: ceramics, glass, fabric, wood, metal 19. Establishment of the first Polish Department of Industrial Forms. The first Design Design Fair in Warsaw. 20. The Kowalskis' furniture. 21. 1989 political transformation and its consequences for design. 22. Presentation of selected designers of the last decades. 23. Visiting the permanent exhibition of Polish design at the National Museum in Warsaw.</p>
15/ Compulsory literature used during classes	<p>Irena Huml, Polska sztuka stosowana XX wieku, Warszawa 1978. Irena Huml, Warsztaty Krakowskie 1913-1926, Wrocław 1973. Anna Frąckiewicz (red.), Spółdzielnia Artystów ŁAD 1926-1996, Warszawa 1998. Czesława Frejlich (red.), Rzeczy polskie. Polskie wyroby 1899-1999, katalog wystawy, Olszanica 2001. Czesława Frejlich (red.), Rzeczy niepolite. Projektanci XX wieku, Kraków 2013. Irma Kozina, Polski design, Warszawa, 2015.</p>
16/ Additional literature recommended for the student's self learning	<p>Barbara Tondos, Styl zakopiański i zakopiańszczyzna, Wrocław 2009. Jerzy Warchałowski, Polska sztuka dekoracyjna, Warszawa 1928. Anna Sieradzka, Art Déco w Europie i Polsce, Warszawa 1996. Anna Kostrzyńska-Miłosz, Polskie meble 1918-1939. Forma – Funkcja – Technika, Warszawa 2005. Wanda Telakowska, Tadeusz Reindl, Problemy wzornictwa przemysłowego, Warszawa 1966. Andrzej Wróblewski, Wzornictwo przemysłowe, Warszawa 1972. Czesława Frejlich (red.), Z drugiej strony rzeczy. Polski dizajn po roku 1989, Kraków 2018</p>
17/ Learning outcomes	
KNOWLEDGE	<p>General knowledge of the history of design in Poland from the late 19th century to the present day - in the context of cultural, civilisational Cultural, civilizational, social, political, and economic changes. Recognition of basic projects, designers, events from the history of Polish design history. Graduates will know and understand: in-depth - selected facts, objects and phenomena as well as methods and theories explaining the complex relations between them, constituting advanced general knowledge within the scope of the artistic discipline Plastic arts and art conservation, forming theoretical grounds, ordered and theoretically supported knowledge covering key issues and selected issues from the scope of advanced detailed knowledge - appropriate for the programme of education - K_W01</p>



	<p>historical and cultural context of the field of plastic arts and art conservation and its relations with other areas of contemporary life, and independently develops this knowledge in a way that corresponds to the field of study - interior design - and the selected specialization - K_W05</p> <p>standards underlying artistic creation, enabling freedom and independence of artistic expression - K_W06</p> <p>principles of creating artistic works and creating artistic activities of high degree of originality on the basis of knowledge on art styles and related creative and reproductive traditions - K_W07</p> <p>development trends and tendencies within the discipline of plastic arts and conservation of works of art, plastic and artistic arts proper for the field of study - design arts, selected fine arts - K_W08</p> <p>interrelations between theoretical and practical aspects of the interior architecture major, and uses this knowledge for further artistic development - K_W10</p> <p>fundamental dilemmas of contemporary civilization and basic terms and principles of copyright law and industrial property protection, as well as broad knowledge concerning economic, financial, marketing, ethical and legal aspects of the profession of an artist - designer of a selected specialization, and basic principles of creating and developing various forms of entrepreneurship - K_W11</p>
<p>SKILLS</p>	<p>Ability to analyze and identify projects in terms of style, functionality, materials and</p> <p>The ability to analyse and recognise designs in the context of style, functionality, materials and technology, as well as the so-called "added values". Formulate theses and select arguments in a discussion on Polish design.</p> <p>Graduates are able to</p> <ul style="list-style-type: none"> use their knowledge - formulate and solve complex and unusual problems and innovatively perform tasks in unpredictable to perform tasks in unpredictable conditions through <ul style="list-style-type: none"> - proper selection of sources and information from them, making evaluation, critical analysis, synthesis and creative interpretation and presentation selecting and applying appropriate methods and tools - selecting and applying appropriate methods and tools, including advanced information and communication techniques - adapt existing methods and tools or develop new ones formulate and test hypotheses related to simple research problems - K_U01 to take independent decisions concerning design and realization of artistic works, to use patterns underlying artistic creation, allowing freedom and independence of artistic expression, and to design effects of artistic works in aesthetic, social and legal aspects - K_U03 cooperate with other persons in teamwork and take leading (managerial) role in such teams - K_U08
<p>SOCIAL COMPETENCES</p>	<p>Sensitivity to the aesthetic values and social, economic, and political contexts associated with design and its history.</p> <p>Graduates are prepared to:</p> <ul style="list-style-type: none"> recognize the importance of knowledge in solving cognitive and practical problems and to consult experts in case of difficulties in solving the problem independently K_K01 perform professional roles responsibly, taking into account changing social needs, including:



	<p>- develop the achievements of the profession, - Maintain the ethos of the profession, - adhere to and develop principles of professional ethics, and to work towards adherence to such principles - K_K03 to critically evaluate the acquired knowledge and received contents, to self-assess their own design solutions and to constructively criticize the actions of others - K_K06 fulfill the social role of a graduate of a course of study related to an artistic discipline, reflect on the social, scientific, and ethical aspects of one's own work and its ethos; communicate effectively and initiate actions in the society, and present complex tasks in an accessible form using information technology - K_K07</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>lecture hall equipped with projector and computer</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	Construction
2/ Teacher	prof. Konrad Styka
3/ Assistants	
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ C course form / hours	ex. / 30 lecture / 30
7/ Studies	Interior Design, part-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	Basic subject. The subject consists of theoretical part - lectures - and practical part - drawing exercises.
9/ Didactic methods	<ol style="list-style-type: none"> 1. course lecture 2. online and face-to-face didactic dialogue 3. presentation of material samples, or exposition of the discussed group of construction products 4. multimedia presentation 5. workshop exercises 6. individual project - online and face-to-face corrections
10/ Language of lecture	polski
11/ Prerequisites	Knowledge of physics, geography, chemistry, mathematics, biology at the high school level.
12/ Final requirements	<p>Execution of the following individual projects: semester II - drawing exercises Drawing exercise 4 (timber roof) - Rigs beam projection and roof section : scale 1:50 Detail of simple connection of elements 1:50" Drawing exercise 5 (staircase + balustrade detail): first floor plan + cross-section Cast-in-place reinforced concrete construction, supported on wall(s) The following are given: gear configuration, storey height, building function, steel balustrade should be designed. on a scale of 1:5 or 1:10" Drawing exercise 6 (Bathroom for a disabled person)</p>
13/ The form of passing the course (assessment methods and criteria)	<p>Grading scale according to the Faculty of Interior Design: 0 - 5+ Evaluation of knowledge and skills: - evaluation of drawings made individually by students - percentage share in the final evaluation 60%; - evaluation of knowledge acquired at lectures - written test or oral colloquium online - percentage share in final mark - 30% - Evaluation of participation in lectures and corrections - percentage share in final evaluation 10%.</p>



	<p>Attendance at at least 75% of classes is required, as well as active participation (i.e., joining the revision) in at least 2 of each assignment. Failure to meet this requirement may result in failing to pass the semester.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>Construction classes should teach students which technical means should be used to obtain the intended spatial and aesthetic effects, and on the other hand, what construction and installation solutions and materials are available and possible to use. After the cycle of classes in construction, students should be convinced that the use of various construction solutions and products must result from artistic intentions of the designer. The aim of the classes is also to acquire skills in preparing project documentation in accordance with standards and current regulations and principles of construction art. Curriculum contents (course contents): semester II</p> <ul style="list-style-type: none"> - 1 Fundamentals of building physics, building insulation materials; energy saving 2 Roofing - products used, details; edition of drawing exercise 4 (wooden roof 1 : 50 plan + cross-section) 3 Different structural structures - comparison of masonry and timber, monolithic and timber frame buildings. Timber frame construction (half-timbered, simplified, lightweight). 4 Thermal, acoustic and damp insulation; external finishing - elevations 5 Fundamentals of ergonomics in construction. 6 Ergonomics in building industry. Stairs. Requirements, inclinations, shapes; flights, treads, balustrades; design algorithm; Issue of drawing exercise 5 (staircase 1 : 20 plan + cross-section) 7 Ergonomics in construction. Slopes, external stairs; Cranes Pits, drives, expansion joints. Corrections. 8 Ergonomics in building industry - balustrades. Building joinery. Completion of information to the drawing exercise 5 (detail of the balustrade at the designed stairs). 9 Systems of connections and structural fixings - screws, bolts, anchors, expansion bolts and glued, welding, soldering, gluing, fasteners 10 Fireplaces (dimensions, ducting, location; open, inserts). 11 Materials and techniques used in display - glass, plastic, wood-based panels; thickness panel formats 12 Masonry partitions. Non-masonry partitions, screen and partition walls 13 Wall linings - materials and methods of execution. 14 Bathroom and terrace insulation: moisture, thermal, acoustic; execution principles, materials. 15 Glass in finishing works. Work schedules, formal requirements (permits, arrangements, acceptances). Copyright. 16 Wooden windows, plastics, aluminum. Construction types, safety regulations requirements. 17 Wooden doors, plastics, aluminum. Construction types, safety



	<p>regulations requirements.</p> <p>18 Ergonomics of handicapped people. Interiors for the disabled (movement, work, kitchen, hygiene). Edition of drawing exercise 6 - Bathroom for a disabled person</p> <p>19 Ergonomics. Woodwork in interiors.</p> <p>20 Modernizations, transformations of existing interiors - introduction. Reasons for transformations.</p> <p>21 Relations between functional-utility transformations and solution of structural system of a building. Susceptibility of different types of building constructions to transformations.</p> <p>22 Interior plastering.</p> <p>23 Painting</p> <p>24 Excursion</p> <p>25 Follow-up corrections, pre-test consultations</p> <p>26 semester test</p> <p>27 Test corrections. Credit, discussion of papers</p> <p>28 credits, discussion of papers</p>
<p>15/ Compulsory literature used during classes</p>	<p>Markiewicz Przemysław Budownictwo ogólne dla architektów , ARCHI-PLUS, 2011 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp</p> <p>Skowroński Wojciech, Miśniakiewicz Elżbieta Rysunek techniczny budowlany Wydawnictwo Arkady Warszawa 2013, wydanie z 2008 - Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp</p> <p>PN-B-01025:2004 Rysunek budowlany - Oznaczenia graficzne na rysunkach architektoniczno-budowlanych</p> <p>PN-B-01029:2000 Rysunek budowlany -- Zasady wymiarowania na rysunkach architektoniczno-budowlanych</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Budownictwo ogólne : praca zbiorowa. T. 1, Materiały i wyroby budowlane Bogusław Stefańczyk (Red.) Wydawnictwo Arkady 2010 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp</p> <p>Budownictwo ogólne : praca zbiorowa. T. 2, Fizyka budowli Piotr Klemm (Red.) Wydawnictwo Arkady 2010 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp</p> <p>Budownictwo ogólne : praca zbiorowa. T. 3, Elementy budynków - podstawy projektowania Lech Lichołai (Red.) Wydawnictwo Arkady 2011 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp</p> <p>Budownictwo ogólne : praca zbiorowa. T. 4, Konstrukcje budynków Wiesław Buczkowski (Oprac.) Wydawnictwo Arkady 2010 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp</p> <ul style="list-style-type: none"> · Vademecum Budowlane praca zbiorowa pod redakcją E. Piliszka, Wydawnictwo Arkady Warszawa 2001 · Przemysław Markiewicz Kształtowanie architektury poprzez zmianę rozwiązań budowlanych, Archi-Plus, 2006 · ILUSTROWANY LEKSYKON ARCHITEKTONICZNO-BUDOWLANY praca zbiorowa Wydawnictwo Arkady Warszawa 2007 · Ochrona budynków przed korozją biologiczną praca zbiorowa pod redakcją J. Ważnego i J. Karysia , Wydawnictwo Arkady Warszawa 2001 Dodruk cyfrowy 2008



	<ul style="list-style-type: none"> · J.Cassel P.Parham Malowanie mieszkania Wydawnictwo Arkady Warszawa 1997 · J.Cassel P.Parham Malowanie domu Wydawnictwo Arkady Warszawa 1997 · E.Wilhide Podłogi Wydawnictwo Arkady Warszawa 2000 · E. Masłowski D. Spizewska Wzmacnianie konstrukcji budowlanych Wydawnictwo Arkady 2000 Dodruk cyfrowy 2008 · Nowy poradnik majstra budowlanego praca zbiorowa Wydawnictwo Arkady Warszawa 2010 · Lichołai Lech, Miąsik Przemysław .: Budownictwo ogólne. Projektowanie konstrukcyjne domów jednorodzinnych. PRz Rzeszów 2004. · Pyrak Stefan, Michalak Hanna.: Domy jednorodzinne. Arkady, Warszawa 2013 · Neufert Peter.: Podręcznik projektowania architektoniczno-budowlanego. Arkady, Warszawa 2012 · Pyrak Stefan, Włodarczyk Wojciech.: Posadowienie budowli, konstrukcje murowe i drewniane. WsiP, Warszawa 2000. · Neufert Peter.: Podręcznik projektowania architektoniczno-budowlanego. Arkady, Warszawa 2010 · zbiór przepisów – ustawa Prawo Budowlane i Rozporządzenie Ministra Infrastruktury z dnia 12 kwietnia 2002 r. w sprawie warunków technicznych, jakim powinny odpowiadać budynki ich usytuowanie
17/ Learning outcomes	
KNOWLEDGE	<p>GRADUATE KNOWS AND UNDERSTANDS:</p> <p>K_W01 to an advanced degree - selected facts, objects and phenomena, as well as methods and theories concerning them, explaining the complex relations between them, constituting basic general knowledge in the field of artistic discipline of fine arts and conservation of works of art, forming theoretical grounds and selected issues in the field of specific knowledge appropriate for the program of education;</p> <p>- in particular, the principles of using the known finishing materials</p> <p>K_W03 the basic range of issues related to construction, implementation techniques, material science, and other specialized issues relevant to interior design, appropriate for the selected specialization;</p> <p>K_W08 problems related to technologies applied in the discipline of fine arts and art conservation (as a whole) and technological developments related to the selected specialization - in particular building technologies</p> <p>K_W09 connections and relationships between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the designer's work; including understanding the relationship between artistic form, functional conditions and selected technical solutions used in realization of the designed space/object;</p>
SKILLS	<p>GRADUATE IS ABLE TO:</p> <p>K_U01 use their knowledge, formulate and solve complex and unusual problems and innovatively perform tasks in unpredictable conditions by: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and</p>



	<p>communication technologies (ICT) - solve typical and atypical technical and construction problems in building interiors</p> <p>K_U02 communicate using specialized terminology, participate in debate - present and evaluate various opinions and positions, and discuss them</p> <p>K_U03 plan and organize individual and team work - especially during team inventory</p> <p>K_U04 independently plan and implement their own lifelong learning</p> <p>K_U05 create and realize own artistic concepts and have skills necessary to express them - use known building materials</p> <p>K_U07 analyze the cultural, spatial, functional and technical context of the place/object which is the subject of the developed project;</p> <p>K_U08 consciously carry out uncomplicated design process, also of interdisciplinary character;</p> <p>K_U010 consciously use the workshop skills enabling a creative and effective conduct of the design process and a clear presentation of the project using traditional techniques and computer techniques at the basic level - especially in terms of technical drawing</p>
<p>SOCIAL COMPETEN CES</p>	<p>THE GRADUATE IS READY TO:</p> <p>K_K01 critically evaluate their knowledge</p> <p>K_K03 to fulfill professional roles responsibly, including: to observe the rules of professional ethics and to demand the same from others, as well as to take care of the achievements and traditions of the profession</p> <p>K_K04 independently undertake independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate critical arguments, as well as intrinsic motivation and ability to organize work</p> <p>K_K05 make effective use of imagination, intuition, emotionality, creative thinking skills, and creative work while solving problems; think flexibly, adapt to new and changing circumstances, and control one's behavior in conditions related to public presentations;</p> <p>K_K06 to recognize the importance of knowledge in solving cognitive and practical problems and to consult experts when having difficulty solving a problem independently;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>technical information materials of building materials manufacturers multimedia projector, samples of building materials</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	Construction and ergonomics
2/ Teacher	prof. Konrad Styka
3/ Assistants	
4/ Code	AW / N / 1 / NK/ 12
5/ Faculty	Faculty of Interior Design
6/ C course form / hours	ex. / 30
7/ Studies	Interior Design, part-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	Teaching. The subject consists of the theoretical part - lectures - and practical - drawing exercises.
9/ Didactic methods	<ol style="list-style-type: none"> 1. Lecture course 2. Didactic dialogue 3. Presentation of samples of materials or exposition of the discussed group of construction products 4. Multimedia presentation 5. Workshop exercises 6. Individual project - individual corrections
10/ Language of lecture	polski
11/ Prerequisites	Knowledge in the field of physics, geography, chemistry, mathematics, biology at the high school level.
12/ Final requirements	<p>ability to perform the following individual projects:</p> <p>drawing exercise 7 wall in a plasterboard system in a given room A changing room in the cloakroom room should be designed. To this end, make drawings drawn to scale that make up the technical design of the interior. Drawings should be made on the basis of knowledge obtained during lectures and drawings from the catalog the manufacturer of the selected system.</p> <p>drawing exercise 8 (suspended ceiling). Design a ceiling in the back room. projection - drawing in 1:20 scale. Position the lighting fixture and diffuser. cross-section - drawing in 1:20 scale brief technical description - placed next to the drawings. Required min. 3 corrections from each drawing exercise in the form of a teaching dialogue</p>
13/ The form of passing the course (assessment methods and criteria)	<p>The scale of grades according to the Department of Interior Design: 0 - 5+</p> <p>Assessment of the level of knowledge and skills:</p> <ul style="list-style-type: none"> - assessment for drawing drawings made individually by students - percentage share in the final grade 60%; - assessment of knowledge acquired during lectures - written test - percentage share in the final evaluation 30% - assessment for participation in lectures and corrections - percentage share in the final grade 10%



<p>14/ Teaching goals (program content, subject description)</p>	<p>Classes in construction and ergonomics are designed to teach students what technical means to achieve the intended spatial and aesthetic effects, and - on the other hand - what are available and possible construction and installation solutions and materials used. Students after a series of classes in construction should be convinced that the use of various building solutions and products must result from the artistic intentions of the designer. The aim of the course is also to acquire the ability to prepare project documentation in accordance with the norms and applicable regulations as well as the principles of building art.</p> <p>Curriculum contents (content of classes):</p> <ul style="list-style-type: none"> • Materials and techniques used in the exhibition - glass, plastics, wood-based panels; thick plate formats • Partition walls and ceilings made of plasterboard - various systems and their applications, advantages and disadvantages, connection details; issue of drawing exercise 7 (wall in a plasterboard system in a given room) • Basics of ergonomics in construction. • Ergonomics in construction. Cuisines • Internal plasters. • Floors, floors and insulation - introduction. Natural finishing materials. Correction. • Wood on floors - basic species and properties, features and types of wooden floors; cork floors. • "Hard" floors (stone, ceramics, concrete) - technical and functional features; types of stone, ceramic tile division, • "Soft" floors (elastic and textile floor coverings) plastic classification; Panel floors, raised floors, jointless floors, cleaning zones. • Suspended ceilings (flat, panel, slat, stretch). Interior acoustics. Edition of drawing exercise 8 (suspended ceiling). • Glass in finishing works. Work schedules, formal requirements (permits, arrangements, acceptances). • Supplementary corrections, pre-test consultations • semester test • test corrections. credit, discussion of papers • passing, discussing the work
<p>15/ Compulsory literature used during classes</p>	<p>Markiewicz Przemysław Budownictwo ogólne dla architektów , ARCHI-PLUS, 2011 Main Library of Warsaw University of Technology Free Access</p> <p>Skowroński Wojciech, Miśniakiewicz Elżbieta Rysunek techniczny budowlany Wydawnictwo Arkady Warszawa 2013, wydanie z 2008 - Main Library of Warsaw University of Technology Free Access</p> <p>PN-B-01025: 2004 Construction drawing - Graphic designations on architectural drawings</p> <p>PN-B-01029: 2000 Construction drawing - Dimensioning rules on architectural drawings</p>
<p>16/ Additional literature</p>	<p>Budownictwo ogólne : praca zbiorowa. T. 1, Materiały i wyroby</p>



recommended for the student's self learning

budowlane Bogusław Stefańczyk (Red.) Wydawnictwo Arkady 2010 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp
Budownictwo ogólne : praca zbiorowa. T. 2, Fizyka budowli Piotr Klemm (Red.) Wydawnictwo Arkady 2010 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp
Budownictwo ogólne : praca zbiorowa. T. 3, Elementy budynków - podstawy projektowania Lech Lichołai (Red.) Wydawnictwo Arkady 2011 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp
Budownictwo ogólne : praca zbiorowa. T. 4, Konstrukcje budynków Wiesław Buczkowski (Oprac.) Wydawnictwo Arkady 2010 Biblioteka Główna Politechniki Warszawskiej Wolny Dostęp

- Vademecum Budowlane praca zbiorowa pod redakcją E. Piliszka, Wydawnictwo Arkady Warszawa 2001
- Przemysław Markiewicz Kształtowanie architektury poprzez zmianę rozwiązań budowlanych, Archi-Plus, 2006
- ILUSTROWANY LEKSYKON ARCHITEKTONICZNO-BUDOWLANY praca zbiorowa Wydawnictwo Arkady Warszawa 2007
- Ochrona budynków przed korozją biologiczną praca zbiorowa pod redakcją J. Ważnego i J. Karysia , Wydawnictwo Arkady Warszawa 2001 Dodruk cyfrowy 2008
- J.Cassel P.Parham Malowanie mieszkania Wydawnictwo Arkady Warszawa 1997
- J.Cassel P.Parham Malowanie domu Wydawnictwo Arkady Warszawa 1997
- E.Wilhide Podłogi Wydawnictwo Arkady Warszawa 2000
- E. Masłowski D. Spiżewska Wzmacnianie konstrukcji budowlanych Wydawnictwo Arkady 2000 Dodruk cyfrowy 2008
- Nowy poradnik majstra budowlanego praca zbiorowa Wydawnictwo Arkady Warszawa 2010
- Lichołai Lech, Miąsik Przemysław .: Budownictwo ogólne. Projektowanie konstrukcyjne domów jednorodzinnych. PRz Rzeszów 2004.
- Pyrak Stefan, Michalak Hanna.: Domy jednorodzinne. Arkady, Warszawa 2013
- Neufert Peter.: Podręcznik projektowania architektoniczno-budowlanego. Arkady, Warszawa 2012
- Pyrak Stefan, Włodarczyk Wojciech.: Posadowienie budowli, konstrukcje murowe i drewniane. WSiP, Warszawa 2000.
- Neufert Peter.: Podręcznik projektowania architektoniczno-budowlanego. Arkady, Warszawa 2010
- Cieślowski S., Krygier K.: Instalacje sanitarne, cz. 1 i 2. WSiP, Warszawa 2000
- Hoffmann Z., Lisiczki K.: Instalacje budowlane, WSiP, Warszawa 2006
- Popek M., Wapniska B.: O instalacjach sanitarnych najkrócej. WSiP, Warszawa 2006
- a set of regulations - the Construction Law and the Ordinance of the Minister of Infrastructure of April 12, 2002 on technical



	conditions that should be met by buildings, their location
17/ Learning outcomes	
KNOWLEDGE	<p>K_W03 The graduate knows and understands the basic scope of issues related to construction, implementation techniques, materials science, and other specialist issues relevant to interior architecture, appropriate for the chosen specialty;</p> <p>K_W08 The graduate knows and understands the problems related to technologies used in the artistic discipline of design art (in the overall approach) and technological development related to the selected specialty;</p> <p>K_W09 The graduate knows and understands the connections and dependencies between theoretical and practical elements of the education program; connections and dependencies between theoretical and practical elements related to the designer's work; in this he understands the relationship between plastic form, functional conditions and selected technical solutions used in the implementation of the designed space / facility;</p>
SKILLS	<p>K_U01 The graduate can use his knowledge, formulate and solve complex and unusual problems and innovatively perform tasks in unpredictable conditions through: proper selection of sources and information from them, evaluation, critical analysis, synthesis and creative interpretation and presentation of this information; selection and application of appropriate methods and tools, including advanced information and communication techniques (ICT).</p> <p>K_U02 A graduate can communicate with the use of specialist terminology, take part in the debate - present and evaluate various opinions and positions and discuss about them;</p> <p>K_U03 The graduate can plan and organize individual and team work;</p> <p>K_U04 A graduate can plan and implement his own lifelong learning independently;</p>
SOCIAL COMPETENCES	<p>K_K01 The graduate is ready to critically assess his knowledge, recognize the importance of knowledge in solving cognitive and practical problems;</p>
18/ Description of the requirements for the studio, workshop or teaching aids	<p>technical information materials for manufacturers of building and installation materials</p> <p>multimedia projector, samples of building materials</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	Fotografia - Psychofizjologia widzenia
2/ Teacher	dr hab. Anna Plewka, mgr Helena Szczechura
3/ Assistants	Klaudia Majewska
4/ Code	-
5/ Faculty	Faculty of Interior Design
6/ C ourse form / hours	ex. / 90
7/ Studies	Interior Design, full-time studies, first-cycle studies; level 6 of Polish Qualifications Framework - obligatory
8/ Course type	Core subject
9/ Didactic methods	<ul style="list-style-type: none"> - lecture - didactic dialogue - didactic discussion - presentation of selected issues - individual project - individual revision (directly or on line) - studio exercises
10/ Language of lecture	polski
11/ Prerequisites	Passing the entrance exam for the first year of the A.S.P. Faculty of Interior Design.
12/ Final requirements	<p>Semester I of undergraduate studies - making the required artistic and photographic works concerning the theoretical issues discussed in lectures and during co-curricular discussions and experiments.</p> <p>Semester II of I level studies - making the required artistic works and passing the exam on theoretical knowledge from semester I and II.</p> <p>Completion of photographic assignments.</p>
13/ The form of passing the course (assessment methods and criteria)	<p>Evaluation Criteria: (also bachelor's and master's thesis)</p> <p>Evaluation scale according to the Faculty of Interior Design: 0 - 5+</p> <p>1. independent formulation of the assumptions and creativity of the task 40%</p>



	<p>2.Consistency in the implementation of the objectives of the task 5%</p> <p>3.</p> <p>3. ability to make decisions independently 10% 4.</p> <p>4.active participation in classes - cooperation with the teacher 15%</p> <p>5 The form of the task communication 30%</p> <p>Location of the above course outcomes in the following sections: knowledge transfer, skills, social competences</p> <p>I year I level studies</p> <p>KNOWLEDGE 30%</p> <p>SKILLS 40%</p> <p>ATTITUDE 30%</p> <p>The way of verifying the achievement of intended effects:</p> <p>1.Independent formulation of assumptions and creativity of the task project 40%</p> <p>2. consistency in the realization of the art project 5%</p> <p>3. ability to make decisions independently 10%</p> <p>4. active participation in classes - cooperation with the teacher 10%</p> <p>5 The form of artistic expression 35%</p> <p>Total student's contribution to reach objectives in hours and ECTS credits.</p>
<p>14/ Teaching goals (program content, subject description)</p>	<p>Curriculum content of the Photography and Psychophysiology of Vision Studio:</p> <p>Psychophysiology of Vision focuses on imparting knowledge of the psychophysiology of vision and general psychology necessary for the interior design student to be useful in their future profession. Practical assignments focus primarily on developing the ability to express knowledge of psychology in an artistic form. In addition, it is necessary to master theoretical knowledge from lectures and readings. Emphasis is placed on an individual and creative approach to the artistic interpretation of theoretical issues.</p> <p>Issues discussed are:</p>



1. the structure of the eye and topography of the visual system, analysis of visual information at the initial floors of the visual system. The role of eye movements and symmetry in visual perception.
2. psychological regularities governing the psychological organization of the visual field, three-dimensional vision and depth rendering on the plane.
3. color vision and interaction of color stimuli. With particular reference to the specifics of the profession.
4. memorizing and storing in memory visual impressions.
5. the role of emotional processes in visual perception.
6. issues of synesthesia, temperamental and personality traits and the perception of complex visual stimuli.

Examples of project topics:

1. render in graphic form the principle of figure and background
 - 2 Demonstrate in photographic work the various ways in which the impression of three-dimensionality is created on a plane.
 3. color interactions of everyday objects
 - 4 Analyze the symmetry of everyday objects and the human face.
- Show in plastic form selected regularities of direct memory. 6.

Synesthesia of taste - shape, spatial plastic form.

7. Proxemic distance analysis, photographs of selected interpersonal distances.

Curriculum for students of the first year of studies of the first degree program is aimed at acquiring knowledge in the field of psychology useful in the profession of interior design, and at acquiring skills for subsequent use of psychological knowledge in professional work. The curriculum of the studio allows flexible adjustment of artwork to the student's intellectual and artistic abilities, thus the mode of study is individualized and based on deep contact between the student and the instructor.

Photography

Classes cover theoretical basics, studio exercises and proofreading

of completed works. Students gain the ability to independently use professional photographic equipment in studio conditions, and then improve their skills in the digital darkroom - they develop issues such as: image size, changing resolution, preparing files for printing, modifying color in the image, converting color photos to monochrome, with a variety of ways. Topics of photographic realizations are related to the photography of space with particular emphasis on interiors. It is important to acquire knowledge related to the technical capabilities of the camera, the ability to independently use basic photographic equipment [digital/analog reflex camera], improving manual skills in photography, with particular emphasis on the photography of architecture and objects, acquiring elementary knowledge related to the setting of studio light in photography of various forms.

Issues discussed during the classes include: composition of photographic image, introduction to digital darkroom. Theoretical presentations in the field of photography relate to the basics of digital camera operation, history of photography, various techniques of image acquisition, use of lighting in the studio space. Multimedia shows are realized in the form of presentations.

In the atelier the students take photographs of models and furniture forms created in the design studios of the Faculty of Interior Design.

The aim of the classes is to acquire

the ability to independently use basic photographic equipment [digital SLR camera/digital compact/analogue], improving manual skills in the field of photography, with particular emphasis on architecture and object photography, the ability to prepare an image according to accepted assumptions for printing (processing in Photoshop), gaining experience in medium and large format printing and practical knowledge (for volunteers) related to developing an image on light-sensitive paper. All tasks are to have a printed and digital result.

Sample tasks:

1. Tasks based on issues of depth of field - types of perspective in a photographic view. Realization of two original shots showing the possibility of obtaining two different artistic effects. Monochromatic photography obtained by means of the digital darkroom method (didactic process connected with learning how to use value and contrast in black and white photography). Format a4, a3, 30x30. Inkjet print with backing plus digital documentation. Exposition in the photographic studio.



2. portrait in studio conditions.

Technical assumptions

Unchangeable elements:

framing $\frac{3}{4}$

studio lighting

50 and 100 mm lenses + SLR camera

jpg plus RAW

exposure time 1/125 s

100-200 ISO

black & white or color photography (no duotone)

facial expression and clothing neutral

solid background

solid modeling with lighting

Variable elements:

Aperture how lamps are positioned in relation to the subject lamp
selection: softbox/garnet/honeycomb

lighting contrast

processing contrast (Adobe PS processing)

black on black

different formats (rectangle, square)

specific assumptions:

the author of the photo is not the portrayed person at the same time.

inkjet prints glued on foam (satin) plus digital documentation.

Photography: black on black or white on white. Implementation of photographs based on contrast in the image. Introduction to three types of contrast: plan, light and processing. Implementation in a studio setting or individually.



	<p>4. Short photographic task - taking pictures on long and short time. The subject is shot on a similar scale and in similar lighting. Longer times are for example 1 sec, 1/20/, 15, ½ sec and short times are 1/100, 1/500 sec. Pictures taken at longer times should be taken using a tripod. Exemplary subjects: figure, traffic, photography in space with people or animals.</p> <p>5. outdoor trips organized for the purpose of assignments.</p>
<p>15/ Compulsory literature used during classes</p>	<p>Literatura Psychofizjologia Widzenia:</p> <ol style="list-style-type: none"> 1. Cole A., Perspektywa. Wyd. Dolnośląskie, 1997 2. Jacobs G. Nathan J., Trzy kolory, ewolucja oka naczelnych. 2009 Świat Nauki 5/ str. 213. 3. Hall E.C., Ukryty wymiar. Muza, 2009. 4. Lindsay P., Norman D., Procesy przetwarzania informacji u człowieka. Wprowadzenie do psychologii. P.W.N., 1984. 5. Ramandrandan V., Hubbad E., Brzmienie barw kształt smaków. 2003 Świat Nauki / str. 143. 7. Strelau J., Doliński Psychologia Akademicka. GWP 2016. 8. Werblin F. Roshia B., Siatkówkowe filmy 2007 Świat Nauki 1/ str. 175. 9. Weil H., Symetria. Prószyński, 1997. 10. Khaneman D., Thinking Fast and Slow. Penguin Books Ltd, 2012. <p>Fotografia:</p> <ol style="list-style-type: none"> 1. Hunter Fil, Steven Biver, Paul Fuqua. Światło w fotografii, magia i nauka. Łódź, Wydawnictwo Galaktyka, 2009. 2. Freeman Michael, Fotografia studyjna. Warszawa. Wydawnictwo naukowo techniczne, 1991. 3. Bryan Peterson. Ekspozycja bez tajemnic. Łódź, Wydawnictwo Galaktyka, 2007. 4. Hedgecoe John. Nowy podręcznik fotografii. Warszawa, wydawnictwo Arkady, 2007. <p>Fotografia:</p>
<p>16/ Additional literature recommended for the student's self learning</p>	<p>Fotografia:</p> <ol style="list-style-type: none"> 1. Brauchitsch von Boris. Mała historia fotografii. Warszawa: Wydawnictwo Cyklady, 2004. 2. Solf Kurt Dieter. Fotografia. Warszawa: Wydawnictwa Artystyczne i Filmowe, 1980. 3. Soulages Francois. Estetyka Fotografii. Kraków: Wydawnictwo Universitas, 2007. <p>Większość ww. pozycji jest dostępna w Bibliotece Uczelni.</p>
<p>17/ Learning outcomes</p>	
<p>KNOWLED</p>	<p>K_W02 Basic rules for realization of artistic works connected with the field of</p>



<p>GE</p>	<p>study and specialization</p> <p>K_W02 Basic principles concerning the realization of artistic works related to the field of study and specialization; including conscious use of artistic means in</p> <p>K_W02 Basic rules concerning the realization of artistic works related to the field of study and specialization; including conscious use of artistic means in creating, modifying and ordering space</p> <p>expressive means and workshop skills of related artistic disciplines;</p> <p>K_W07 Development tendencies in the field of plastic arts and art conservation and fine arts and art conservation proper to the field of study and selected fine arts;</p> <p>K_W08 Problems related to technologies used in the discipline of fine arts and conservation of works of art (in their entirety) and the technological development related to the chosen specialization;</p> <p>K_W09 Connections and relations between theoretical and practical elements of the curriculum; connections and relationships between theoretical and practical elements related to the work of a designer; including the understanding of the relationship between the visual form, functional conditions and selected technical solutions</p> <p>technical solutions used in the realization of the designed space/object;</p>
<p>SKILLS</p>	<p>K_U03 Plan and organize individual and team work;</p> <p>K_U05 Create and realize own artistic concepts and have the skills to express them;</p> <p>K_U06 Consciously use the tools of artistic craftsmanship in selected areas of artistic activity; consciously use the tools of artistic craftsmanship in selected areas of artistic activity; consciously use appropriate techniques and technology in the course of realization of artistic works; make independent decisions</p> <p>take independent decisions concerning realization and designing</p> <p>take independent decisions concerning realization and designing of own artistic works; realize own artistic actions based on</p> <p>stylistically diversified concepts resulting from free and</p> <p>to realize own artistic activities based on stylistically diversified concepts resulting from free and independent use of imagination, intuition and emotionality;</p> <p>K_U08 Consciously carry out an uncomplicated design process, also of interdisciplinary character;</p> <p>K_U11 Cooperate with other persons in teamwork (also of interdisciplinary character); K_U12 Be aware of the need to interdisciplinary character);</p>



	<p>K_U012 Use technical skills that enable to realize own artistic concepts K_U012 Use workshop skills that enable him/her to realize own artistic concepts and apply effective techniques Use effective techniques to practice these skills, enabling continuous development through independent work;</p> <p>K_U013 Prepare typical written works and oral presentations, concerning K_U013 Prepare typical written works and oral presentations concerning specific issues connected with the major and the specialization, use basic theoretical approaches, as well as Use linguistic skills in the field of arts and artistic disciplines adequate to his/her field of study. Use linguistic skills in the field of arts and artistic disciplines appropriate to his/her field of study in accordance with the requirements specified for level B2 of the Use linguistic skills in the field of arts and artistic disciplines appropriate to his/her field of study in accordance with the requirements of level B2 of the Common European Framework of Reference for Languages Foreign language learning</p>
<p>SOCIAL COMPETEN CES</p>	<p>K_K03 Responsible performance of professional roles, including: observing the rules of professional ethics K_K03 Responsible performance of professional roles, including: observing the principles of professional ethics and requiring others to do so, as well as caring for the achievements and traditions of the profession;</p> <p>K_K04 Undertake independent work, demonstrating the ability to collect, analyze and interpret information, develop ideas and formulate K_K04 Take up independent work, showing the ability to collect, analyse and interpret information, develop ideas and formulate critical arguments, as well as self-motivation and ability to organize work;</p> <p>K_K05 Effectively use imagination, intuition, emotionality, the ability creative thinking and creative work during problem solving K_K05 Use imagination, intuition, emotion, creative thinking and creative work skills while solving problems; K_K05 Think flexibly, adapt to new and changing circumstances K_K05 Use imagination, intuition, emotion, creative thinking and creative work skills while solving problems; think flexibly, adapt to new and changing circumstances and control one's own behavior in public presentations;</p> <p>K_K06 Recognize the importance of knowledge in solving cognitive and Recognize the importance of knowledge in solving cognitive and practical problems, and seek expert advice when having difficulty solving a problem independently solve a problem independently; K_K06</p> <p>K_K08 Initiate actions or work with others in joint ventures</p>



	<p>K_K08 Initiate activities or work with others in joint design and artistic ventures, as well as integrate with others in various cultural undertakings;</p>
<p>18/ Description of the requirements for the studio, workshop or teaching aids</p>	<p>Requirements for teaching aids:</p> <p>The room in which the classes are conducted should be equipped with properly lit workstations that allow for work on The room where classes are conducted should be equipped with properly lighted workstations enabling work on conceptual drawings, work with models, work on finishing boards, enabling work on a laptop computer. Students should be able to use a variety of techniques and modeling room and a photographic studio. Traditional whiteboards and an overhead projector are essential.</p> <p>The rooms of a photographic studio should accommodate a large group of students who simultaneously realize activities in the photographic atelier, prepare photographs in a digital darkroom and use corrections to prepared works. In the photographic studio there should be a possibility of documenting design objects, professional lighting and photographic and computer 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>	