

# Course descriptions

## TABLE OF CONTENTS

1. DaAt.m1/11	Additional Studio - 2nd level.....	4
2. DaAt.m2/11	Additional Studio - 2nd level.....	6
3. DaDi.m1/11	Additional Studio - 2nd level.....	8
4. DaDi.m2/11	Additional Studio - 2nd level.....	10
5. DaDu.m1/22	Additional Studio - 2nd level.....	12
6. DaDu.m2/22	Additional Studio - 2nd level.....	14
7. DaFm.m1/11	Additional Studio - 2nd level.....	16
8. DaFm.m2/11	Additional Studio - 2nd level.....	18
9. DaGm.m1/11	Additional Studio - 2nd level.....	20
10. DaGm.m2/11	Additional Studio - 2nd level.....	22
11. DaIm.m1/11	Additional Studio - 2nd level.....	24
12. DaIm.m2/11	Additional Studio - 2nd level.....	26
13. DaMm.m1/11	Additional Studio - 2nd level.....	28
14. DaMm.m2/11	Additional Studio - 2nd level.....	29
15. DaRt.m1/11	Additional Studio - 2nd level.....	30
16. DaRt.m2/11	Additional Studio - 2nd level.....	33
17. DaSoi.m1/11	Additional Studio - 2nd level.....	36
18. DaSoi.m2/11	Additional Studio - 2nd level.....	38
19. DaTt.m1/11	Additional Studio - 2nd level.....	40
20. DaTt.m2/11	Additional Studio - 2nd level.....	42
21. DaUu.m1/11	Additional Studio - 2nd level.....	44
22. DaUu.m2/11	Additional Studio - 2nd level.....	46
23. DaVk.m1/11	Additional Studio - 2nd level.....	48
24. DaVk.m2/11	Additional Studio - 2nd level.....	50
25. Alia.m12/22	Alias.....	52
26. Alia.m12/22	Alias.....	54
27. Útk.m13/22	Applied Art in Text and Context I.....	56
28. Útk.m24/22	Applied Art in Text and Context II.....	58
29. Pife.m24/19	Big names and ideas of French Aesthetics in the last two decades.....	60
30. Sukt.m1/16	Contemporary Trends in Ceramics I.....	62
31. Sukt.m2/16	Contemporary Trends in Ceramics II.....	64
32. Aupr.m1-4/22	Copyright Law.....	66
33. Aupr.m1-4/22	Copyright Law.....	68
34. Tvfk.m13/18	Creation of Photobook I.....	70
35. Tvfk.m24/18	Creation of Photobook II.....	72
36. Kuma.m13/22	Cultural Management I.....	74
37. Kuma.m24/22	Cultural Management II.....	76
38. Kust.t2/22	Curatorial Studies I.....	77
39. Kust.t3/22	Curatorial Studies II.....	79
40. DiPr.m4/22	Degree Work (consultation, elaboration).....	81
41. Diks.m13/16	Design, context, now.....	84
42. Diih.m123/22	Digital Needle Drawing.....	86
43. Diih.m123/22	Digital Needle Drawing.....	88
44. Dims.m1/12	Digital modelation of designs I.....	90
45. Dims.m2/12	Digital modelation of designs II.....	92
46. Dise.m3/14	Diploma Seminar I.....	94
47. Dise.m4/14	Diploma Seminar II.....	96

48. MgrDIZ.m4/22 Diploma Work Defense ( <b>state exam</b> ).....	98
49. Ajko.m1-4/22 English Conversation - 2nd level.....	100
50. Ajko.m1-4/22 English Conversation - 2nd level.....	102
51. ExTe.m1/17 Experimental Techniques - 2nd level.....	104
52. ExTe.m2/17 Experimental Techniques - 2nd level.....	106
53. ExTe.m3/17 Experimental Techniques - 2nd level.....	108
54. Exms.m1/12 Experimental modelation of designs I.....	110
55. Exms.m2/12 Experimental modelation of designs II.....	112
56. Gpsu.t3/19 Gallery Practice in Contemporary Art and Design.....	114
57. Irsd.m1/22 Interpretation Frameworks of Contemporary Design I.....	116
58. Irsd.m2/22 Interpretation Frameworks of Contemporary Design II.....	118
59. Irsd.m3/22 Interpretation Frameworks of Contemporary Design III.....	121
60. Ucin.m1-4/22 Introduction to Chinese culture and language - 2nd level.....	124
61. Ucin.m1-4/22 Introduction to Chinese culture and language - 2nd level.....	126
62. Žapl.m1/12 Jacquard knitted fabric I.....	128
63. Žapl.m2/12 Jacquard knitted fabric II.....	129
64. LAHP.m1/17 Lab: Studio led by a visiting professor - 2nd level.....	130
65. LAHP.m2/17 Lab: Studio led by a visiting professor - 2nd level.....	132
66. AtŠi.m1/22 Laboratory of Multimedia.....	134
67. AtŠi.m2/22 Laboratory of Multimedia.....	137
68. AtŠi.m3/22 Laboratory of Multimedia.....	140
69. NaPo.m1-3/22 Make Project and Build II.....	143
70. Amsm.m123/22 Methods.....	145
71. Amsm.m123/22 Methods.....	147
72. Otsy.m1/22 Open system I. - 2nd level.....	149
73. Otsy.m2/22 Open system II. - 2nd level.....	151
74. Fiku.m13/22 Philosophy of the Culture.....	153
75. Cipa.m24/22 Reading, writing, argumentation 2nd level.....	154
76. Ssem.m1/20 Schools and directions of aesthetic thinking I.....	156
77. Ssem.m2/20 Schools and directions of aesthetic thinking II.....	158
78. Vksf.m13/22 Selected Chapters from Contemporary Photography.....	160
79. Tesk.m1/15 Selected History of 20th Century Slovak and Czech Glassmaking I.....	162
80. Tesk.m2/22 Selected History of 20th Century Slovak and Czech Glassmaking II.....	164
81. KrKV.m3/17 Short - Term Education Course - 2 nd level.....	166
82. KrKV.m4/17 Short - Term Education Course - 2 nd level.....	168
83. KrVK.m1/17 Short - Term Education Course - 2 nd level.....	170
84. KrVK.m2/17 Short - Term Education Course - 2 nd level.....	172
85. Sljazz/22 Slovak language.....	174
86. OdEx.m1/17 Specialised Visit - 2nd level.....	175
87. OdEx.m2/17 Specialised Visit - 2nd level.....	177
88. OdEx.m3/17 Specialised Visit - 2nd level.....	179
89. OdEx.m4/17 Specialised Visit - 2nd level.....	181
90. OEBe.m1/17 Specialised Visit: Venice Biennial - 2nd level.....	183
91. OEBe.m3/17 Specialised Visit: Venice Biennial - 2nd level.....	185
92. Odwo.m12/22 Specialised Workshop - 2 nd level.....	187
93. Odwo.m12/22 Specialised Workshop - 2 nd level.....	189
94. AtSt.m1/18 Studio Identity.....	191
95. AtSt.m2/18 Studio Identity.....	196
96. AtSt.m3/18 Studio Identity.....	201

97. AtChB.m1/18	Studio Space.....	205
98. AtChB.m2/18	Studio Space.....	208
99. AtChB.m3/18	Studio Space.....	211
100. AtBa.m1/21	Studio TypoLab.....	214
101. AtBa.m2/21	Studio TypoLab.....	216
102. AtBa.m3/21	Studio TypoLab.....	218
103. Taft.m1/12	Tafting I.....	220
104. KaTZ.m1/16	Theory of Collecting - Selected Chapters I.....	222
105. KaTZ.m2/16	Theory of Collecting - Selected Chapters II.....	224
106. Tepi.m13/21	Theory of Type.....	226
107. UrEn.m1-4/22	Urban Environment.....	228
108. UrEn.m1-4/22	Urban Environment.....	230
109. Dost.m1/16	Work Placement - 2nd level.....	232
110. Dost.m2/16	Work Placement - 2nd level.....	234
111. Dost.m3/16	Work Placement - 2nd level.....	236
112. Prst.m1/16	Work Placement - 2nd level.....	238
113. Prst.m2/16	Work Placement - 2nd level.....	240
114. Prst.m3/16	Work Placement - 2nd level.....	242

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KAT/DaAt.m1/11		<b>Course title:</b> Additional Studio - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 1.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The condition for passing the course is personal participation in studio classes according to the class schedule (regularly 2 times a week), max. 3 absences with prior excuse. Readiness and active participation in consultations					
<b>Learning outcomes:</b> The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
<b>Class syllabus:</b> The two-year diploma program (Mgr. arch.) deals with advanced forms of research, design practices and speculative thinking. Students improve their research skills while implementing and solving tasks coming from a wider portfolio of topics given by the head of the studio and creating proposals at the level of architectural practice. They continue to improve their skills not only as designers, but also refine ways to individually formulate their own academic programs that they will carry into their future professional careers.					
<b>Recommended literature:</b> The literature list is part of the semester assignment					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 2					
A	B	C	D	E	FX
50,0	0,0	0,0	0,0	50,0	0,0
<b>Lecturers:</b> doc. akad. arch. Ing. Ján Studený, PhD., prof. Ing. Mgr. akad. arch. Petr Hájek, Ing. arch. Zoltán Holocsy, PhD., doc. Mgr. art. Vít Halada, ArtD., Mgr. art. Danica Pišteková, ArtD.					

**Last change:** 05.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KAT/DaAt.m2/11		<b>Course title:</b> Additional Studio - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The condition for passing the course is personal participation in studio classes according to the class schedule (regularly 2 times a week), max. 3 absences with prior excuse. Readiness and active participation in consultations					
<b>Learning outcomes:</b> The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
<b>Class syllabus:</b> The two-year diploma program (Mgr. arch.) deals with advanced forms of research, design practices and speculative thinking. Students improve their research skills while implementing and solving tasks coming from a wider portfolio of topics given by the head of the studio and creating proposals at the level of architectural practice. They continue to improve their skills not only as designers, but also refine ways to individually formulate their own academic programs that they will carry into their future professional careers.					
<b>Recommended literature:</b> The literature list is part of the semester assignment					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 1					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	100,0
<b>Lecturers:</b> doc. akad. arch. Ing. Ján Studený, PhD., prof. Ing. Mgr. akad. arch. Petr Hájek, Ing. arch. Zoltán Holocsy, PhD., doc. Mgr. art. Vít Halada, ArtD., Mgr. art. Danica Pišteková, ArtD.					

**Last change:** 06.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/DaDi.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in progress checks and final evaluation.	
<b>Learning outcomes:</b> The student implements a complex approach to the design process, such as problem analysis, design concept, final processing supported by visual and textual presentation. He understands unity content and form with an emphasis on the semantic statement. It reflects a wider range of problems within the framework social and ecological commitment. Understands the cultural and ethnic context. Performs critical analysis.	
<b>Class syllabus:</b> The focus of the studio is a broader understanding of design with possible spillovers into artistic craft, concept, solitaire, but also into serial production. The author's individuality, his reflections are emphasized of the present with an emphasis on experiment, sensibility and semantic statement. The studio is a space for discussions and experiments that go across all years. Students choose the areas of problems individually. For this, extended knowledge about studies is used socio-scientific disciplines in the context of the current state of design. The emphasis is on independent creative approach, analysis, conceptualization, experiment. When implementing projects, it is expected to use technologies from a professional environment. Consultations take place individually and through collective discussions within the entire studio for jointly assigned topics.	
<b>Recommended literature:</b> Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
<b>Languages necessary to complete the course:</b> Slovak language and English language.	



<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 6					
A	B	C	D	E	FX
66,67	33,33	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/DaDi.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in progress checks and final evaluation.	
<b>Learning outcomes:</b> The student implements a complex approach to the design process, such as problem analysis, design concept, final processing supported by visual and textual presentation. He understands unity content and form with an emphasis on the semantic statement. It reflects a wider range of problems within the framework social and ecological commitment. Understands the cultural and ethnic context. Performs critical analysis.	
<b>Class syllabus:</b> The focus of the studio is a broader understanding of design with possible spillovers into artistic craft, concept, solitaire, but also into serial production. The author's individuality, his reflections are emphasized of the present with an emphasis on experiment, sensibility and semantic statement. The studio is a space for discussions and experiments that go across all years. Students choose the areas of problems individually. For this, extended knowledge about studies is used socio-scientific disciplines in the context of the current state of design. The emphasis is on independent creative approach, analysis, conceptualization, experiment. When implementing projects, it is expected to use technologies from a professional environment. Consultations take place individually and through collective discussions within the entire studio for jointly assigned topics.	
<b>Recommended literature:</b> Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
<b>Languages necessary to complete the course:</b> Slovak language and English language.	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 5					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> PDU/DaDu.m1/22	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> At least 66% attendance, defense of semester work.	
<b>Learning outcomes:</b> Expanding knowledge and skills to create a work of art, model, prototype. The goal is to integrate the technical and theoretical skills, methods acquired during the semester into research and practical outcome. It also results in the expansion of knowledge about contemporary art, design and architecture, and digital humanities. Emphasis is placed on the integration of digital skills into the core curriculum, the student's work.	
<b>Class syllabus:</b> The complementary studio serves to acquire knowledge across artistic disciplines, to better reflect on the impact of digital media on the visual arts, and deals with creative approaches to their use, reflection, and critique of the coming era. In addition to the acquisition of indispensable digital literacy, the aim is to guide the student towards autonomous and critical thinking. An essential feature of the focus of the complementary studio is the formulation of a research position, and the finding of appropriate methods and techniques for research, followed by the acquisition of complementary skills necessary to master a defined task alongside the main studio. The semester is mainly oriented towards the acquisition of the necessary knowledge and skills to create a work of art, a model, a prototype. The aim is to integrate the technical and theoretical skills, methods acquired during the semester into research and practical outcome. It also results in an increased knowledge of contemporary art, design and architecture, and digital humanities. Emphasis is placed on communication, the goal of which is to define or verbalize students' individual ideas and attitudes. In the studio, there is an emphasis on transparency and documentation of the steps in the project; in addition to the end-of-semester work, which may be presented as final or work-in-progress, the process and the path to the outcome are primarily assessed. Emphasis is also placed on the student's soft skills, time management and other aspects of the project, opportunities for collaboration both internally within the school and externally, and extracurricular collaborations.	
<b>Recommended literature:</b> Aesthetics and Politics, Adorno et al. 1977	

Mysl v teréne, eds. Jánoščík, Likavčan 2017 Inquiry inth the Modes of Existence, B. Latour, 2012 Cosmopolitics, I. Stengers, 2010 Vibrant Matter, J. Bennett, 2010 Speculative Turn, eds. Harman, Bryant, Srnicek, 2013 General Intellects, M. Wark, 2017 Meeting the Universe Halfway, K. Barad, 2007 Staying with the Trouble, D. Haraway, 2017 Myšlení Obrazem, M. Petříček, 2009					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. András Cséfalvay, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> PDU/DaDu.m2/22	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> At least 66% attendance, defense of semester work.	
<b>Learning outcomes:</b> Expanding knowledge and skills to create a work of art, model, prototype. The goal is to integrate the technical and theoretical skills, methods acquired during the semester into research and practical outcome. It also results in the expansion of knowledge about contemporary art, design and architecture, and digital humanities. Emphasis is placed on the integration of digital skills into the core curriculum, the student's work.	
<b>Class syllabus:</b> The complementary studio serves to acquire knowledge across artistic disciplines, to better reflect on the impact of digital media on the visual arts, and deals with creative approaches to their use, reflection, and critique of the coming era. In addition to the acquisition of indispensable digital literacy, the aim is to guide the student towards autonomous and critical thinking. An essential feature of the focus of the complementary studio is the formulation of a research position, and the finding of appropriate methods and techniques for research, followed by the acquisition of complementary skills necessary to master a defined task alongside the main studio. The semester is mainly oriented towards the acquisition of the necessary knowledge and skills to create a work of art, a model, a prototype. The aim is to integrate the technical and theoretical skills, methods acquired during the semester into research and practical outcome. It also results in an increased knowledge of contemporary art, design and architecture, and digital humanities. Emphasis is placed on communication, the goal of which is to define or verbalize students' individual ideas and attitudes. In the studio, there is an emphasis on transparency and documentation of the steps in the project; in addition to the end-of-semester work, which may be presented as final or work-in-progress, the process and the path to the outcome are primarily assessed. Emphasis is also placed on the student's soft skills, time management and other aspects of the project, opportunities for collaboration both internally within the school and externally, and extracurricular collaborations.	
<b>Recommended literature:</b> Aesthetics and Politics, Adorno et al. 1977	

Mysl v teréne, eds. Jánoščík, Likavčan 2017  
Inquiry inth the Modes of Existence, B. Latour, 2012  
Cosmopolitics, I. Stengers, 2010  
Vibrant Matter, J. Bennett, 2010  
Speculative Turn, eds. Harman, Bryant, Srnicek, 2013  
General Intellects, M. Wark, 2017  
Meeting the Universe Halfway, K. Barad, 2007  
Staying with the Trouble, D. Haraway, 2017  
Myšlení Obrazem, M. Petříček, 2009

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. art. András Cséfalvay, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/DaFm.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The goal is to direct students to individual creative thinking in artistic creation with the ability to control the specifics and principles of the photographic image, with possible media connection. The intention is to provide students with space for the development of personal skills in artistic creation, including practical, theoretical and philosophical background.	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in the control work-in-progress for the semester - which is considered an ongoing evaluation of the semester.	
<b>Learning outcomes:</b> The student practically tries to master the specific principles of the photographic medium and develops individual creative thinking in artistic creation in combination with experience from other media. The outputs are practical, implemented individual projects.	
<b>Class syllabus:</b> 1. Individual student projects with the aim of achieving the highest possible content and visual quality of works and clarifying one's own author's goals and programs in line with the concept of the chosen studio. 3. Analysis of one's own work development in broader cultural and social aspects. 4. Theoretical and philosophical analysis of students' individual works and topics.	
<b>Recommended literature:</b> Čísař, K.: "What is photography?", Hermann a synové, Prague 2004 Petříček, M.: "Thinking with images", Hermann a synové, Prague 2009 Berger, J.: "On view", Agite/fra, Prague 2009 Ritchin, F.: "In our own image", RR Donnelley and Sons Company, 1999 Mitchell, W., J.: "The reconfigured Eye, Visual Truth in the Post-photographic era", The Mit Press, London 1994 Lipkin, J.: "Photography Reborn", Abrams, New York, 2005	



Ritchin, F.: "After photography", W.W. Norton and Company, Inc., 2009  
Well, L.: "Photography and Critical Introduction, Routledge 2009

**Languages necessary to complete the course:**

Slovak, english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 4

A	B	C	D	E	FX
0,0	50,0	25,0	0,0	0,0	25,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

**Last change:** 07.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/DaFm.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The main goal is to direct students to individual creative thinking in artistic creation with the ability to control the specifics and principles of the photographic image, with possible media connection. The intention is to provide students with space for the development of personal skills in artistic creation, including practical, theoretical and philosophical background.	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in the control work-in-progress for the semester - which is considered an ongoing evaluation of the semester.	
<b>Learning outcomes:</b> The student practically tries to master the specific principles of the photographic medium and develops individual creative thinking in artistic creation in combination with experience from other media. The outputs are practical, implemented individual projects.	
<b>Class syllabus:</b> 1. Individual student projects with the aim of achieving the highest possible content and visual quality of works and clarifying one's own author's goals and programs in line with the concept of the chosen studio. 3. Analysis of one's own work development in broader cultural and social aspects. 4. Theoretical and philosophical analysis of students' individual works and topics.	
<b>Recommended literature:</b> Čísař, K.: "What is photography?", Hermann a synové, Prague 2004 Petříček, M.: "Thinking with images", Hermann a synové, Prague 2009 Berger, J.: "On view", Agite/fra, Prague 2009 Ritchin, F.: "In our own image", RR Donnelley and Sons Company, 1999 Mitchell, W., J.: "The reconfigured Eye, Visual Truth in the Post-photographic era", The Mit Press, London 1994 Lipkin, J.: "Photography Reborn", Abrams, New York, 2005	

<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 4					
A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/DaGm.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Prior studies, knowledge level and skills are primarily taken into account when being admitted to the Additional Studio course. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. - knowledge of graphic media technology is a prerequisite. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio).	
<b>Learning outcomes:</b> The study in this semester prepares the student as a whole to, through self-reflection of the previous studies, his abilities, knowledge and skills, determine, re-evaluate, develop his priorities for the direction of creation, resources and impulses in terms of graphic thinking. Practical outputs of collective tasks (zines, author's books, comics, street art, artistic web projects and projects focused on the application of illustration in the digital space), these outputs must meet the laboratory character with an emphasis on the creation of research and other research material.	
<b>Class syllabus:</b> - The illustration laboratory is conceived as an expanding element of the illustration studio at the Department of Graphics and Other Media and a connecting element with other disciplines (liberal and applied visual arts). The main tasks are, on the one hand, an interdisciplinary examination of the boundary positions of the visual language of illustration itself and its author's form (e.g. comics, street art author's book, author's zine) with a focus on self-publishing and DIY methods. - In Mgr. degree of study in L.i. in terms of content, we are focusing more on more exclusive laboratory work with starting points with global social themes, in connection with the starting points of contemporary humanities in the area of illustration and graphics. - In Mgr. degree of study in L.i. we also critically examine students' personal artistic strategies with the intention of creating space for a certain re-evaluation of their own proven procedures and forms towards greater openness and critical thinking in the broader contexts of illustration and free creation.	

- We are exploring the possibilities of creating platforms for the application of individual and collective author projects in the segment of author's book, zine, comic, etc. from the laboratory processing with classical printing procedures and forms to the overlaps in the digital communication space.
- If the student chooses to study at L.i. in the following semester, we are also focusing on the investigation of possible starting points leading to processing in the final diploma project, but by sounding out possible unrealized projects or intentions of the student in the field of his/her own work so far with a connection to the main goal of the subject.

**Recommended literature:**

Klanten R. Mollard A., Hubner M. 2011. Behind the Zines - Self Publishing culture. Berlin: Gestalten  
 Klanten R. Hellige H. 2010. Impressive-Printmaking, letterpress and graphic design. Berlin: Gestalten  
 Gerát I. Zervan M. 2019. Algorithms of images - images of algorithms, Bratislava: nadácia Nóvum, VŠVU, Slovart  
 Čarnoký S. 2018. Digitalized font design in Slovakia. Bratislava/Košice: Slovak Center for Design, Faculty of Arts, Technical University of Košice  
 Arendtová H. 2018. The origin of totalitarianism 1-3, Bratislava: Premedia  
 Applebaum A. 2020. Dusk of democracy: Seductive allure of authoritarianism. Bratislava: N Press  
 Kunemann Horst: Design and connection of picture books in the media environment, Zborník BIB, 2003  
 Schustermann, Richard: Aesthetics of pragmatism, Kalligram, 2003  
 Štrauss, Tomáš: Toto bebehijusce sa 21. storocie, Kalligram 2009

**Languages necessary to complete the course:**

Slovak, (English language is recommended - for the needs of studying foreign professional literature and other sources)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 8

A	B	C	D	E	FX
62,5	25,0	0,0	12,5	0,0	0,0

**Lecturers:** prof. akad. mal. Robert Jančovič, doc. akad. mal. Vojtech Kolenčík, doc. Mgr. art. Ľuboslav Paľo, ArtD., Mgr. art. Tomáš Klepoch

**Last change:** 14.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/DaGm.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Prior studies, knowledge level and skills are primarily taken into account during admission. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. - knowledge of graphic media technology is a prerequisite. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio). Scale of assessment (preliminary/final): The interim evaluation takes place orally during consultations with the subject teacher and is reflected in the final evaluation of the department committee during the student's defenses.	
<b>Learning outcomes:</b> The result is the student's ability to sensitively navigate the handling of creative means. It is a mental skill to select and combine creative means and compositional principles to achieve your creative concept-idea. The result of education is the acquisition of the ability to choose a specific means of expression in relation to individual opinion direction.	
<b>Class syllabus:</b> Generating own projects. Experimenting with analog and digital ways of creating a graphic image. Experimentation with the material and various possibilities of its use. A graphic object in space. Creating inter-professional cooperation. Development of manual, technical and social skills in the application of graphic media.	
<b>Recommended literature:</b> Kubas Jozef: Techniques of art graphics, 1959 Michálek, O. Magic of printing, graphic technique and printing technology. B&P Publishing, z.ú. 2016. 276 p. EAN 9788074850981	
<b>Languages necessary to complete the course:</b> Slovak language	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 6					
A	B	C	D	E	FX
66,67	16,67	0,0	0,0	0,0	16,67
<b>Lecturers:</b> prof. akad. mal. Robert Jančovič, doc. akad. mal. Vojtech Kolenčík, doc. Mgr. art. Ľuboslav Paľo, ArtD.					
<b>Last change:</b> 14.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/DaIm.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in at least 50% of classes, activity and final work accepted for evaluation	
<b>Learning outcomes:</b> Expanding knowledge about contemporary art and emphasizing communication with students in order to define or verbalize their individual opinions and attitudes. The use and merging of knowledge from the "home" field for the creation of an intermediate work, or the use of intermediate procedures in one's own creation. Expanding the scope of the student's individual program by theoretical and practical skills.	
<b>Class syllabus:</b> The subject Additional studio serves to expand knowledge and skills in the creation of works with intermediate overlaps. It is covered by three studios of the Department of Intermedia (Studio of Spatial Communications +, Studio of Intermedia, VVV Studio), from which you can freely choose. Studio of Spatial Communications + The studio is focused on intermedial overlaps of media and primarily emphasizes creative approaches, especially on spatial thinking, objects and installations. An essential feature of the studio's focus is openness to the media, while the focus is first of all on the content and only then on the medium, based on the principle that both components of the artistic expression must be mutually harmonized. Expanding knowledge about contemporary art and emphasis placed on communication with students with the aim of defining or verbalizing individual ideas and attitudes of students. Studio activities: a series of projections and discussions about artists and works of art selected by the students, reading texts, discussions with experts, visiting exhibitions. The goal of the additional studio is to use and merge the knowledge brought from one's own field to create an intermediate work, or to use intermediate procedures in one's own creation. Studio of Intermedia In the intermedia studio, the individuality of each student is taken into account and the focus is on their self-development. Students are led and guided during their studies towards critical thinking, open communication and continuous work on their own projects, with an emphasis on the creative process. The topics of semester papers are chosen by students themselves. Semester outputs in the studio consist of works with intermediate overlaps, from video, sound, photography, performance,	



text, happening, spatial installation, interactivity, intervention in space, via multimedia, to classical forms of expression such as painting, drawing and object. The intermedia studio is understood as an open space for mutual sharing of ideas, opinions and experiences.

#### VVV Studio

The work in the studio is focused on creation in the field of intermedia. It is an artistic practice in which there is a creative disruption and crossing of the boundaries of artistic disciplines, genres and media. The aim of studying in the studio is to lead male and female students to be aware of the social, ideological and historical contexts of artistic creation and to learn to sensitively perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student also develops practical skills in working with digital and analog media. Here, work with the technical image (photo, video) and with the text in written and audio form plays an extremely important role as means of research, expression and documentation, or reflections. In addition to the development and cultivation of male and female students' visual competencies and skills, the teaching program is therefore oriented towards creative work with text and language in the visual field as well as developing critical thinking. It is about connecting visibility and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

#### Recommended literature:

Arendt, Baudrillard, Barthes, Benjamin, Bourdieu, Danto, Deleuze, Derrida, Eco, Foucault, Fukuyama, Chomsky, Badiou

<http://www.c3.hu> <http://www.interface.ufg.ac.at/interface/> [www.burundi.sk/monoskop/index.php/](http://www.burundi.sk/monoskop/index.php/)  
<http://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> [www.youtube.com/](http://www.youtube.com/)

#### Languages necessary to complete the course:

slovak and english

#### Notes:

#### Past grade distribution

Total number of evaluated students: 10

A	B	C	D	E	FX
40,0	20,0	10,0	0,0	30,0	0,0

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša, doc. Mgr. art. András Cséfalvay, ArtD., doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD., doc. Mgr. art. Jana Hojstřičová, ArtD.

**Last change:** 07.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/DaIm.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in at least 50% of classes, activity and final work accepted for evaluation	
<b>Learning outcomes:</b> Expanding knowledge about contemporary art and emphasizing communication with students in order to define or verbalize their individual opinions and attitudes. The use and merging of knowledge from the "home" field for the creation of an intermediate work, or the use of intermediate procedures in one's own creation. Expanding the scope of the student's individual program by theoretical and practical skills.	
<b>Class syllabus:</b> The subject Additional studio serves to expand knowledge and skills in the creation of works with intermediate overlaps. It is covered by three studios of the Department of Intermedia (Studio of Spatial Communications +, Studio of Intermedia, VVV Studio), from which you can freely choose. Studio of Spatial Communications + The studio is focused on intermedial overlaps of media and primarily emphasizes creative approaches, especially on spatial thinking, objects and installations. An essential feature of the studio's focus is openness to the media, while the focus is first of all on the content and only then on the medium, based on the principle that both components of the artistic expression must be mutually harmonized. Expanding knowledge about contemporary art and emphasis placed on communication with students with the aim of defining or verbalizing individual ideas and attitudes of students. Studio activities: a series of projections and discussions about artists and works of art selected by the students, reading texts, discussions with experts, visiting exhibitions. The goal of the additional studio is to use and merge the knowledge brought from one's own field to create an intermediate work, or to use intermediate procedures in one's own creation. Studio of Intermedia In the intermedia studio, the individuality of each student is taken into account and the focus is on their self-development. Students are led and guided during their studies towards critical thinking, open communication and continuous work on their own projects, with an emphasis on the creative process. The topics of semester papers are chosen by students themselves. Semester outputs in the studio consist of works with intermediate overlaps, from video, sound, photography, performance,	

text, happening, spatial installation, interactivity, intervention in space, via multimedia, to classical forms of expression such as painting, drawing and object. The intermedia studio is understood as an open space for mutual sharing of ideas, opinions and experiences.

#### VVV Studio

The work in the studio is focused on creation in the field of intermedia. It is an artistic practice in which there is a creative disruption and crossing of the boundaries of artistic disciplines, genres and media. The aim of studying in the studio is to lead male and female students to be aware of the social, ideological and historical contexts of artistic creation and to learn to sensitively perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student also develops practical skills in working with digital and analog media. Here, work with the technical image (photo, video) and with the text in written and audio form plays an extremely important role as means of research, expression and documentation, or reflections. In addition to the development and cultivation of male and female students' visual competencies and skills, the teaching program is therefore oriented towards creative work with text and language in the visual field as well as developing critical thinking. It is about connecting visuality and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

#### Recommended literature:

Arendt, Baudrillard, Barthes, Benjamin, Bourdieu, Danto, Deleuze, Derrida, Eco, Foucault, Fukuyama, Chomsky, Badiou

<http://www.c3.hu> <http://www.interface.ufg.ac.at/interface/> [www.burundi.sk/monoskop/index.php/](http://www.burundi.sk/monoskop/index.php/)  
<http://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> [www.youtube.com/](http://www.youtube.com/)

#### Languages necessary to complete the course:

slovak / english

#### Notes:

#### Past grade distribution

Total number of evaluated students: 10

A	B	C	D	E	FX
80,0	10,0	10,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša, doc. Mgr. art. András Cséfalvay, ArtD., doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.

**Last change:** 07.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/DaMm.m1/11		<b>Course title:</b> Additional Studio - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 1.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Attendance of at least 75% unless the teacher determines otherwise in accordance with the study regulations					
<b>Learning outcomes:</b> The student is able to apply the acquired experience to further artistic research.					
<b>Class syllabus:</b> The content of the supplementary studio is defined in adjacent alternation to the major field of study and may include specific direction in the student's art program. Particularly in the case of a complementary studio in alternation to another field of study, equivalent parameters for its completion should be considered at the outset, which is the full responsibility of the teacher of the complementary studio.					
<b>Recommended literature:</b> Literature is related to a specific issue and is suggested in communication with the educator					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 3					
A	B	C	D	E	FX
33,33	33,33	0,0	0,0	0,0	33,33
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Černušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/DaMm.m2/11		<b>Course title:</b> Additional Studio - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Attendance of at least 75% unless the teacher determines otherwise in accordance with the study regulations					
<b>Learning outcomes:</b> The student is able to apply the acquired experience to further artistic research.					
<b>Class syllabus:</b> The content of the supplementary studio is defined in adjacent alternation to the major field of study and may include specific direction in the student's art program. Particularly in the case of a complementary studio in alternation to another field of study, equivalent parameters for its completion should be considered at the outset, which is the full responsibility of the teacher of the complementary studio.					
<b>Recommended literature:</b> Literature is related to a specific issue and is suggested in communication with the educator.					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 6					
A	B	C	D	E	FX
66,67	0,0	0,0	33,33	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Černušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KR/DaRt.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> A. acquaintance with the problematic, expanding knowledge and understanding in the field of restoration of artworks made of natural or artificial stone. introduction to the basic technological procedures B. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on paper, acquaintance with the basic technological procedures C. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of wooden polychrome statues, introduction to the basic technological procedures D. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on textile, introduction to the basic technological procedures	
<b>Class syllabus:</b> Individual pedagogical approach and schedule depending on the abilities, skills or needs of the student, as well as the possibilities and needs of the chosen studio.	
<b>Recommended literature:</b> A. Josef Štulc, Miloš Suchomel, Ivana Maxová: Péče o kamenné sochařské a stavební památky, SÚPP, Praha, 1998 Miloš Suchomel: Záchrana kamenných soch, díl I.,II, Praha, Státní ústav památkové péče a ochrany přírody, 1990 I. Kopecká, V. Nejedlý Průzkum historických materiálů, Praha, 2005 Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 Šedý, V.: Sochařské řemeslo, základ sochařského umění, Praha, 1953 Teplý, B.: Konzervování a restaurování kamene, Hořice, 1997 Volavka, V.: O soše, Praha, 1959	

Roman Kubička, Jiří Zelinger: Výkladový slovník malířství, grafiky a restaurování, Grada, 2004  
Herout, J.: Slabikář návštěvníků památek, tvorba, Praha, 2001  
James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
Dokumentácie s obdobnou problematikou archivované na KaR, alebo na Slovenskom pamiatkovom úrade v Bratislave.

B.

Odporúčaná literatúra: 1. Prints - Art and techniques : Susane Lambert 2001 2. Maliarsky rukopis : V. Volavka 1956 3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003 4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider 5. Restaurování a konzervování archiválií a knih : Michal Ďurovič a kolektiv 2002 6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003 7. Encyklopedie knihy - Peter Voit 2006 8. Paper before print - J.M. Bloom 2001 9. Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 10. Brandi, C, Teorie resturování, Kutná Hora 2000

C.

Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002  
Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984  
Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984  
Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000  
Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980  
Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946  
Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999  
Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000  
Eipper, Paul, Bernard: Handbuch der Oberflächereinigung  
Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
Horie, C. V.: Materials of conservation  
Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006  
Kiplik, D. I.: Technika Malby  
Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag  
Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004  
Losos, L.: Pozlacovačské materiály II, Praha 1987  
Losos, L.: Pozlacování a polychromie, Grada 2005  
Losos, L.; Lux, V.: Pozlacování II., Praha 1987  
Losos, L.; Lux, V.: Pozlacování III., Praha 1988  
Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006  
Royt, Jan: Slovník biblické ikonografie, Praha: Nakladatelství Karolinum, 2007,  
Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005  
Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994  
Rusina, Ivan: Příběhy Starého zákona  
Rusina, Ivan: Příběhy Nového zákona  
Slánský, Bohuslav: Technika malby I. + II., Paseka 2003  
Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015

Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987  
 Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006  
 Vinas, S. M.: Contemporary Theory of Conservation, Routledge 2004  
 Zelinger, J.: Chemie v práci konzervátora a restaurátora  
 Zelinger, J.; Kubička, R.: Výkladový slovník  
 Odborné časopisy: mesačník Restauro, Restauratorenblätter  
 D.  
 Jennifer Harris: 5000 years of Textiles, British Museum Press, London, 1993, 2004 Francois Boucher, 20,000 Years of Fashion, Harry n. Abrams, New York, 1987  
 Avril Hart and Susan North, Historical Fashion in Detail, V&A Publications, London, 1998 Barty Philips, Tapestry, Phaidon Press, London, 2000  
 Valerie Hector, The Art of Beadwork, Watson-Guption publications, New York, 2005  
 Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002  
 BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3  
 TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998  
 LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6  
 GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256  
 FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020  
 LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972 BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2 BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564  
 GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Průzkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

**Languages necessary to complete the course:**

The course is lectured in Slovak language, most of the literature is in English or German.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 11

A	B	C	D	E	FX
54,55	18,18	18,18	9,09	0,0	0,0

**Lecturers:** prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., akad. mal. Ľuba Wehlend, ArtD., Mgr. art. Kitti Baráthová

**Last change:** 30.10.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KR/DaRt.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Completion of Bachelor Degree at the Department of Conservation and Restoration.	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> A. acquaintance with the problematic, expanding knowledge and understanding in the field of restoration of artworks made of natural or artificial stone. introduction to the basic technological procedures B. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on paper, acquaintance with the basic technological procedures C. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of wooden polychrome statues, introduction to the basic technological procedures D. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on textile, introduction to the basic technological procedures	
<b>Class syllabus:</b> Individual pedagogical approach and schedule depending on the abilities, skills or needs of the student, as well as the possibilities and needs of the chosen studio.	
<b>Recommended literature:</b> A. Josef Štulc, Miloš Suchomel, Ivana Maxová: Péče o kamenné sochařské a stavební památky, SÚPP, Praha, 1998 Miloš Suchomel: Záchrana kamenných soch, díl I.,II, Praha, Státní ústav památkové péče a ochrany přírody, 1990 I. Kopecká, V. Nejedlý Průzkum historických materiálů, Praha, 2005 Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 Šedý, V.: Sochařské řemeslo, základ sochařského umění, Praha, 1953	

Teplý, B.: Konzervování a restaurování kamene, Hořice, 1997  
 Volavka, V.: O soše, Praha, 1959  
 Roman Kubička, Jiří Zelinger: Výkladový slovník malířství, grafiky a restaurování, Grada, 2004  
 Herout, J.: Slabikář návštěvíků památek, tvorba, Praha, 2001  
 James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
 Dokumentácie s obdobnou problematikou archivované na KaR, alebo na Slovenskom pamiatkovom úrade v Bratislave.

B.

Odporúčaná literatúra: 1. Prints - Art and techniques : Susane Lambert 2001 2. Maliarsky rukopis : V. Volavka 1956 3. Du Monts - Handbuch der Gemalder Kunde : Knut Nikolaus 2003 4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider 5. Restaurování a konzervování archiválií a knih : Michal Ďurovič a kolektiv 2002 6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003 7. Encyklopedie knihy - Peter Voit 2006 8. Paper before print - J.M. Bloom 2001 9. Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 10. Brandi, C, Teorie resturování, Kutná Hora 2000

C.

Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002  
 Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984  
 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984  
 Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000  
 Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980  
 Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946  
 Chapis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999  
 Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000  
 Eipper, Paul, Bernard: Handbuch der Oberflächereinigung  
 Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
 Horie, C. V.: Materials of conservation  
 Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006  
 Kiplik, D. I.: Technika Malby  
 Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag  
 Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004  
 Losos, L.: Pozlacovačské materiály II, Praha 1987  
 Losos, L.: Pozlacování a polychromie, Grada 2005  
 Losos, L.; Lux, V.: Pozlacování II., Praha 1987  
 Losos, L.; Lux, V.: Pozlacování III., Praha 1988  
 Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006  
 Royt, Jan: Slovník biblické ikonografie, Praha: Nakladatelství Karolinum, 2007,  
 Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005  
 Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994  
 Rusina, Ivan: Příběhy Starého zákona  
 Rusina, Ivan: Příběhy Nového zákona  
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003

Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015

Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987

Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006

Vinas, S. M.: Contemporary Theory of Conservation, Routledge 2004

Zelinger, J.: Chemie v práci konzervátora a restaurátora

Zelinger, J.; Kubička, R.: Výkladový slovník

Odborné časopisy: mesačník Restauero, Restauratorenblätter

D.

Jennifer Harris: 5000 years of Textiles, British Museum Press, London, 1993, 2004 Francois Boucher, 20,000 Years of Fashion, Harry n. Abrams, New York, 1987

Avril Hart and Susan North, Historical Fashion in Detail, V&A Publications, London, 1998 Barty Philips, Tapestry, Phaidon Press, London, 2000

Valerie Hector, The Art of Beadwork, Watson-Guptill publications, New York, 2005

Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002

BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3

TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998

LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6

GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256

FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020

LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972 BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2 BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564

GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Průzkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

**Languages necessary to complete the course:**

The course is lectured in Slovak language, most of the literature is in English or German.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 9

A	B	C	D	E	FX
88,89	11,11	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, doc. Mgr. art. Janka Blaško Križanová, ArtD., akad. mal. Ľuba Wehlend, ArtD., Mgr. art. Kittí Baráthová

**Last change:** 30.10.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KS/DaSoi.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
<b>Learning outcomes:</b> The sculptural approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. The studio develops a level of thought about the construction of a sculptural work of art, about space, about matter, about shape, about composition, about contrast, about the whole, about detail and about expression. During his studies, a student can enroll in a STUDIO from a different study program than the one to which he was accepted. VŠVU expresses its support for the enrollment of a studio belonging to a related study program. The support of such mobility and reflection of one's own author's work by educators teaching on a related study program is perceived as extremely beneficial. The information sheets of the subjects of individual studios enable full acceptance of studies in another studio (of a related study program) as an equivalent substitute for studies in the study program to which the student was accepted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion on the student's work, therefore it is extremely beneficial if the student learns an opinion about his work from another teacher at a certain time of the study.	
<b>Class syllabus:</b>	
<b>Recommended literature:</b> monographs of artists catalogs for exhibitions Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Ruthenian Dawn: 20th century Judith Collins: Sculpture Today J. Geržová: Dictionary of world and Slovak visual arts of the second half of the 20th century. Rosalind E. Krauss: Passages in modern sculpture Paul Schimmel: OBJECTIVES: The New Sculpture	

A. M. Hammacher: The evolution of modern sculpture Aumont: Painting Thomson: how to sell a stuffed shark for \$12 million Tucker: The language of sculpture Messer, Hendrich: How to look at sculptures + according to the current assignment					
<b>Languages necessary to complete the course:</b> Slovak and English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 2					
A	B	C	D	E	FX
50,0	0,0	0,0	50,0	0,0	0,0
<b>Lecturers:</b> prof. Mgr. art. Patrik Kovačovský					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KS/DaSoi.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
<b>Learning outcomes:</b> The sculptural approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. The studio develops a level of thought about the construction of a sculptural work of art, about space, about matter, about shape, about composition, about contrast, about the whole, about detail and about expression. During his studies, a student can enroll in a STUDIO from a different study program than the one to which he was accepted. VŠVU expresses its support for the enrollment of a studio belonging to a related study program. The support of such mobility and reflection of one's own author's work by educators teaching on a related study program is perceived as extremely beneficial. The information sheets of the subjects of individual studios enable full acceptance of studies in another studio (of a related study program) as an equivalent substitute for studies in the study program to which the student was accepted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion on the student's work, therefore it is extremely beneficial if the student learns an opinion about his work from another teacher at a certain time of the study.	
<b>Class syllabus:</b> Through a current topic, draw attention to oneself, to current topics in social events both domestically and internationally. Monitoring current trends and orientation in the given issue. The given topic enables the release of the listener's creative potential. Fulfilling the goal of the subject in the form of current, most up-to-date trends in visual arts /sculpture, object, installation, land art, intermedia, etc./ <ol style="list-style-type: none"> <li>1. assignment of the topic and subsequent discussion</li> <li>2. search and solution of inspiration, creation of research</li> <li>3. drawings, sketches, models</li> <li>4. material tests</li> <li>5. final project - sculpture, object, installation of a smaller scale and its inclusion in the context of visual arts</li> </ol>	

6. preparation of the defense6. preparation of the defense

**Recommended literature:**

monographs of artists

catalogs for exhibitions

Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture

Ruthenian Dawn: 20th century

Judith Collins: Sculpture Today

J. Geržová: Dictionary of world and Slovak visual arts of the second half of the 20th century.

Rosalind E. Krauss: Passages in modern sculpture

Paul Schimmel: OBJECTIVES: The New Sculpture

A. M. Hammacher: The evolution of modern sculpture

Aumont: Painting

Thomson: how to sell a stuffed shark for \$12 million

Tucker: The language of sculpture

Messer, Hendrich: How to look at sculptures

+ according to the current assignment

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. art. Patrik Kovačovský

**Last change:** 05.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/DaTt.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of work realized during studies in the additional studio, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the creation and implementation of the selected individual topic. At least 50% attendance is required for graduation.	
<b>Learning outcomes:</b> The student will familiarize himself with the specific processes and procedures of creation and prepare a separate assignment. In the Textile Creation Studio in the space, the student is familiar with textile materials, with their processing techniques, with the creation and conception of a work for the interior or exterior. In the Clothing Design Studio, the student is familiar with the process of creation and realization of clothing. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. Photographic documentation and a portfolio are part of the output of the semester assignment in all studios of the Department of Textiles.	
<b>Class syllabus:</b> After consultation with the head of the studio, the individual study plan, topic and scope of the semester's work will be determined. In the Clothing Design Studio, the student gets to know the process of clothing creation. He processes the initial inspirations in the clothing design, cutting construction and modelling, prepares technical documentation and then realizes the clothing. Photographic documentation and a portfolio are part of the output of the semester assignment. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. He will process the sources of inspiration in the design proposal and in the subsequent visualization of the product, in the model construction and modeling, he will realize the documentation in the form of a portfolio. The output of the semester assignment is the final product and portfolio. In the Textile Creation Studio in the space, the student gets to know textile materials, their processing techniques, and the creation and conception of a work for the interior or exterior. He processes the initial inspirations into a	



design, proceeds through technical documentation to material tests and then realizes his project. Photographic documentation and portfolio are part of the output of the semester assignment.

**Recommended literature:**

Obrazová encyklopedie módy. Praha 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., Dějiny odívání– Sraověk. Praha 1998  
Kybalová, L., Dějiny odívání – Barok a rokoko. Praha 1998  
Kybalová, L., Dějiny odívání– Renaissance. Praha 1999  
Kybalová, L., Doba turnýry a secese – Lidové noviny 2006  
Máchalová, J. – Dějiny odívání – Móda 20. století. Lidové noviny, 2003  
Móda, Sbíрка Kyoto Costume Institute, Z dějin odívání 18.,19., 20. století – Taschen, Slovart 2003  
Carlotte Seelingova, Století módy 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Současní módní návrháři, Terry Jones - Taschen 2006  
Francis, Baudot, Móda storočia – Ikar, 2001  
Susan Meller – Textile Designes-Two Hundred Years of European and American Patterns  
Organized by Motif, Style, Color, Layout, and Period  
Literatúra: Lemberg, F.: Textile Conservation. Abbeg Stiftung, Rigisberg 2001  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. I, 1991-2000  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. II, 2001-2005  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. III, 2006-2010  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak language or English language,

**Notes:**

**Past grade distribution**

Total number of evaluated students: 7

A	B	C	D	E	FX
57,14	14,29	28,57	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková

**Last change:** 03.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/DaTt.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of work realized during studies in the additional studio, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the creation and implementation of the selected individual topic. At least 50% attendance is required for graduation.	
<b>Learning outcomes:</b> The student will familiarize himself with the specific processes and procedures of creation and prepare a separate assignment. In the Textile Creation Studio in the space, the student is familiar with textile materials, with their processing techniques, with the creation and conception of a work for the interior or exterior. In the Clothing Design Studio, the student is familiar with the process of creation and realization of clothing. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. Photographic documentation and a portfolio are part of the output of the semester assignment in all studios of the Department of Textiles.	
<b>Class syllabus:</b> After consultation with the head of the studio, the individual study plan, topic and scope of the semester's work will be determined. In the Clothing Design Studio, the student gets to know the process of clothing creation. He processes the initial inspirations in the clothing design, cutting construction and modelling, prepares technical documentation and then realizes the clothing. Photographic documentation and a portfolio are part of the output of the semester assignment. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. He will process the sources of inspiration in the design proposal and in the subsequent visualization of the product, in the model construction and modeling, he will realize the documentation in the form of a portfolio. The output of the semester assignment is the final product and portfolio. In the Textile Creation Studio in the space, the student gets to know textile materials, their processing techniques, and the creation and conception of a work for the interior or exterior. He processes the initial inspirations into a	

design, proceeds through technical documentation to material tests and then realizes his project. Photographic documentation and portfolio are part of the output of the semester assignment.

**Recommended literature:**

Obrazová encyklopedie módy. Praha 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., Dějiny odívání– Sraověk. Praha 1998  
Kybalová, L., Dějiny odívání – Barok a rokoko. Praha 1998  
Kybalová, L., Dějiny odívání– Renaissance. Praha 1999  
Kybalová, L., Doba turnýry a secese – Lidové noviny 2006  
Máchalová, J. – Dějiny odívání – Móda 20. století. Lidové noviny, 2003  
Móda, Sbíрка Kyoto Costume Institute, Z dějin odívání 18.,19., 20. století – Taschen, Slovart 2003  
Carlotte Seelingova, Století módy 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Současní módní návrháři, Terry Jones - Taschen 2006  
Francis, Baudot, Móda storočia – Ikar, 2001  
Susan Meller – Textile Designes-Two Hundred Years of European and American Patterns  
Organized by Motif, Style, Color, Layout, and Period  
Literatúra: Lemberg, F.: Textile Conservation. Abbeg Stiftung, Rigisberg 2001  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. I, 1991-2000  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. II, 2001-2005  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. III, 2006-2010  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak language or English language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 10

A	B	C	D	E	FX
30,0	40,0	10,0	20,0	0,0	0,0

**Lecturers:** prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková

**Last change:** 03.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/DaUu.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Work during the completion of the additional studio presupposes personal ambitions of studying not only theory, but also practical craft procedures. It means successful completion of subjects in the student's home studio.	
<b>Course requirements:</b> Presentation of the project, in front of the entire management team and studio students. The project must be a creative, study response to the assigned semester topic and its intellectual and artistic grasp. A consistent explanation of intentions, presentation of research based on the history of the medium and related media in the history of art form the basis for the rest of the semester. Continuous participation in consultations, individual and team around the round table. Final participation and cooperation in the installation and public defense of the semester's work before the studio commission, discussion are a condition for passing the course. The evaluation of the project has three fundamental criteria: intellectual grasp of the given topic and conscious work with the artistic vocabulary within the medium and technological mastery of the implementation. The evaluation in the scale from A to FX is defined after the discussion during the public defense of the semester papers by the department committee. The evaluation proposal is presented in plenary and is subsequently discussed in a closed session of the commission, which will conclude the amount of the evaluation. Scale of assessment (preliminary/final): The assessment is based on the internal regulation of VŠVU, the work is defended before the department committee with internal teachers of the department, which includes an external member. It is rated by weight expressed alphabetically from A to FX	
<b>Learning outcomes:</b> The result of education in the subject is to provide input information about the issues and specifics of the studio, in the form of a specific assignment, which also includes theoretical lectures on the given topic. Knowledge: basic knowledge of the medium of the studio. Skills: being able to grasp the given issue both theoretically and practically.	

Competences: to work independently programmatically and conceptually when completing an assignment on a given topic.

**Class syllabus:**

1. Entering the topic.
2. Familiarization with possibilities and technological procedures.
3. Lecture on a specific topic to teachers
4. drawing preparation
5. Implementation of models.
6. Realization of the final work.

**Recommended literature:**

ATELIER S+M+L\_XL - METAL AND JEWELRY:

Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996, Helen W Drutt , Peter Dorner, Jewlry of our Time, 1995, PhDr. Alena Křížová, Changes in Czech jewelry at the end of the 20th century, Vydavatel'stvo Academia 2002, Pedants + Locketts, 500 Bracelets, www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de  
www .klimt02.com

CERAMICS ATELIER:

Pravoslav Rada: Techniques of ceramics, Pallas, 1996. ISBN 80-7095-022-6

Steve Matisson: School of ceramics, Pallas, Bratislava 2004. ISBN 80-7145-902-X

Susan Peterson: The Craft and Art of Clay, Prentice Hall Inc. New Jersey 2004. ISBN 013-184426-1

Hugo and Marjorie Munsterberg: World Ceramics, Penguin Putnam Inc. New York 1998. ISBN 0-670-86741-1

Author catalogs and web portals about ceramics, design and architecture.

**Languages necessary to complete the course:**

Slovak language, German language, English language

**Notes:**

Teaching in the S+M+L\_XL - METAL AND JEWELRY ATTELIER is offered in Slovak, German, and English.

Teaching in the CERAMICS WORKSHOP is offered in Slovak and English.

**Past grade distribution**

Total number of evaluated students: 12

A	B	C	D	E	FX
33,33	33,33	16,67	16,67	0,0	0,0

**Lecturers:** prof. akad. arch. Karol Weisslechner, doc. Mgr. art. Patrik Illo, doc. MgA. Daniel Piršič, doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/DaUu.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of the project, in front of the entire management team and studio students. The project must be a creative, study response to the assigned semester topic and its intellectual and artistic grasp. A consistent explanation of intentions, presentation of research based on the history of the medium and related media in the history of art form the basis for the rest of the semester. Continuous participation in consultations, individual and team around the round table. Final participation and cooperation in the installation and public defense of the semester's work before the studio commission, discussion are a condition for passing the course. The evaluation of the project has three fundamental criteria: intellectual grasp of the given topic and conscious work with the artistic vocabulary within the medium and technological mastery of the implementation. The evaluation in the scale from A to FX is defined after the discussion during the public defense of the semester papers by the department committee. The evaluation proposal is presented in plenary and is subsequently discussed in a closed session of the commission, which will conclude the amount of the evaluation. Scale of assessment (preliminary/final): The assessment is based on the internal regulation of VŠVU, the work is defended before the department committee with internal teachers of the department, which includes an external member. It is rated by weight expressed alphabetically from A to FX	
<b>Learning outcomes:</b> The result of education in the subject is to provide input information about the issues and specifics of the studio, in the form of a specific assignment, which also includes theoretical lectures on the given topic. Skills: being able to grasp the given issue both theoretically and practically. Knowledge: basic knowledge of the medium of the studio. Competences: to work independently programmatically and conceptually when completing an assignment on a given topic.	
<b>Class syllabus:</b> 1. Entering the topic. 2. Familiarization with possibilities and technological procedures.	

<p>3. Lecture on a specific topic to teachers  4. drawing preparation  5. Implementation of models.  6. Realization of the final work.</p>												
<p><b>Recommended literature:</b>  ATELIER S+M+L_XL - METAL AND JEWELRY:  Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996, Helen W Drutt , Peter Dorner, Jewlry of our Time, 1995, PhDr. Alena Křížová, Changes in Czech jewelry at the end of the 20th century, Academia Publishing House 2002, Pedants + Locketts, 500 Bracelets,  www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de www.klimt02.com  CERAMICS WORKSHOP: Pravoslav Council: Techniques of ceramics, Pallas, 1996. ISBN 80-7095-022-6 Steve Matisson: School of ceramics, Pallas, Bratislava 2004. ISBN 80-7145-902-X Susan Peterson: The Craft and Art of Clay, Prentice Hall Inc. New Yersey 2004. ISBN 013-184426-1 Hugo and Marjorie Munsterberg: World Ceramics, Penguin Putnam Inc. New York 1998. ISBN 0-670-86741-1 Author catalogs and web portals about ceramics, design and architecture.</p>												
<p><b>Languages necessary to complete the course:</b>  Slovak language, German language, English language</p>												
<p><b>Notes:</b>  Teaching in the S+M+L_XL - METAL AND JEWELRY ATTELIER is offered in Slovak, German, and English.  Teaching in the CERAMICS WORKSHOP is offered in Slovak and English.</p>												
<p><b>Past grade distribution</b>  Total number of evaluated students: 2</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>100,0</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> </tr> </tbody> </table>	A	B	C	D	E	FX	100,0	0,0	0,0	0,0	0,0	0,0
A	B	C	D	E	FX							
100,0	0,0	0,0	0,0	0,0	0,0							
<p><b>Lecturers:</b> prof. akad. arch. Karol Weisslechner, doc. Mgr. art. Patrik Illo, doc. MgA. Daniel Piršč, doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.</p>												
<p><b>Last change:</b> 06.12.2022</p>												
<p><b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein</p>												

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/DaVk.m1/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.	
<b>Learning outcomes:</b> Understanding the system and work methods of a graphic designer. Communication training in interdisciplinary dialogue and the ability to integrate graphic design and visual communication within one's own field.	
<b>Class syllabus:</b> Master's studies are largely carried out independently, during four semesters the student deals with partial problems of the chosen thematic area, or works continuously on one comprehensive project. He can participate in smaller studio topics and workshops, in the fifth year he has the opportunity to complete an internship abroad.	
<b>Recommended literature:</b> LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0 BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978 BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999 MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012	



ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009.  
ISBN 978-1-56898-772-9  
kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9  
... výber podľa individuálne zvoleného okruhu magisterskej DP

**Languages necessary to complete the course:**

slovak, english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 11

A	B	C	D	E	FX
27,27	36,36	27,27	0,0	0,0	9,09

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Juraj Blaško, ArtD., Mgr. art. Peter Nosál', doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/DaVk.m2/11	<b>Course title:</b> Additional Studio - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.	
<b>Learning outcomes:</b> Understanding the system and work methods of a graphic designer. Communication training in interdisciplinary dialogue and the ability to integrate graphic design and visual communication within one's own field.	
<b>Class syllabus:</b> Master's studies are largely carried out independently, during four semesters the student deals with partial problems of the chosen thematic area, or works continuously on one comprehensive project. He can participate in smaller studio topics and workshops, in the fifth year he has the opportunity to complete an internship abroad.	
<b>Recommended literature:</b> LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0 BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978 BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999 MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012	

ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009.  
ISBN 978-1-56898-772-9  
kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9  
... výber podľa individuálne zvoleného okruhu magisterskej DP

**Languages necessary to complete the course:**

slovak, english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
60,0	20,0	20,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., Mgr. art. Peter Nosál', doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KD/Alia.m12/22		<b>Course title:</b> Alias			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Delivery of the modeled Audi E tron model in Nurbs, maximum 3 absences, regular development of the model. Scale of assessment (preliminary/final): Final					
<b>Learning outcomes:</b> The students will submit the results at regular intervals. Progress is checked at each lesson. The result of the subject is modelers, able to work in A-quality surfacing.					
<b>Class syllabus:</b> In the beginning, students will be familiar with the interface and Alias interface. They start working with simple tools and such as curve, shader, surface creation. In the next lessons, they will learn to work with blueprints and drawing curves in space. Subsequently, we will start working on the proportions of the Audi E tron, and the goal will be to model it during the hours. We will go from all areas of the hood and roof to smaller detailed areas of the front mask, lights and seat. We devote the last hours to rendering in VREDE.					
<b>Recommended literature:</b> Youtube videos from HandleBar3D					
<b>Languages necessary to complete the course:</b> Slovak, english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 7					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD.
<b>Last change:</b> 05.10.2022
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KD/Alia.m12/22		<b>Course title:</b> Alias			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 1.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Delivery of the modeled Audi E tron model in Nurbs, maximum 3 absences, regular development of the model. Scale of assessment (preliminary/final): Final					
<b>Learning outcomes:</b> The students will submit the results at regular intervals. Progress is checked at each lesson. The result of the subject is modelers, able to work in A-quality surfacing.					
<b>Class syllabus:</b> In the beginning, students will be familiar with the interface and Alias interface. They start working with simple tools and such as curve, shader, surface creation. In the next lessons, they will learn to work with blueprints and drawing curves in space. Subsequently, we will start working on the proportions of the Audi E tron, and the goal will be to model it during the hours. We will go from all areas of the hood and roof to smaller detailed areas of the front mask, lights and seat. We devote the last hours to rendering in VREDE.					
<b>Recommended literature:</b> Youtube videos from HandleBar3D					
<b>Languages necessary to complete the course:</b> Slovak, english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 7					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD.
<b>Last change:</b> 05.10.2022
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Útk.m13/22	<b>Course title:</b> Applied Art in Text and Context I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II., III.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance: attendance of at least 75% Continuous assessment: processing of the text and presentation at the discussion - constitutes 40% of the assessment activity on the e-learning course - constitutes 20% of the assessment Final assessment: oral exam - constitutes 40% of the grade Scale of assessment (preliminary/final): elaboration of the text and presentation in a discussion - 60% exam - 40%	
<b>Learning outcomes:</b> <b>Knowledge:</b> The student will gain an overview of key theories and concepts of applied art from acclaimed artists and representatives of various disciplines from the mid-19th to the mid-20th century. The acquired knowledge can be confronted with contemporary discourse and practice in the field. <b>Skills:</b> Through seminar exercises, the student will acquire analytical skills with the analysis of a theoretical text in its original form in which he/she trains his/her own critical thinking and argumentation. <b>Competencies:</b> The student will acquire the ability to take a critical stance towards objects of material culture with respect to the socio-cultural context.	
<b>Class syllabus:</b> 1. Decorative/ applied/ applied art. Interpretation of terms and characteristics of disciplines. Aesthetics of applied art and history of applied art theory 2. Craft in the Industrial Revolution: J. Ruskin, A. W. A. Ruskin, A. Ruskin, A. Ruskin, A. Pugin, N. Pugin 3. Morris 4. Craftsmanship in modern times - from arts and crafts to design: H. Muthesius 5. Modern Craftsmanship - From Arts and Crafts to Design: F. Lloyd Wright 6. Ornament and Style. Semper, J. Ruskin, O. Jones, A. Riegl, A. Loos	



7. Ornament and style: A. Loos, Ch. Threuther 8. The utilitarian object as an instrument: Le Corbusier 9. The utilitarian object as an instrument: P. Greenhalgh 10. The social-psychological meaning of the object: G. Simmel 11. The social-psychological meaning of the object: D. Norman					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, English for reading English texts					
<b>Notes:</b> teaching method - combined: the course takes partly an e-learning form face-to-face: 16 hours distance learning: 6 hours total - 22 hours of teaching					
<b>Past grade distribution</b> Total number of evaluated students: 14					
A	B	C	D	E	FX
42,86	28,57	0,0	21,43	0,0	7,14
<b>Lecturers:</b> Mgr. Silvia Seneši Lutherová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Útk.m24/22	<b>Course title:</b> Applied Art in Text and Context II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> II., III.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance: attendance of at least 75% Continuous assessment: elaboration of the text and presentation in a discussion - constitutes 40% of the assessment activity on the e-learning course - constitutes 20% of the assessment Final assessment: oral exam - constitutes 40% of the grade	
<b>Learning outcomes:</b> <b>Knowledge:</b> The student will gain an overview of key theories and concepts of applied art from acclaimed artists and representatives of various disciplines from the mid-19th to the mid-20th century. The acquired knowledge can be confronted with contemporary discourse and practice in the field. <b>Skills:</b> Through seminar exercises, the student will acquire analytical skills with the analysis of a theoretical text in its original form in which he/she trains his/her own critical thinking and argumentation. <b>Competencies:</b> The student will acquire the ability to take a critical stance towards objects of material culture with respect to the socio-cultural context.	
<b>Class syllabus:</b> 1. From applied art to free creation, R. Slivka 2. From applied art to free creation, H. Risatti, G. Adamson 3. Postmodernism and the "New Craft", R. Venturi, G. Lipovetsky, A. Branzi 4. Postmodern Fashion. Deconstructing Fashion, A. Gill 5. Gender stereotypes and artistic production. Feminism and craft, Ch. Buckley 6. Gender stereotypes and artistic production. Feminism and Craft, R. Parker, L. Lippard 7. The object as a means of communication, R. Barthes, M. Barnard, 8. The object as a means of communication, C. Campbell 9. Craft in the age of digital technology. M. McCullough 10. Craft in the age of digital technology. P. Atkinson, P. Dormer	

11. Discussion					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, English for reading English texts					
<b>Notes:</b> teaching method - combined: the course takes partly an e-learning form face-to-face: 16 classes distance learning: 6 classes total - 22 classes					
<b>Past grade distribution</b> Total number of evaluated students: 184					
A	B	C	D	E	FX
69,02	15,76	9,24	3,26	0,0	2,72
<b>Lecturers:</b> Mgr. Silvia Seneši Lutherová, PhD.					
<b>Last change:</b> 20.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Pife.m24/19		<b>Course title:</b> Big names and ideas of French Aesthetics in the last two decades			
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 2., 4.					
<b>Educational level:</b> II., III.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> - active participation in the seminar (maximum number of absences 3) - passing the final written test or oral exam					
<b>Learning outcomes:</b> Familiarization of students with current intellectual developments in Francophone aesthetics, philosophy and art theory, with an enhanced emphasis on publications published in the last 5 years. Classes will provide students with unfamiliar and new topics, issues, and directions.					
<b>Class syllabus:</b> The one-semester course involves the introduction of more than a dozen figures in contemporary French aesthetics, generally professors of aesthetics and art theory at Paris I, IV and X Universities and EHESS, as well as newly emeritus professors and more prominent associate professors (publications from 1996-2016). It will be a presentation of aesthetics as it is currently reflected and taught in the French environment, and thus a translation into the actuality of theoretical-aesthetic developments in another cultural field. On the contrary, it will not be a presentation of figures who have already become authorities on a world scale, e.g. Didi-Huberman, etc., who are already somewhat known and present in our environment. Formally, it would be a seminar using the authors' own translations of selected chapters of the works of the presented authors.					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, French - optional					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 46					
A	B	C	D	E	FX
67,39	15,22	8,7	6,52	0,0	2,17
<b>Lecturers:</b> Mgr. Róbert Karul, PhD.					

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/Sukt.m1/16	<b>Course title:</b> Contemporary Trends in Ceramics I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 75% attendance, Submitted seminar work - presentation on a given or chosen topic. Scale of assessment (preliminary/final): The weight of the evaluation of the subject will be placed primarily on the final presentation dedicated to one author, a group of authors or the technology used in contemporary ceramic creation, the so-called. free, applied art or design and their overlaps in the domestic Slovak and Czech environment. This subject can contribute to the student's preparation for the state examination - for a subject related to the studied field, but also to prepare for future application in practice.	
<b>Learning outcomes:</b> Basic orientation of students in the given issue, acquisition of search skills, but above all selection of available information within the framework of current events in the field of so-called ceramic production. free, utilitarian and designer in the domestic Slovak and Czech environment. The content of the subject will be examples of individual authors and terms used in current events in the field of ceramic creation, taking into account the method (technique) of production of their objects/useful objects/designer products. We will focus on the used traditional or author's technologies and innovative approaches of the given author and on his ideas and meanings of the means used. The focus will be on the domestic Slovak and Czech scene - examples of authors and their approaches. The interpretation will be based on continuously updated visual materials.	
<b>Class syllabus:</b> 1. free, applied art and design in ceramics and porcelain - overlaps and blending 2. confrontation of classical and original ceramic techniques - ideas and meanings 3. domestic Slovak scene - examples of authors and their approaches, Slovak Art Union (SVU) - Slovak Pottery Association 4. Czech scene - examples of authors and their approaches, Association of Ceramic Artists (SVUK) 5. Ceramic cities - centers as an aid in searching for relevant information (selection of information from the Internet)	

**Recommended literature:**

Novotná, Hana: Porcelán+, Masaryk University, Brno 2018. ISBN 978-80-210-9105-4

Matisson, Steve: School of ceramics, Pallas, Bratislava 2004. ISBN 80-7145-902-X

Peterson, Susan: The Craft and Art of Clay, Prentice Hall Inc. New Jersey 2004. ISBN 013-184426-1

There is no comprehensive publication dedicated to the current Slovak or Czech ceramic scene, the source of information will be primarily author's catalogs and internet portals.

**Languages necessary to complete the course:**

Slovak language, English language

**Notes:****Past grade distribution**

Total number of evaluated students: 16

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. art. Markéta Nováková, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/Sukt.m2/16	<b>Course title:</b> Contemporary Trends in Ceramics II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Intended only for students of the Ceramics Studio, depending on the previous semester - Current trends in ceramics I. and on the study and self-study of the given field - ceramics.	
<b>Course requirements:</b> 75% attendance, Submitted seminar work - presentation on a given or chosen topic. Scale of assessment (preliminary/final): The weight of the evaluation of the subject will be placed primarily on the final presentation dedicated to one author, a group of authors or the technology used in contemporary ceramic creation, the so-called. free, applied art or design and their overlaps on the international - European and world scene. This subject can contribute to the student's readiness for the state exam - for a subject related to the field of study, but also to prepare for subsequent application in practice.	
<b>Learning outcomes:</b> Expansion and consolidation of a broader overview in the given issue of current events in the field of ceramic creation, so-called free, utilitarian, designer and their overlaps at examples of authors or approaches in Europe and the World. The content of the subject will be examples of individual authors and other terms used in current events in the field of ceramic creation, taking into account the method (technique) of production of their objects/useful objects/designer products. We will focus on the used traditional or author's technologies and innovative approaches of the given author, on his ideas and meanings of the means used. The focus will be on the European and world scene - examples of authors and their approaches. The interpretation will be based on continuously updated visual materials.	
<b>Class syllabus:</b> 1. Industrial production, factory creation, author's studies 2. The International Academy of Ceramics (IAC-AIC) and world ceramic centers 3. examples of ceramic artists - designers or approaches in European creation 4. examples of ceramic artists - designers or approaches from the World, especially from Asia as the cradle of ceramics and porcelain	



5. Presentation - ceramic exhibitions and installations

**Recommended literature:**

Matisson, Steve: School of ceramics, Pallas, Bratislava 2004. ISBN 80-7145-902-X  
Peterson, Susan: The Craft and Art of Clay, Prentice Hall Inc. New Jersey 2004. ISBN 013-184426-1  
C. Watkins, James and A. Wandless, Paul: Alternative Kilns and Firing Techniques, Lark Books Co. Inc. New York 2004, ISBN 1-57990-455-6  
Munsterberg, Hugo and Marjorie: World Ceramics, Penguin Putnam Inc. New York 1998. ISBN 0-670-86741-1  
Clare Lilley, Phaidon: Vitamin C: Clay and Ceramic in Contemporary Art, Phaidon Press Ltd 2017. ISBN: 0714874604  
Novotná, Hana: Porcelán+, Masaryk University, Brno 2018. ISBN 978-80-210-9105-4  
Author catalogs and internet portals

**Languages necessary to complete the course:**

Slovak language, English language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 14

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. art. Markéta Nováková, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Aupr.m1-4/22	<b>Course title:</b> Copyright Law
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KTDU/Aupr.m24/16	
<b>Course requirements:</b> active participation in lectures (maximum 3 absences) + exam	
<b>Learning outcomes:</b> Knowledge of copyright law - overview of the legal regulation of copyright, readiness to deal with issues arising in the creation and use of copyright works, readiness to conclude the basic types of contracts - a work contract and a licence agreement; knowledge of the rights related to copyright, which are regulated by copyright law	
<b>Class syllabus:</b> 1. The concept and historical development of copyright; the right to the protection of personality 2. Subject matter and subject matter of copyright - the work and the author 3. Content of copyright; exclusive personality rights 4. Exclusive property rights; methods of use of the work; relation of copyright to rights in rem 5. Duration of property rights, inheritance and free works - Art Funds Act 6. Restrictions on property rights 7. Special regimes of creation - employee, collaborative, school and commissioned works 8. Contract for the creation of a work 9. Licensing agreement 10. Copyright protection; collective rights management 11. Copyright and database rights 12. Designs Act, Patent Act and Trade Marks Act	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 254					
A	B	C	D	E	FX
73,62	19,29	3,15	0,0	0,0	3,94
<b>Lecturers:</b> Mgr. Silvia Moravčíková					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Aupr.m1-4/22	<b>Course title:</b> Copyright Law
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KTDU/Aupr.m24/16	
<b>Course requirements:</b> active participation in lectures (maximum 3 absences) + exam	
<b>Learning outcomes:</b> Knowledge of copyright law - overview of the legal regulation of copyright, readiness to deal with issues arising in the creation and use of copyright works, readiness to conclude the basic types of contracts - a work contract and a licence agreement; knowledge of the rights related to copyright, which are regulated by copyright law	
<b>Class syllabus:</b> 1. The concept and historical development of copyright; the right to the protection of personality 2. Subject matter and subject matter of copyright - the work and the author 3. Content of copyright; exclusive personality rights 4. Exclusive property rights; methods of use of the work; relation of copyright to rights in rem 5. Duration of property rights, inheritance and free works - Art Funds Act 6. Restrictions on property rights 7. Special regimes of creation - employee, collaborative, school and commissioned works 8. Contract for the creation of a work 9. Licensing agreement 10. Copyright protection; collective rights management 11. Copyright and database rights 12. Designs Act, Patent Act and Trade Marks Act	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 254					
A	B	C	D	E	FX
73,62	19,29	3,15	0,0	0,0	3,94
<b>Lecturers:</b> Mgr. Silvia Moravčíková					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Tvfk.m13/18	<b>Course title:</b> Creation of Photobook I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> - control of Adobe Indesign - control of Adobe Photoshop - control of Adobe Lightroom	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Submission of the work in progress of the photo book in the form of a physical model. Scale of assessment (preliminary/final): interim evaluation:33% concept of book content33% photographic content33% graphic processingfinal assessment:33% photographic content33% graphic processing33% physical model of the book	
<b>Learning outcomes:</b> While studying the subject, the student will gain an introduction to technological and dramaturgical knowledge and skills associated with the creation of a photo book. the study focuses on visual dramaturgy, visualizing the story (storytelling) and the possibilities of technological processing of the book's content.	
<b>Class syllabus:</b> 1. introduction to the technology of creating photo books 2. introduction to visual dramaturgy 3. assigning a topic and creating student work teams 4. consultations on the proposed concepts of the content of the photo book 5. consultations on submitted photos 6. consultations on the graphic solution of the book 7. interim evaluation 8. incorporation of comments from the interim evaluation 9. consultations on the technological processing of the model 10. final presentation and evaluation	
<b>Recommended literature:</b>	

<p>People of Print  Innovative, Independent Design and Illustration  vydavateľ: Thames &amp; Hudson  ISBN 9780500517819  Behind the Zines  vydavateľ: Gestalten  ISBN 978-3-89955-336-9  Designing News  vydavateľ: Gestalten  Isbn: 978-3-89955-468-7  Pretty Ugly  Visual Rebellion in Design  vydavateľ / rok vydania: Gestalten, 2012  isbn: 978-3-89955-423-6  Visual Storytelling  Inspiring a New Visual Language  vydavateľ / rok vydania: Gestalten, 2011  Ready to Print  Handbook for Media Designers  By: Kristina Nickel  Gestalten, July 2011  ISBN: 978-3-89955-325-3  Basics Design 02: Layout 2nd Edition  by Gavin Ambrose (Author), Paul Harris (Author)  ISBN-13: 978-2940411498  Basics Design 01: Format 2nd Edition  by Gavin Ambrose (Author), Paul Harris (Author)  ISBN-13: 978-2940411795  Basics Design 07: Grids, 2nd Edition 2nd Edition  by Gavin Ambrose (Author), Paul Harris (Author)  ISBN-13: 978-2940411924  Behind the Zines: Self-Publishing Culture  Robert Klanten  Gestalten, 2011</p>												
<p><b>Languages necessary to complete the course:</b>  slovak, english</p>												
<p><b>Notes:</b></p>												
<p><b>Past grade distribution</b>  Total number of evaluated students: 49</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>87,76</td> <td>10,2</td> <td>2,04</td> <td>0,0</td> <td>0,0</td> <td>0,0</td> </tr> </tbody> </table>	A	B	C	D	E	FX	87,76	10,2	2,04	0,0	0,0	0,0
A	B	C	D	E	FX							
87,76	10,2	2,04	0,0	0,0	0,0							
<p><b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Juraj Blaško, ArtD.</p>												
<p><b>Last change:</b> 17.11.2022</p>												
<p><b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein</p>												

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Tvfk.m24/18	<b>Course title:</b> Creation of Photobook II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KF/Tvfk.m13/18 - Creation of Photobook I.	
<b>Recommended prerequisites:</b> Completion of the course Creation of a photographic book I.	
<b>Course requirements:</b> <ul style="list-style-type: none"> <li>• Attendance at least 75% of classes, unless the teacher specifies otherwise in accordance with the study regulations.</li> <li>• Submission of a photo book in physical form</li> <li>• Submission of printable pdf</li> <li>• Submission of documentary photos of the resulting book</li> </ul> Scale of assessment (preliminary/final): Interim assessment:50% content page of the book50% graphic processing of the book designFinal rating:33% content conception of the book33% graphic processing of the book33% final presentation of the book (photo documentation of the book)	
<b>Learning outcomes:</b> During the study of the subject, the student acquires extended knowledge of technological and dramaturgical creation procedures, which he subsequently applies to the process of creating his own photo book.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Technological processing of photographs for printing</li> <li>2. Technological possibilities of book printing</li> <li>3. Material properties of paper</li> <li>4. Technological types of book binding processing</li> <li>5. Presentation of work in progress</li> <li>6. Applying comments from work in progress</li> <li>7. Final preparation of the book for printing and the actual printing and binding</li> <li>8. Photographic documentation of the resulting book</li> <li>9. Final assessment</li> </ol>	
<b>Recommended literature:</b> People of Print	



<p>Innovative, Independent Design and Illustration  vydavateľ: Thames &amp; Hudson  ISBN 9780500517819  Behind the Zines  vydavateľ: Gestalten  ISBN 978-3-89955-336-9  Designing News  vydavateľ: Gestalten  Isbn: 978-3-89955-468-7  Pretty Ugly  Visual Rebellion in Design  vydavateľ / rok vydania: Gestalten, 2012  isbn: 978-3-89955-423-6  Visual Storytelling  Inspiring a New Visual Language  vydavateľ / rok vydania: Gestalten, 2011  Ready to Print  Handbook for Media Designers  By: Kristina Nickel  Gestalten, July 2011  ISBN: 978-3-89955-325-3  Basics Design 02: Layout 2nd Edition  by Gavin Ambrose (Author), Paul Harris (Author)  ISBN-13: 978-2940411498  Basics Design 01: Format 2nd Edition  by Gavin Ambrose (Author), Paul Harris (Author)  ISBN-13: 978-2940411795  Basics Design 07: Grids, 2nd Edition 2nd Edition  by Gavin Ambrose (Author), Paul Harris (Author)  ISBN-13: 978-2940411924  Behind the Zines: Self-Publishing Culture  Robert Klanten  Gestalten, 2011</p>												
<p><b>Languages necessary to complete the course:</b>  slovak, english</p>												
<p><b>Notes:</b></p>												
<p><b>Past grade distribution</b>  Total number of evaluated students: 47</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>89,36</td> <td>4,26</td> <td>4,26</td> <td>0,0</td> <td>0,0</td> <td>2,13</td> </tr> </tbody> </table>	A	B	C	D	E	FX	89,36	4,26	4,26	0,0	0,0	2,13
A	B	C	D	E	FX							
89,36	4,26	4,26	0,0	0,0	2,13							
<p><b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Juraj Blaško, ArtD.</p>												
<p><b>Last change:</b> 17.11.2022</p>												
<p><b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein</p>												

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Kuma.m13/22	<b>Course title:</b> Cultural Management I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II., III.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> active part in the course at least 75% unless the teacher determines otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Knowledge and orientation in the given issue, ability to respond independently to situations related to the practice of an artist or curator, ability to design and realize a project in the field of visual arts. Realization of one's own project.	
<b>Class syllabus:</b> 1. introduction to the subject, discussion of possible projects to be implemented under the programme 2. Critical analysis of projects + evaluation of potential, definition of objectives and vision 3. Independent work of students on projects, individual consultations 4. Evaluation of the stage of project development, setting timelines and realistic goals 5. Fund raising 3., individual consultations 6. Fund raising 4., individual consultations 7. project promotion, PR, campaigns 8. partial presentations of project work in progress, exchange of experience and information 9. individual consultations 10. individual consultations 11. Presentation and realization of projects, feedback 12. Presentation and realization of projects, feedback	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 149					
A	B	C	D	E	FX
73,83	19,46	5,37	1,34	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. Lýdia Pribišová, PhD.					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Kuma.m24/22		<b>Course title:</b> Cultural Management II.			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 2., 4.					
<b>Educational level:</b> II., III.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> active part in the course at least 75% unless the teacher determines otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> Knowledge and orientation in the given issue, ability to respond independently to situations related to the practice of an artist or curator, ability to design and realize a project in the field of visual arts.					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 46					
A	B	C	D	E	FX
63,04	4,35	10,87	21,74	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. Lýdia Pribišová, PhD.					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Kust.t2/22		<b>Course title:</b> Curatorial Studies I.			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 24 / 12 <b>Form of the course:</b> present					
<b>Number of credits:</b> 4					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course regulations. Active participation in the seminar and reading of selected texts. Preparation of a final essay on the assigned topic.					
<b>Learning outcomes:</b> The course is intended to provide an introduction to the history of curatorial concepts, through a historical excursion into the format of exhibitions and exhibiting, and a subsequent focus on major curatorial projects and larger exhibitions (Biennale/Venice, Documenta/Kassel, Manifesta ai). Reflecting on the role of the curator/curator, the variable methods of exhibition concepts as well as the analysis of the exhibition/architectural space itself ("White Cube", "Black Cube ai) is an essential part of the course					
<b>Class syllabus:</b> A course aimed at introducing different concepts of curatorial strategies, conditions influencing exhibition and gallery practice. It includes discussion and analysis of specific selected exhibitions and exhibition possibilities.					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 58					
A	B	C	D	E	FX
41,38	22,41	17,24	1,72	0,0	17,24
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD., prof. Ing. arch. Monika Mitášová, PhD., doc. Mgr. Ladislav Tkáčik, PhD.					

**Last change:** 10.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Kust.t3/22		<b>Course title:</b> Curatorial Studies II.			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 24 / 12 <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 3.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course regulations. Active participation in the seminar and reading of selected texts. Preparation of a final essay on the assigned topic.					
<b>Learning outcomes:</b> The course aims to clarify curatorial concepts, critically examine them and discuss their various forms. The semester course includes active participation in selected exhibitions, visits to selected museum or gallery institutions as well as art archives. The course combines theoretical teaching (lecture character) with visiting exhibitions and analysis, discussion of individual exhibition concepts and institutional operation. An essential part of the course is the seminar part with the output in the form of a proposal of the own curatorial concept of the exhibition.					
<b>Class syllabus:</b> The course focuses on specific issues and strategies of exhibition and curatorial practice. It also attempts to expose students to the various methods that curators and institutions employ. An important part of the course is an introduction to exhibition layout, architecture as well as the topic of alternative ( non-institutionalized) forms of exhibition presentation					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 24					
A	B	C	D	E	FX
50,0	29,17	12,5	0,0	4,17	4,17
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD., prof. Ing. arch. Monika Mitášová, PhD., doc. Mgr. Ladislav Tkáčik, PhD.					

**Last change:** 10.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/DiPr.m4/22	<b>Course title:</b> Degree Work (consultation, elaboration)
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 12	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtŠi.m3/18 - Laboratory of Multimedia or KVK/AtSt.m3/18 - Studio Identity or KVK/AtChB.m3/18 - Studio Space or KVK/AtBa.m3/21 - Studio TypoLab or KVK/AtŠi.m3/22 - Laboratory of Multimedia	
<b>Course requirements:</b> <p>The diploma thesis consists of the written part of the diploma thesis and especially the creative work or a set of works of a graduate student, created in the second year of study, which completes the master's degree. The thesis concept is determined by the graduate in cooperation with the supervisor. The concept is presented and approved by the department at the beginning of the second year. At the same time, the department will determine the control stages of the work progress during the semester for the graduate student and propose a thesis opponent (in a justified case, if the nature of the thesis requires it, there may be two opponents). The theoretical part of the work is led by a teacher from the Department of Theory and History of Art, or scientific and research workers. The theoretical part of the thesis focuses on summarizing knowledge from the practical thesis, determining its context and possible theoretical-historical connections. Its minimum range is 20 standard pages. The opponent is appointed by the rector based on the proposal of the supervisor and the department. The supervisor and the graduate student will inform the opponent of the concept and state of development of the thesis as well as the theoretical part of the thesis no later than one month before the defense. The diploma thesis must be installed and made available to the opponent five calendar days before the defense (otherwise, the diploma candidate is not admitted to the defense and must ask the rector for an alternative date). The opponent submits the opponent's report three working days before the defense at the study department, where the graduate will pick it up and prepare the defense.</p>	
<b>Learning outcomes:</b> <p>The task focused on the creation of a work in the context of visual communication and post-digital technologies is the most complex study assignment with the maximum share of creative work on the solution of the content and artistic concept and the technical-technological level. The study outputs range in a wide range of media and technology. During the implementation of the bachelor thesis project, the student applies his analytical, critical and creative thinking and acquired material-technical and technological skills from the previous studies. As a result, the work should</p>	

be beneficial for the field of visual communication and should advance the discourse set by the multimedia studio.

**Class syllabus:**

After the initial meeting, a uniform topic is formulated for all students of the subject. Solving the topic requires, on the one hand, an individual approach, on the other hand, it assumes group interaction between students. In addition to individual solutions, a group summary of research in the given issue is also created. The aim of the teaching process is, in addition to acquiring new skills and mastering the issue, also acquiring the ability to design and solve assignments in the form of a project manager.

Definition of topic

The semester topic is defined in the teacher's introductory dialogue with the student. The student comes with his own initiative, motivation and topic, which in terms of media and content does not exceed the focus of the studio. The scope of the atelier is relatively broad and offers space for working with technologies, media overlap, formal and meaningful experimentation. The topic is formally processed into an assignment, i.e. annotation, in which, among other things, the goal, motive and intended form of implementation with open possibilities are clearly defined. (What?, Why? and How?)

The topic itself is scaled in terms of scope and issues based on the current year of the student and his individual skills and abilities.

...

Research and experiment

The realization itself is preceded by research and experiment, as a result of the search for the best form for fulfilling the theme. Creative experimentation creates space for the acquisition of various skills that the student will use later in his practice. It also leads to the determination and selection of the most suitable form of realization of the solved project.

Redefining the topic

Based on the acquired knowledge and experience, the topic is then critically reviewed and updated. Formally, it is elaborated in individual details with a description of outputs and individual steps to its successful fulfillment. The topic thus becomes a project with clearly defined steps and a timetable.

Implementation of the topic

Implementation of individual steps based on project management.

**Recommended literature:**

The choice of resources is defined when entering the semester topic.

Generally

SLOVNÍK SYMBOLŮ. Manfred Lurker. Universum, Praha, 2005;

TEORIE SEMIOTIKY. Umberto Eco. Argo, Praha, 2009;

KOMUNIKOLÓGIA. Vilém Flusser. Mediálny inštitút, 2002 ISBN 8096877003

<https://www.creativeapplications.net>

<https://cdm.link/category/motion/>

<https://cdm.link>

Essays

<https://zachlieberman.medium.com/daily-sketches-2016-28586d8f008e>

<https://zachlieberman.medium.com/daily-sketches-in-2017-1b4234b0615d>

<https://zachlieberman.medium.com/coded-illustrations-bebdf385cd98>

**Languages necessary to complete the course:**

slovak and english

**Notes:**

the capacity of the subject is limited to 3 students, in case of higher interest, students are selected

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Diks.m13/16	<b>Course title:</b> Design, context, now
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KD/Diks.m2/16	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The student participates in thematic seminars. He is capable of analyzing designer work with regard to functional, aesthetic or symbolic criteria. He is motivated to be interested in the context accompanying the creation of a design work with regard to the social, ecological or cultural context and presents his own positions within the discussions.	
<b>Class syllabus:</b> The purpose of the subject is to approach design in the broader context of society and individual life, with an emphasis on current events. Students participate in thematic seminars aimed at reflecting on the current design scene and work on smaller-scale assignments. The content of the seminars is the analysis of designer work with regard to utilitarian, aesthetic or symbolic criteria. Students are motivated to be interested in the context accompanying the creation of a design work with regard to the social, ecological or cultural context and present their own positions within the discussions. Assignments have the nature of exercises that are presented at the end of the semester. The topics of the seminars and assignments are linked, thus enabling creative responses to the discussed questions.	
<b>Recommended literature:</b> Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
<b>Languages necessary to complete the course:</b> Slovak language and English language.	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 58					
A	B	C	D	E	FX
91,38	5,17	1,72	0,0	1,72	0,0
<b>Lecturers:</b> doc. Mgr. art. Ing. Marián Laššák, ArtD.					
<b>Last change:</b> 10.10.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/Diih.m123/22	<b>Course title:</b> Digital Needle Drawing
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance rate of at least 75% . Elaboration of the assignment, submission of the completed exercises in the material.	
<b>Learning outcomes:</b> The course includes theoretical and practical introduction to the technology of digital embroidery. Block teaching consists of consultation of designs and their processing in the Janome Digitizer MBX program with subsequent transcription into embroidery. The resulting exercises are carried out on an industrial embroidery machine.	
<b>Class syllabus:</b> Learning to work in Janome Digitizer MBX, preparation of sketches, designs in painting or graphic form, their transformation into digital form in the program. Training in the use of the embroidery machine, its programming and implementation of exercises.	
<b>Recommended literature:</b> Janome Digitizer MBX Manual Encyclopedia of MachineEmbroidery Creative Machine Embroidery A beginner's guide to machine embroidery Machine Embroidery: Perspectives Machine embroidery on difficult fabrics Stitch, Dissolve, Distortwith Machine Embroidery Freestyle Machine Embroidery Raising the surface with machine embroidery Authors. Meredith Woolnoug, Marjolein Starreveld	
<b>Languages necessary to complete the course:</b> English, Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 37					
A	B	C	D	E	FX
94,59	2,7	2,7	0,0	0,0	0,0
<b>Lecturers:</b> doc. MA Blanka Cepková					
<b>Last change:</b> 04.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/Diih.m123/22	<b>Course title:</b> Digital Needle Drawing
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance rate of at least 75% . Elaboration of the assignment, submission of the completed exercises in the material.	
<b>Learning outcomes:</b> The course includes theoretical and practical introduction to the technology of digital embroidery. Block teaching consists of consultation of designs and their processing in the Janome Digitizer MBX program with subsequent transcription into embroidery. The resulting exercises are carried out on an industrial embroidery machine.	
<b>Class syllabus:</b> Learning to work in Janome Digitizer MBX, preparation of sketches, designs in painting or graphic form, their transformation into digital form in the program. Training in the use of the embroidery machine, its programming and implementation of exercises.	
<b>Recommended literature:</b> Janome Digitizer MBX Manual Encyclopedia of MachineEmbroidery Creative Machine Embroidery A beginner's guide to machine embroidery Machine Embroidery: Perspectives Machine embroidery on difficult fabrics Stitch, Dissolve, Distortwith Machine Embroidery Freestyle Machine Embroidery Raising the surface with machine embroidery Authors. Meredith Woolnoug, Marjolein Starreveld	
<b>Languages necessary to complete the course:</b> English, Slovak	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 37					
A	B	C	D	E	FX
94,59	2,7	2,7	0,0	0,0	0,0
<b>Lecturers:</b> doc. MA Blanka Cepková					
<b>Last change:</b> 04.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/Dims.m1/12	<b>Course title:</b> Digital modelation of designs I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - at least 70% attendance at exercises - 100% completion of assigned topics and tasks - preparation of the final assignment <b>Rating:</b> A - excellently mastered assignments and preparation of the final assignment, min. 70% attendance at exercises B - very well mastered assignments and preparation of the final assignment, min. 70% attendance at exercises C - above-average mastered assignments and preparation of the final assignment, min. 70% attendance at exercises D - average, sufficiently mastered assignments and preparation of the final assignment, min. 70% attendance at exercises E - below average, sufficiently mastered assignments and preparation of the final assignment, min. 70% attendance at exercises FX - insufficiently mastered assignments and preparation of the final assignment and/or unfulfilled 70% attendance at exercises	
<b>Learning outcomes:</b> The result of the completed subject is basic orientation and the ability to work in the Accumark program, to create and model basic cut parts of clothing in basic sizes.	
<b>Class syllabus:</b> - familiarization with the basic principles of the user environment of the program Accumark for creating and modeling patterns and cuts, characteristics of points and lines - exercises for creating basic cuts using points and lines - exercises in modelling, shaping and editing of basic patterns in the basic size - creating and copying cutting parts using tracing and extracting - processing of the final assignment	
<b>Recommended literature:</b>	

Recommended reading is not required					
<b>Languages necessary to complete the course:</b> Slovak or English language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 41					
A	B	C	D	E	FX
97,56	0,0	2,44	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Barbora Peuch, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/Dims.m2/12	<b>Course title:</b> Digital modelation of designs II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KTT/Dims.m1/12 - Digital modelation of designs I.	
<b>Course requirements:</b> - at least 70% attendance at exercises - 100% completion of assigned topics and tasks - preparation of the final assignment <b>Rating:</b> A - excellently mastered assignments and preparation of the final assignment, min. 70% attendance at exercises B - very well mastered assignments and preparation of the final assignment, min. 70% attendance at exercises C - above-average mastered assignments and preparation of the final assignment, min. 70% attendance at exercises D - average, sufficiently mastered assignments and preparation of the final assignment, min. 70% attendance at exercises E - below average, sufficiently mastered assignments and preparation of the final assignment, min. 70% attendance at exercises FX - insufficiently mastered assignments and preparation of the final assignment and/or unfulfilled 70% attendance at exercises	
<b>Learning outcomes:</b> The result of completing the subject is an advanced orientation in the Accumark program, grading and modeling of the basic cut parts of clothing. Digitization of paper cutting documentation and its modeling.	
<b>Class syllabus:</b> - familiarization with the principle of grading ruelles of basic patterns - exercises for gradation of basic patterns and its transfer using gradation points - control of graded patterns and garment parts , control of accuracy of processing before printing - familiarization with the principle of digitizing paper cutting documentation using a digitizer - transfer of finished paper cuts using a digitizer to the Accumark program, its subsequent control and correction - processing of the final assignment	

<b>Recommended literature:</b> Recommended reading is not required					
<b>Languages necessary to complete the course:</b> Slovak or English language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 28					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Barbora Peuch, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Dise.m3/14		<b>Course title:</b> Diploma Seminar I.			
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 3.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Attendance at regular consultations as agreed with the teacher, submission of a basic timetable of the diploma thesis with title, subtitle, introduction (concept), approximate content, preliminary bibliography. Well-prepared written part of the diploma thesis.					
<b>Learning outcomes:</b> Acquisition of knowledge about procedures and methods in the conception of theoretical work. its logical and qualitatively demanding formulation and final form,					
<b>Class syllabus:</b> Introduction to the seminar, methodology of work, citations, literature Structure of the thesis Literature Consultations of the written text by tutor of the thesis					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 717					
A	B	C	D	E	FX
63,18	20,22	10,32	3,91	1,95	0,42
<b>Lecturers:</b> Mgr. Róbert Karul, PhD., prof. akad. mal. Ladislav Čarný, prof. PhDr. Ivan Rusina, CSc., prof. PhDr. Marián Zervan, PhD., prof. PhDr. Zdenko Kolesár, PhD., doc. Mgr. Bohunka Koklesová, PhD., Mgr. Norbert Lacko, PhD., doc. Mgr. Daniel Grúň, PhD., Mgr. Silvia Seneši Lutherová, PhD., Mgr. Ján Kralovič, PhD., Mgr. Silvia Lacková Čúzyová, PhD., Mgr. Michaela Pašteková, PhD., Mgr. Peter Mačaj, PhD., Mgr. Beata Jablonská, PhD., prof. Ing. arch. Monika Mitášová, PhD., Mgr. Nad'a Kančevová, PhD., prof. PhDr. Peter Michalovič, PhD., doc. Mgr.					

Ladislav Tkáčik, PhD., doc. Mgr. art. András Cséfalvay, ArtD., Mgr. Mgr. art. Barbara Hodášová, PhD., Mgr. Eva Hasalová, Mgr. art. Zuzana Machatová, PhD.

**Last change:** 07.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Dise.m4/14		<b>Course title:</b> Diploma Seminar II.			
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 4.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b> KTDU/Dise.m3/14 - Diploma Seminar I.					
<b>Course requirements:</b> Regular consultations, well prepared written part of the thesis. Attendance at regular consultations as agreed with the teacher, completion of the thesis according to the teacher's comments, final formulation of the text with all required components (introduction with concept, content with logical division into chapters and subchapters, bibliography, conclusion). The written part of the thesis must meet the parameters of university quality. Translated with <a href="http://www.DeepL.com/Translator">www.DeepL.com/Translator</a> (free version)					
<b>Learning outcomes:</b> Acquisition of knowledge about procedures and methods in the conception of theoretical work, its logical and qualitatively demanding formulation and final form,					
<b>Class syllabus:</b> Introduction to the seminar, work methodology , citations, literature Structure of the thesis Literature Consultations of the written text by the tutor					
<b>Recommended literature:</b> Literature is assigned individually according to the topic of the thesis.					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 661					
A	B	C	D	E	FX
63,54	19,97	10,14	4,54	1,51	0,3
<b>Lecturers:</b> Mgr. Róbert Karul, PhD., prof. akad. mal. Ladislav Čarný, prof. PhDr. Ivan Rusina, CSc., prof. PhDr. Marián Zervan, PhD., prof. PhDr. Zdenko Kolesár, PhD., doc. Mgr. Bohunka					



Koklesová, PhD., Mgr. Norbert Lacko, PhD., doc. Mgr. Daniel Grúň, PhD., Mgr. Silvia Seneši Lutherová, PhD., Mgr. Ján Kralovič, PhD., Mgr. Silvia Lacková Čúzyová, PhD., Mgr. Michaela Pašteková, PhD., Mgr. Peter Mačaj, PhD., Mgr. Beata Jablonská, PhD., prof. Ing. arch. Monika Mitášová, PhD., Mgr. Nad'á Kančevová, PhD., doc. Mgr. Ladislav Tkáčik, PhD., doc. Mgr. art. András Cséfalvay, ArtD., prof. PhDr. Peter Michalovič, PhD., Mgr. Eva Hasalová, Mgr. art. Zuzana Machatová, PhD., Mgr. Mgr. art. Barbara Hodásová, PhD.

**Last change:** 07.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## STATE EXAM DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/MgrDIZ.m4/22	<b>Course title:</b> Diploma Work Defense
<b>Number of credits:</b> 11	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KTT/DiPr.m4/22 - Degree Work (consultation, elaboration) or KD/DiPr.m4/22 - Degree Work (consultation, elaboration) or KVK/DiPr.m4/22 - Degree Work (consultation, elaboration)	
<p><b>Course requirements:</b> Adequate installation of the practical part of the diploma thesis in the field of design within the given deadlines and appropriate scope and subsequent successful defence and state debate before the departmental committee. Proper and timely submission of the theoretical part of the thesis, which focuses on summarizing the knowledge of the practical thesis, determining its context and possible theoretical and historical contexts. Its minimum length is 20 standard pages.</p>	
<p><b>Learning outcomes:</b> The student acquires the ability to adequately defend himself/herself and engages in a professional debate with the members of the examination committee, whose chairman and members are appointed by the Rector from the representatives of the relevant department, the Department of Theory and History of Art, the Section of Visual and Cultural Studies of the Research Centre of the Academy of Performing Arts, and practitioners approved by the UR of the Academy of Performing Arts.</p>	
<p><b>Class syllabus:</b> The diploma thesis consists of the theoretical part of the diploma thesis and especially the artistic work or a set of works of the graduate, created in the second year of study, which is the completed master's study. The concept of the thesis is determined by the graduate in cooperation with the supervisor. The concept is submitted and approved by the department at the beginning of the second year. At the same time, the department will set the graduate the control stages for the progress of the thesis during the semester and will propose a thesis supervisor (in justified cases, if the nature of the thesis requires it, there may be two supervisors). The theoretical part of the thesis is supervised by a lecturer from the Department of Theory and History of Art or a researcher. The theoretical part of the thesis focuses on summarizing the knowledge of the practical thesis topic, determining its context and possible theoretical and historical contexts. Its minimum length is 20 standard pages. The opponent is appointed by the Rector on the basis of the proposal of the supervisor and the department. The supervisor and the graduate shall acquaint the opponent with the concept and the state of development of the thesis as well as the theoretical part of the thesis no later than one month before the defence. The thesis must be installed and made available to the opponent five calendar days before the defence (otherwise the graduate is not admitted to the defence and must ask the Rector for an alternative date). The opponent will hand in the opponent's report three working days before the defence to the study department, where the graduate will collect it and prepare his/her defence.</p>	
<b>State exam syllabus:</b>	

**Recommended literature:**

Individual according to the thesis topic.

**Languages necessary to complete the course:**

Slovak language

**Last change:** 17.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ajko.m1-4/22	<b>Course title:</b> English Conversation - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active and regular attendance is an obligatory part of the course. The course is a conversation in English, with a focus on the art of the second half of the 20th century. Attendance is graded by 30 %. Two absences are allowed for online classes and three absences are allowed for face-to-face classes. Other absences will result in a reduction of points. For more than 6 absences, the course is graded with a grade of FX. During the semester, the student has to evaluate his/her chosen work of art in an optional written form (the work is evaluated with 10 %) and in a 10-minute presentation (the latter is evaluated with 30 points), which is an obligatory part of the course. The final outcome of the course is either a written test or an oral examination (assessed with 30 points), which focuses on the vocabulary and terminology covered during the semester. The test consists of a listening comprehension, reading comprehension, and lexical section. The maximum score for the test is 30 %. Credits will not be awarded to a student who fails to make a presentation or who has a poor attendance (more than 6 absences) or who fails to take the test/exam.	
<b>Learning outcomes:</b> The student will acquire an adequate vocabulary for the description analysis, interpretation, and evaluation of an artwork from the second half of the 20th century, as well as improve his/her language and presentation skills.	
<b>Class syllabus:</b> The course covers the following topics: characteristics of presentation skills, structure and delivery of presentations, parts of art criticism, selected art styles of the first half of the 20th century: Conceptual art, Graffiti, Minimalism, Photo-Realism, High-tech art, Feminist art, Pop art, Op art.	
<b>Recommended literature:</b> Study materials given to every student who enrolls in the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 147					
A	B	C	D	E	FX
34,01	23,81	17,69	8,16	4,08	12,24
<b>Lecturers:</b> PaedDr. Monika Dobrovičová, PhD.					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ajko.m1-4/22	<b>Course title:</b> English Conversation - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active and regular attendance is an obligatory part of the course. The course is a conversation in English, with a focus on the art of the second half of the 20th century. Attendance is graded by 30 %. Two absences are allowed for online classes and three absences are allowed for face-to-face classes. Other absences will result in a reduction of points. For more than 6 absences, the course is graded with a grade of FX. During the semester, the student has to evaluate his/her chosen work of art in an optional written form (the work is evaluated with 10 %) and in a 10-minute presentation (the latter is evaluated with 30 points), which is an obligatory part of the course. The final outcome of the course is either a written test or an oral examination (assessed with 30 points), which focuses on the vocabulary and terminology covered during the semester. The test consists of a listening comprehension, reading comprehension, and lexical section. The maximum score for the test is 30 %. Credits will not be awarded to a student who fails to make a presentation or who has a poor attendance (more than 6 absences) or who fails to take the test/exam.	
<b>Learning outcomes:</b> The student will acquire an adequate vocabulary for the description analysis, interpretation, and evaluation of an artwork from the second half of the 20th century, as well as improve his/her language and presentation skills.	
<b>Class syllabus:</b> The course covers the following topics: characteristics of presentation skills, structure and delivery of presentations, parts of art criticism, selected art styles of the first half of the 20th century: Conceptual art, Graffiti, Minimalism, Photo-Realism, High-tech art, Feminist art, Pop art, Op art.	
<b>Recommended literature:</b> Study materials given to every student who enrolls in the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 147					
A	B	C	D	E	FX
34,01	23,81	17,69	8,16	4,08	12,24
<b>Lecturers:</b> PaedDr. Monika Dobrovičová, PhD.					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/ExTe.m1/17	<b>Course title:</b> Experimental Techniques - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - the condition is 75% participation in exercises/teaching - independent work on an experimental solution of one's own project/assignment from the main studio (small/large topic or graduate thesis) *overall assessment according to the standard: A <92-100%, B <83-91 %, C <74-82%, D <65-73%, E <56-64%, FX <0.55% Scale of assessment (preliminary/final): Rating:- independent work, attendance, practical tasks, realization of samples and final products/prototypes- participation, author's sample book + output in the solution of the creative assignment of the main studio or selected author's topic The goal:- independent documentation of experimental research and building a library of materials and technological procedures - basic design experimental research- development of own author's techniques, materials or material manipulations and their direct application in the implementation output of the semester studio assignment	
<b>Learning outcomes:</b> subject - experimental laboratory - is a space for developing individual author's practical experimental projects in the field of development of new and manipulation of existing textile materials	
<b>Class syllabus:</b> - experimental work with traditional dyeing and finishing technologies with an emphasis on hand printing techniques (direct printing, etching, devoré, transfer and foil printing) in application to various textile substrates according to the assignment of the theme of the main studio (clothing or home textiles) - experimental work with new and innovative textile (e.g. intelligent and responsive fibers and pigments) as well as non-textile materials and technologies (such as plasma coating, 3D-printing, frequency welding, foil embossing, lamination, etc.). and their integration into the creative process of creating a textile or clothing design proposal. - development of manual and technological skills for creating prototypes of materials and realization of author's concepts	
<b>Recommended literature:</b>	



<p>TALMAN, Riikka: Designing for changeability in textiles. (Doctoral thesis). University of Borås. 2022. <a href="http://hb.diva-portal.org/smash/get/diva2:1645430/FULLTEXT01.pdf">http://hb.diva-portal.org/smash/get/diva2:1645430/FULLTEXT01.pdf</a></p> <p>KOOROSHNIJA, Marjan: On textile printing with thermochromic inks.(Doctoral thesis). University of Borås. 2017. <a href="http://hb.diva-portal.org/smash/get/diva2:1074393/FULLTEXT01.pdf">http://hb.diva-portal.org/smash/get/diva2:1074393/FULLTEXT01.pdf</a></p> <p><a href="http://www.skolatextilu.cz/index.php?adr=23">http://www.skolatextilu.cz/index.php?adr=23</a> <a href="http://www.skolatextilu.cz/elearning/494/zaklady-textilnich-technologie/zuslehtovani-textilili/Barveni.html">http://www.skolatextilu.cz/elearning/494/zaklady-textilnich-technologie/zuslehtovani-textilili/Barveni.html</a> <a href="http://www.skolatextilu.cz/elearning/502/zaklady-textilnich-technologie/zuslehtovani-textilili/Textilni-tisk.html">http://www.skolatextilu.cz/elearning/502/zaklady-textilnich-technologie/zuslehtovani-textilili/Textilni-tisk.html</a></p>					
<p><b>Languages necessary to complete the course:</b> slovak</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 16</p>					
A	B	C	D	E	FX
43,75	6,25	12,5	6,25	18,75	12,5
<p><b>Lecturers:</b> doc. Dipl.-Des. Zuzana Šebeková, ArtD.</p>					
<p><b>Last change:</b> 03.12.2022</p>					
<p><b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein</p>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/ExTe.m2/17	<b>Course title:</b> Experimental Techniques - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - the condition is 75% participation in exercises/teaching - independent work on an experimental solution of one's own project/assignment from the main studio (small/large topic or graduate thesis) *overall assessment according to the standard: A <92-100%, B <83-91 %, C <74-82%, D <65-73%, E <56-64%, FX <0.55% Scale of assessment (preliminary/final): Rating: - independent work, attendance, practical tasks, realization of samples and final products/prototypes - participation, author's sample book + output in the solution of the creative assignment of the main studio or selected author's topic The goal: - independent documentation of experimental research and building a library of materials and technological procedures - basic design experimental research - development of own author's techniques, materials or material manipulations and their direct application in the implementation output of the semester studio assignment	
<b>Learning outcomes:</b> subject - experimental laboratory - is a space for developing individual author's practical experimental projects in the field of development of new and manipulation of existing textile materials	
<b>Class syllabus:</b> - experimental work with traditional dyeing and finishing technologies with an emphasis on hand printing techniques (direct printing, etching, devoré, transfer and foil printing) in application to various textile substrates according to the assignment of the theme of the main studio (clothing or home textiles) - experimental work with new and innovative textile (e.g. intelligent and responsive fibers and pigments) as well as non-textile materials and technologies (such as plasma coating, 3D-printing, frequency welding, foil embossing, lamination, etc.) and their integration into the creative process of creating a textile or clothing design proposal. - development of manual and technological skills for creating prototypes of materials and realization of author's concepts	
<b>Recommended literature:</b> TALMAN, Riikka: Designing for changeability in textiles. (Doctoral thesis). University of Borås. 2022. <a href="http://hb.diva-portal.org/smash/get/diva2:1645430/FULLTEXT01.pdf">http://hb.diva-portal.org/smash/get/diva2:1645430/FULLTEXT01.pdf</a>	

KOOROSHNIJA, Marjan: On textile printing with thermochromic inks.(Doctoral thesis).  
University of Borås. 2017. <http://hb.diva-portal.org/smash/get/diva2:1074393/FULLTEXT01.pdf>  
<http://www.skolatextilu.cz/index.php?adr=23> <http://www.skolatextilu.cz/elearning/494/zaklady-textilnich-technologiei/zuslechtovani-textilili/Barveni.html> <http://www.skolatextilu.cz/elearning/502/zaklady-textilnich-technologiei/zuslechtovani-textilili/Textilni-tisk.html>

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Dipl.-Des. Zuzana Šebeková, ArtD.

**Last change:** 03.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/ExTe.m3/17	<b>Course title:</b> Experimental Techniques - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - the condition is 75% participation in exercises/teaching - independent work on an experimental solution of one's own project/assignment from the main studio (small/large topic or graduate thesis) *overall assessment according to the standard: A <92-100%, B <83-91 %, C <74-82%, D <65-73%, E <56-64%, FX <0.55% Scale of assessment (preliminary/final): Rating: - independent work, attendance, practical tasks, realization of samples and final products/prototypes - participation, author's sample book + output in the solution of the creative assignment of the main studio or selected author's topic The goal: - independent documentation of experimental research and building a library of materials and technological procedures - basic design experimental research - development of own author's techniques, materials or material manipulations and their direct application in the implementation output of the semester studio assignment	
<b>Learning outcomes:</b> subject - experimental laboratory - is a space for developing individual author's practical experimental projects in the field of development of new and manipulation of existing textile materials	
<b>Class syllabus:</b> - experimental work with traditional dyeing and finishing technologies with an emphasis on hand printing techniques (direct printing, etching, devoré, transfer and foil printing) in application to various textile substrates according to the assignment of the theme of the main studio (clothing or home textiles) - experimental work with new and innovative textile (e.g. intelligent and responsive fibers and pigments) as well as non-textile materials and technologies (such as plasma coating, 3D-printing, frequency welding, foil embossing, lamination, etc.) and their integration into the creative process of creating a textile or clothing design proposal. - development of manual and technological skills for creating prototypes of materials and realization of author's concepts	
<b>Recommended literature:</b> TALMAN, Riikka: Designing for changeability in textiles. (Doctoral thesis). University of Borås. 2022. <a href="http://hb.diva-portal.org/smash/get/diva2:1645430/FULLTEXT01.pdf">http://hb.diva-portal.org/smash/get/diva2:1645430/FULLTEXT01.pdf</a>	

KOOROSHNIJA, Marjan: On textile printing with thermochromic inks.(Doctoral thesis).  
University of Borås. 2017. <http://hb.diva-portal.org/smash/get/diva2:1074393/FULLTEXT01.pdf>  
<http://www.skolatextilu.cz/index.php?adr=23> <http://www.skolatextilu.cz/elearning/494/zaklady-textilnich-technologiei/zuslechtovani-textilili/Barveni.html> <http://www.skolatextilu.cz/elearning/502/zaklady-textilnich-technologiei/zuslechtovani-textilili/Textilni-tisk.html>

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 9

A	B	C	D	E	FX
44,44	33,33	11,11	0,0	11,11	0,0

**Lecturers:** doc. Dipl.-Des. Zuzana Šebeková, ArtD.

**Last change:** 03.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/Exms.m1/12	<b>Course title:</b> Experimental modelation of designs I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - 100% participation in the exercises of the subject and processing of the assignment in an above-standard quality. B - 70% participation in subject exercises and high quality assignment processing. C - 70% participation in subject exercises and good quality assignment processing. D - 50% participation in subject exercises and good quality assignment processing. E - 50% participation in subject exercises and low-quality assignment processing. FX- less than 50% participation in the exercises of the subject and processing of the assignment in insufficient quality.	
<b>Learning outcomes:</b> The student masters the experimental modeling of garments, men's jackets, women's and men's outerwear, tailcoats, jackets, riding pants and jackets, underwear, as well as the modeling of individual parts of clothing. He is able to apply his knowledge in the creation of original clothing.	
<b>Class syllabus:</b> 1. Experimental modeling of patterns, men's jacket. 2. Experimental modeling of patterns, women's and men's outerwear. 3. Experimental modeling of patterns, underwear. 5. Experimental modeling of tailcoat and jacket cuts. 6. Experimental modeling of riding pants and jacket cuts. 7. Experimental modeling of clothing detail, collar, sleeve, cuff in cut. 8. Experimental modeling of clothing detail, collar, sleeve, cuff using modeling on a mannequin with auxiliary material - canvas.	
<b>Recommended literature:</b> Pattern Magic, Tomoko Nakamichi, I. ISBN-13: 978-3-8307-0884-1 Pattern Magic, Tomoko Nakamichi, II. ISBN 978-4-579-11170-1 Pattern Magic, Tomoko Nakamichi, III. ISBN 978-4-579-11071-1	
<b>Languages necessary to complete the course:</b>	

Slovak language					
<b>Notes:</b> The aim of the course is the ability of advanced experimental modelling of garment patterns and components and its application in the designer's own garment creation.					
<b>Past grade distribution</b> Total number of evaluated students: 52					
A	B	C	D	E	FX
76,92	9,62	5,77	0,0	3,85	3,85
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/Exms.m2/12	<b>Course title:</b> Experimental modelation of designs II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KTT/Exms.m1/12 - Experimental modelation of designs I.	
<b>Course requirements:</b> A - 100% participation in the exercises of the subject and processing of the assignment in an above-standard quality. B - 70% participation in subject exercises and high quality assignment processing. C - 70% participation in subject exercises and good quality assignment processing. D - 50% participation in subject exercises and good quality assignment processing. E - 50% participation in subject exercises and low-quality assignment processing. FX- less than 50% participation in the exercises of the subject and processing of the assignment in insufficient quality.	
<b>Learning outcomes:</b> The student masters draping, modeling clothing on a mannequin and experimental cutting manipulations and transferring modeled patterns to 2D, enlarging patterns. He is able to apply his knowledge in the creation of original clothing.	
<b>Class syllabus:</b> 1. Draping, modeling clothing on a mannequin. experimental modeling of a women's skirt, folds and folds. 2. Experimental cutting manipulations and transfer of modeled patterns to 2D. 3. Draping, modeling clothing on a mannequin. experimental modeling of a women's blouse, folds. 4. Experimental cutting manipulations and transfer of modeled patterns to 2D. 5. Enlarging patterns.	
<b>Recommended literature:</b> Pattern Magic, Tomoko Nakamichi, I. ISBN-13: 978-3-8307-0884-1 Pattern Magic, Tomoko Nakamichi, II. ISBN 978-4-579-11170-1 Pattern Magic, Tomoko Nakamichi, III. ISBN 978-4-579-11071-1	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	



The aim of the course is the ability of advanced experimental modelling of garment components using the draping method and its application in the designer's own garment creation.

**Past grade distribution**

Total number of evaluated students: 39

A	B	C	D	E	FX
89,74	10,26	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Júlia Sabová

**Last change:** 03.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Gpsu.t3/19	<b>Course title:</b> Gallery Practice in Contemporary Art and Design
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II., III.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous participation in seminars, elaboration of a seminar paper.	
<b>Learning outcomes:</b> Using concrete examples, students are introduced to the principles of the institutional operation of art, its actors, spaces and contexts.	
<b>Class syllabus:</b> <ol style="list-style-type: none"> <li>1. Institutional framework of umemia               <ul style="list-style-type: none"> <li>- the birth of the museum: its forms in the past and today</li> <li>- traditional forms of institutional presentation</li> <li>- the museum and its social context.</li> </ul> </li> <li>2. Models of museums and galleries               <ul style="list-style-type: none"> <li>- Museum/gallery profiling, collection development, exhibition programme</li> <li>- State institutions versus private galleries</li> <li>- management and financing</li> <li>- examples (SNG its transformation and current operation, Nedbalka Gallery, etc.)</li> </ul> </li> <li>3. Visual art exhibitions and their audiences               <ul style="list-style-type: none"> <li>- ways of perception</li> <li>- communication with the public</li> <li>- viewer participation</li> <li>- audience segmentation, target groups, creation of communication strategies</li> </ul> </li> <li>4. Galleries and museums against the background of contemporary visual culture transformations               <ul style="list-style-type: none"> <li>- architecture of permanent exhibitions</li> <li>- contextual exhibition presentations</li> <li>- interventions in museum collections</li> <li>- multimedia and presentation</li> </ul> </li> <li>5. Utilitarian objects and design in an institutional framework               <ul style="list-style-type: none"> <li>- design as a vehicle for social relations</li> <li>- exhibitions of 20th and 21st century applied art and design</li> <li>- contemporary approaches, theory and practice</li> </ul> </li> </ol>	

- example Slovak Design Museum  
6. Design of an exhibition project

**Recommended literature:**

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 53

A	B	C	D	E	FX
73,58	18,87	5,66	0,0	1,89	0,0

**Lecturers:** Mgr. Nad'a Kančevová, PhD., prof. PhDr. Zdenko Kolesár, PhD.

**Last change:** 19.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Irsd.m1/22	<b>Course title:</b> Interpretation Frameworks of Contemporary Design I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week: 2 / 2 per level/semester: 24 / 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous assessment : seminar work 30% Final assessment: oral examination 70% Attendance of at least 75% unless otherwise specified by the teacher in accordance with the study regulations. The course requirements is active participation in the course of at least 75% and successful Attendance at the lecture is compulsory. Three excused absences per semester.	
<b>Learning outcomes:</b> The aim of the course is to prepare students for successful completion of the Master's degree. final state examination in design theory and history. In the first semester, the course focuses on the methods of interpretation of design history, its nodal points and dominant issues. Students will acquire the ability to orient themselves in the historical context of the formation and development of design, the disposition to critically reflect on significant activities in the history of design. Competencies: the ability to use historical and theoretical background in their own design work as well as the ability to defend its creative starting points and principles.	
<b>Class syllabus:</b> Brief structure of the course: 1. Methods of history design research The hybrid nature of design and discourses of its history, long and short design history. Methods of researching design history. 2. Bauhaus and its legacy for the present. The Bauhaus Manifesto and the reality of its fulfillment. The basic principles of modernism. The New European Bauhaus project. 3. Post-war variants of modernism. Hochschule für Gestaltung in Ulm, biomorphism, "elegant modernism". Modernism in graphic design. Hi-tech. 4. Critique of modernism in design. Modernist notion of function as "carte blanche". The slogan "form follows function" and the reality of its fulfillment. Modernist monopoly in design education.	

5. Postmodernism in design.

The support of postmodernism in theoretical writings (R. Venturi, Ch. Jencks). Basic principles and limits of postmodernism. Concrete manifestations of postmodernism in product and graphic design.

6. Convergence of the principles of modernism and postmodernism in design.

The solidity of the boundary between modernism and postmodernism and its erosion. "Modern postmodernism" at the turn of the 20th and 21st centuries.

7. The impact of new materials and technologies on industrial design of the late 20th and early 21st centuries.

New plastics, composites, smart materials, digital design, nanotechnologies, rapid prototyping technologies, etc. in relation to design.

8. The impact of digital technologies on the characteristics of visual communication.

The entry of digital tools into graphic design. Post-punk graphic design and the Californian 'new wave'. The Internet and web design. Interactivity in graphic design. Dematerialisation of graphic design products.

9. Design in strategies of civilizational sustainability.

Industrialisation and its negative impacts. Shaping the concept of sustainable civilization. Strategies for design, their applicability and limits.

10. Design in Slovakia from 1989 to the present.

Impact of economic changes after 1989, designer in industry. Institutions, exhibitions and personalities.

11. Visit to the Slovak Design Museum

12. Excursion to the Museum of Applied Arts in Vienna

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Nad'a Kančevová, PhD., Mgr. Silvia Seneši Lutherová, PhD., prof. PhDr. Zdenko Kolesár, PhD., Mgr. Eva Hasalová, Mgr. art. Karina Rothensteinová Kolčáková, ArtD., Mgr. Mgr. art. Zuzana Šidlíková, PhD.

**Last change:** 10.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Irsd.m2/22	<b>Course title:</b> Interpretation Frameworks of Contemporary Design II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week: 2 / 2 per level/semester: 24 / 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous assessment : seminar work 30% Final assessment: oral examination 70% Attendance of at least 75% unless the teacher determines otherwise in accordance with the study regulations. The condition for passing the course is active participation in the course of at least 75% and successful Attendance at the lecture is compulsory. Three excused absences per semester.	
<b>Learning outcomes:</b> The aim of the course is to prepare students for the successful completion of the Master's degree. final state examination in design theory and history. In the second semester, the course focuses on introducing students to key theories and concepts about design during the 20th and 21st centuries and provides a platform for the acquisition of skills in critical thinking, professional analysis and interpretation. Students gain a basic overview of the theoretical thinking that accompanies design work through texts by leading contemporary designers/years and representatives of various disciplines, and are encouraged to confront theories with practice in the field. Within the themes, design is reflected in multiple positions of its manifestations and in the broader context of applied art and material culture. The seminar part of the course is conceived as a training in working with text. The students analyze texts (primary sources) and interpret them in the context of contemporary events in the sphere of design and culture in a joint discussion. Competences: the ability to reflect on the broader context of design production in their own design work, as well as the ability to defend their own creative assumptions and principles.	
<b>Class syllabus:</b> 1. Citizen designer An introduction to design theory and criticism. Design as an instrument of political and social reform; ethics of applied creation; social responsibility and design; the design profession and social engagement; design in times of "crisis"; - William Morris, Victor Margolin 2. The utilitarian object as a "tool"	

The utilitarian object and the "everyday"; the principle of democratization in design; the phenomenon of "good design"; design as "service"; the legacy of modernism in contemporary design theory and practice

- Hermann Muthesius, Le Corbusier, Anni Albers

### 3. Design and emotionality

The social and psychological meaning of the object; emotional perception of design; the question of the aesthetic function of design; 'visceral', 'behavioural' and 'reflexive' design;

- Donald Norman

### 4. Sociological-psychological interpretation of design

Sociological interpretation of modernism; objective and subjective culture of modern society; modernity and fashion; the problem of individuality in the era of modernity and postmodernity; the identity of the subject in mass society and its reflection in utilitarian creation, social norms and originality; the culture of hedonism and the strategy of emptiness;

- Adolf Loos, Georg Simmel, Elisabeth Wilson, Gilles Lipovetsky

### 5. From applied art to free creation

Applied art and aesthetic theories, the dichotomy of functionality and aesthetic expressiveness; intellectual knowledge and technical skill; principles of "beautiful design"; the phenomenon of authorial design;

- Howard Rissatti, Peter Dormer, Glenn Adamson

### 6. Experiment in design. Design thinking.

Experiment in postmodern and contemporary design; design thinking, speculative design, radical design, critical design; deconstructivism in fashion; the value of craft today;

- Andrea Branzi, Ryan Betts, Matt Malpass, Alison Gill

### 7. Anthropology of Design

Design for people: an anthropological perspective; design as a cultural object; interdisciplinary dialogue and the discipline of design studies; application of anthropological research methods in design, "Human Centered Design"

- Alison Clarke, Daniel Miller, Jane Fulton Suri

### 8. Gender stereotypes and design

Gender stereotypes in material culture and applied design; the status and role of women as authors, designers and craftspeople in history and the present; the question of 'feminine' design; hierarchies of value - designing for the private sphere and designing for the market; feminist theories and critiques of design;

- Cheryl Buckley, Linda Nochlin, Hazel Clark

### 9. The object as a means of communication

Performative and communicative function of the design object; visual rhetoric and semiotic analysis of design; social interaction of the subject through the cultural product; culture as a system of signs;

- Roland Barthes, Colin Campbell, Richard Buchanan, John Fiske

### 10. Design in the age of digital technologies

Issues of design in the digital and post-digital age, the craft of the electronic medium; dematerialization, modern DIY-creation, emancipation of the individual and the design profession in the context of digital fabrication, the "phygital";

- Malcolm McCullough, Paul Atkinson, Jonathan Openshaw

### 11. Visual culture and flaneurism

The emergence of consumer culture in the 19th century and its visual codes. The figure of the flaneur in the context of new cityscapes and commercial presentation. The visual culture of the flaneur and its contemporary forms (advertising images, digital technologies, imaginary and virtual flaneurism).

### 12. About design collecting

Individual and institutional collecting of objects of material culture in a society of excess. Issues of (museum) selection and authenticity of mass-produced products - changes in their classification and value in the context of the art-cultural system (J. Clifford). Design: between the banal and the curious (example of socialist design).					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. PhDr. Zdenko Kolesár, PhD., Mgr. Naďa Kančevová, PhD., Mgr. Silvia Seneši Lutherová, PhD., Mgr. Eva Hasalová, Mgr. art. Karina Rothensteinová Kolčáková, ArtD., Mgr. Mgr. art. Zuzana Šidlíková, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Irsd.m3/22	<b>Course title:</b> Interpretation Frameworks of Contemporary Design III.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week: 2 / 2 per level/semester: 24 / 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Continuous assessment : seminar work 30% Final assessment: oral examination 70% Attendance of at least 75% unless the teacher determines otherwise in accordance with the study regulations. The condition for passing the course is active participation in the course of at least 75% and successful Attendance at the lecture is compulsory. Three excused absences per semester.	
<b>Learning outcomes:</b> The aim of the course is to prepare students for successful completion of the Master's degree. final state examination in design theory and history. The third semester course focuses on introducing students to key theories and concepts about design during the 20th and 21st centuries and provides a platform for the acquisition of skills in critical thinking, professional analysis and interpretation. Students gain a basic overview of the theoretical thinking that accompanies design work through texts by leading contemporary designers/years and representatives of various disciplines, and are encouraged to confront theories with practice in the field. Within the themes, design is reflected in multiple positions of its manifestations and in the broader context of applied art and material culture. The seminar part of the course is conceived as a training in working with text. The students analyze texts (primary sources) and interpret them in the context of contemporary events in the sphere of design and culture in a joint discussion. Competences: the ability to reflect on the broader context of design production in their own design work, as well as the ability to defend their own creative assumptions and principles.	
<b>Class syllabus:</b> 1. Design in the Museum Museum presentations and interpretations of artefacts of material culture - from design as a functional and aesthetic object to design as a mediator of social relations. Significant institutional collections of design and their historical context. The design museum as an arbiter of good taste? Permanent exhibitions of design, possibilities of interventions in permanent exhibitions. 2. Questions related to exhibiting applied art/design	

Curating applied art and design - contemporary approaches, possibilities and limits of gallery presentation (selected examples). "Design of exhibitions" as a separate category - artistic and spatial design, input of new media, virtual presentations, communication with the viewer.

3. The phenomenon of garbage design

Functionality as a provisionality - the cycle of things (J. Michl). Ecology of necessity. Recycling in design and the DIY phenomenon. Waste as luxury. Waste studies as a new field of research. Ecology and sustainable development - what can design do? Exhibition. (2021)

4. Phenomena of returns: 'retro' in contemporary design.

Between memory and history, collective identification, (n)ostalgia, conscious use (misuse?) of retro elements in design, exhibitions: Husák's 3+1. Housing Culture 70. Years. Old Beginning, New End, Flowers in the Ashtray, o. z. Ostblok and others.

5. Gender stereotypes in clothing design: the history of women's trousers.

History of Western fashion versus local context, examples from art and design history.

6. Reflection of fashion trends through fashion periodicals.

The form and content of magazines from the Baroque to the 20th century, the relationship between graphics and fashion. The personalities and technologies involved in the transformation of this essential mediator of fashion trends.

7. Democratisation in fashion: the emergence of ready-to-wear and its role in the history of dress.

The new rules of clothing design in socialist Czechoslovakia.

8. De-formation of the body.

De-shaping of the body through various devices. Anatomical deformation of the body, hygienic, ethical and magical protection of the body. Dematerialisation of the body with textiles.

9. "Lost in the subway".

The representative function of textiles. Textiles in public space. Clothing as a status sign. Ceremonial textiles in the past.

10. Private space shaped by textiles.

Textiles in the context of architecture. The intimacy of clothing: linen, gifts of love, sexuality.

11. From surface to volume.

The evolution of the surface representation of textiles. "Peeling off the walls" - tapestry and fabric as sculpture, fibre art. "Blurring the boundaries" - new themes and media: installation, happening, land art, conceptualism. Clothing as a medium of creation: the maker beyond couture and design.

12. Between artisan and maker.

An outline of the relationship between designer and maker. Individualisation in textile and clothing creation. Examples from the past: tapestries, embroidered paintings, garments, couture models, free original garments.

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. PhDr. Zdenko Kolesár, PhD., Mgr. Naďa Kančevová, PhD., Mgr. Silvia Seneši Lutherová, PhD., Mgr. Eva Hasalová, Mgr. art. Karina Rothensteinová Kolčáková, ArtD., Mgr. Mgr. art. Zuzana Šidlíková, PhD.

**Last change:** 10.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ucin.m1-4/22	<b>Course title:</b> Introduction to Chinese culture and language - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) (continuously) a paper or presentation (50 points) on a selected topic from is a part of the classes (b) during the examination period: a written examination (50 points). A minimum of 10 points in the intermediate assessment is required for admission to the examination. Violation of academic ethics will result in the cancellation of the points obtained in the relevant item In the case of a particular grade. Grading scale:100-90: A; 89-79: B; 78-68: C; 67-57: D; 56-46: E; 45-0: FX.Teachers will accept a maximum of 3 absences. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be posted via AIS no later than the last week of the semester.	
<b>Learning outcomes:</b> The student gains a basic knowledge of culture, thought, as well as the fundamentals of cultural geography, which focuses on the former capitals of China as well as the major cultural sites that belong to the foundation of Chinese cultural awareness.	
<b>Class syllabus:</b> 1. Introduction to the spiritual and ideological world of China. The basics of philosophy, the concept of filial love and respect, equality, freedom and how philosophical views have influenced the culture and life in Chinese society. Religion versus morality in Chinese society. 2. Participation in public affairs or escape into the individual world? The impact of Confucianism and Taoism on Chinese society both culturally and ideologically and their impact on the running of the country 3. China's historical capitals 1 4. China's Historical Capitals 2 - Beijing 5. The garden as a principle of the universe in the Chinese cultural world	

6. Chinese lyric poetry - a brief overview of the history, the most important poets and their works
7. Buddhism and its influence on Chinese art
8. Significant Buddhist monuments in China. Representation of Buddha in sculptures, temples, caves, cliffs with rich sculptural decoration.
9. Chinese theatre, its specifics. Presentation of different styles up to the 20th century.
10. Sacred mountains, the concept of perception of nature in Chinese society, differences from the Western anthropocentric perception of nature. Search for parallels with contemporary environmentalism movement.

**Recommended literature:**

Literature will be stated in a class

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 37

A	B	C	D	E	FX
10,81	45,95	18,92	10,81	0,0	13,51

**Lecturers:** prof. Mgr. Janka Benická, PhD., Mgr. Daniela Zhang Cziráková, PhD.

**Last change:** 18.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ucin.m1-4/22	<b>Course title:</b> Introduction to Chinese culture and language - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> a) (continuously) a paper or presentation (50 points) on a selected topic from is a part of the classes (b) during the examination period: a written examination (50 points). A minimum of 10 points in the intermediate assessment is required for admission to the examination. Violation of academic ethics will result in the cancellation of the points obtained in the relevant item In the case of a particular grade. Grading scale:100-90: A; 89-79: B; 78-68: C; 67-57: D; 56-46: E; 45-0: FX.Teachers will accept a maximum of 3 absences. The exact date and topic of the mid-term evaluation will be announced at the beginning of the semester. Exam dates will be posted via AIS no later than the last week of the semester.	
<b>Learning outcomes:</b> The student gains a basic knowledge of culture, thought, as well as the fundamentals of cultural geography, which focuses on the former capitals of China as well as the major cultural sites that belong to the foundation of Chinese cultural awareness.	
<b>Class syllabus:</b> 1. Introduction to the spiritual and ideological world of China. The basics of philosophy, the concept of filial love and respect, equality, freedom and how philosophical views have influenced the culture and life in Chinese society. Religion versus morality in Chinese society. 2. Participation in public affairs or escape into the individual world? The impact of Confucianism and Taoism on Chinese society both culturally and ideologically and their impact on the running of the country 3. China's historical capitals 1 4. China's Historical Capitals 2 - Beijing 5. The garden as a principle of the universe in the Chinese cultural world	

6. Chinese lyric poetry - a brief overview of the history, the most important poets and their works
7. Buddhism and its influence on Chinese art
8. Significant Buddhist monuments in China. Representation of Buddha in sculptures, temples, caves, cliffs with rich sculptural decoration.
9. Chinese theatre, its specifics. Presentation of different styles up to the 20th century.
10. Sacred mountains, the concept of perception of nature in Chinese society, differences from the Western anthropocentric perception of nature. Search for parallels with contemporary environmentalism movement.

**Recommended literature:**

Literature will be stated in a class

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 37

A	B	C	D	E	FX
10,81	45,95	18,92	10,81	0,0	13,51

**Lecturers:** prof. Mgr. Janka Benická, PhD., Mgr. Daniela Zhang Cziráková, PhD.

**Last change:** 18.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTT/Žapl.m1/12		<b>Course title:</b> Jacquard knitted fabric I.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 1.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> 75% participation. Design and output in the digital program of the knitting machine and implementation of the designed knitted fabric. Completion of the course Textile Technology-Knitting V. VI.					
<b>Learning outcomes:</b> Control of work on knitting equipment. Application of theoretical knowledge in own creation and realization of designs. Shifting traditional technologies to experimental methods.					
<b>Class syllabus:</b> 1.Designing knitted fabrics in the knitting machine program 2.Realization of own designs on the digital knitting machine 3.Finishing work on the machine and by hand.					
<b>Recommended literature:</b> manual for Silver reed SK 830, 840					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 37					
A	B	C	D	E	FX
89,19	8,11	2,7	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Bronislava Žurková Brůčková, ArtD.					
<b>Last change:</b> 02.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTT/Žapl.m2/12		<b>Course title:</b> Jacquard knitted fabric II.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b> KTT/Žapl.m1/12 - Jacquard knitted fabric I.					
<b>Course requirements:</b> Design and output in the digital program of the knitting machine and realization of the designed knitted fabric. 75% participation. Completion of the course Textile Technology-Knitting V. VI.					
<b>Learning outcomes:</b> Control of work on knitting equipment. Application of theoretical knowledge in own creation and realization of designs. Shifting traditional technologies to experimental methods.					
<b>Class syllabus:</b> 1.Designing knitted fabrics in the knitting machine program 2.Realization of own designs on the digital knitting machine 3.Finishing work on the machine and by hand.					
<b>Recommended literature:</b> manual for Silver reed SK 830, 840					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 28					
A	B	C	D	E	FX
89,29	3,57	7,14	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Bronislava Žurková Brůčková, ArtD.					
<b>Last change:</b> 02.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/LAHP.m1/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance. Adequate handling and presentation of all parts of the assignment. Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic execution, visual presentation and installation, method of technical execution in accordance with the concept of the solved task / tasks, level of craftsmanship, verbal presentation, evaluation work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the range of study fields in which VŠVU currently provides education: visual arts, design, architectural creation and restoration. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The student's study and human experience with the personality of the visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself in the form of a public lecture and the final selection of students will be concluded. The teacher assigns the students the main topic of the semester. consultations - criticisms, discussions - presentations of progress At the end of the semester, a public presentation of the results. A detailed curriculum will be presented by a guest teacher at a public lecture.	

**Recommended literature:**

Currently, the teacher informs if literature is needed.

**Languages necessary to complete the course:**

English language with lecturers from abroad, Slovak language only with lecturers from domestic environment

**Notes:**

The subject is not enrolled via AIS. Students receive an invitation with the exact focus of the Laboratory - visiting teacher, according to the specialization of the visiting teacher, via school emails. If the student is interested, he must sign up, also via email. Individual courses may have a limited number of students determined by the visiting teacher, and therefore a portfolio may be required. The visiting teacher selects students for the Laboratory based on the portfolio. After the final selection, the visiting teacher provides the list of students in writing to the vice-rector for studies. On the basis of the list, the vice-rector will entrust the officer for AIS with the enrollment of the subject in AIS for individual students.

**Past grade distribution**

Total number of evaluated students: 100

A	B	C	D	E	FX
30,0	27,0	29,0	9,0	5,0	0,0

**Lecturers:**

**Last change:** 05.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/LAHP.m2/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtŠi.m1/22 - Laboratory of Multimedia or KVK/AtBa.m1/21 - Studio TypoLab or KVK/AtSt.m1/18 - Studio Identity or KVK/AtChB.m1/18 - Studio Space or KVK/AtŠi.m1/18 - Laboratory of Multimedia	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance. Adequate handling and presentation of all parts of the assignment. Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic execution, visual presentation and installation, method of technical execution in accordance with the concept of the solved task / tasks, level of craftsmanship, verbal presentation, evaluation work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the range of study fields in which VŠVU currently provides education: visual arts, design, architectural creation and restoration. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The student's study and human experience with the personality of the visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself in the form of a public lecture and the final selection of students will be concluded. The teacher assigns the students the main topic of the semester. consultations - criticisms, discussions - presentations of progress	

<p>At the end of the semester, a public presentation of the results. A detailed curriculum will be presented by a guest teacher at a public lecture.</p>																	
<p><b>Recommended literature:</b> Currently, the teacher informs if literature is needed.</p>																	
<p><b>Languages necessary to complete the course:</b> English language with lecturers from abroad, Slovak language only with lecturers from domestic environment</p>																	
<p><b>Notes:</b> The subject is not enrolled via AIS. Students receive an invitation with the exact focus of the Laboratory - visiting teacher, according to the specialization of the visiting teacher, via school emails. If the student is interested, he must sign up, also via email. Individual courses may have a limited number of students determined by the visiting teacher, and therefore a portfolio may be required. The visiting teacher selects students for the Laboratory based on the portfolio. After the final selection, the visiting teacher provides the list of students in writing to the vice-rector for studies. On the basis of the list, the vice-rector will entrust the officer for AIS with the enrollment of the subject in AIS for individual students.</p>																	
<p><b>Past grade distribution</b> Total number of evaluated students: 55</p> <table border="1"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>32,73</td> <td>34,55</td> <td>23,64</td> <td>5,45</td> <td>1,82</td> <td>1,82</td> </tr> </tbody> </table>						A	B	C	D	E	FX	32,73	34,55	23,64	5,45	1,82	1,82
A	B	C	D	E	FX												
32,73	34,55	23,64	5,45	1,82	1,82												
<p><b>Lecturers:</b></p>																	
<p><b>Last change:</b> 05.12.2022</p>																	
<p><b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein</p>																	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtŠi.m1/22	<b>Course title:</b> Laboratory of Multimedia
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KVK/LadBl.m1/16	
<b>Course requirements:</b> Regular participation and active approach to consultations. Definition and implementation of uniform tasks and steps leading to the fulfillment of the main assignment / assignments — semester theme. Participation and presentation of work in progress at the half-semester and final presentation of the final result. Evaluation criteria: Content level (0-25 points), Artistic processing (0-25 points), Technical execution (0-25 points), Approach (consultations, initiative...) (0-25 points) To get an A rating, you need to get at least 75 points, to obtain a B rating of at least 70 points, a C rating of at least 65 points, a D rating of at least 60 points and an E rating of at least 55 points. Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic execution, visual presentation and installation, method of technical execution in accordance with the concept of the solved task / tasks, level of craftsmanship, verbal presentation, evaluation work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> <ul style="list-style-type: none"> <li>- Obtaining a theoretical overview of the solved issue</li> <li>- Building and developing work procedures and habits associated with planning, research, definition and execution of a semester assignment</li> <li>- Acquisition and development of skills associated with the implementation of the semester assignment</li> <li>- Generalization of acquired knowledge</li> <li>- Semester work in a wider context</li> <li>- Project planning and management associated with the implementation of the semester assignment</li> </ul>	
<b>Class syllabus:</b>	

After the initial meeting, a uniform topic is formulated for all students of the subject. Solving the topic requires, on the one hand, an individual approach, on the other hand, it assumes group interaction between students. In addition to individual solutions, a group summary of research in the given issue is also created. The aim of the teaching process is, in addition to acquiring new skills and mastering the issue, also acquiring the ability to design and solve assignments in the form of a project manager.

#### Definition of topic

The semester topic is defined in the teacher's introductory dialogue with the student. The student comes with his own initiative, motivation and topic, which in terms of media and content does not exceed the focus of the studio. The scope of the atelier is relatively broad and offers space for working with technologies, media overlap, formal and meaningful experimentation. The topic is formally processed into an assignment, i.e. annotation, in which, among other things, the goal, motive and intended form of implementation with open possibilities are clearly defined. (What?, Why? and How?)

The topic itself is scaled in terms of scope and issues based on the current year of the student and his individual skills and abilities.

...

#### Research and experiment

The realization itself is preceded by research and experiment, as a result of the search for the best form for fulfilling the theme. Creative experimentation creates space for the acquisition of various skills that the student will use later in his practice. It also leads to the determination and selection of the most suitable form of realization of the solved project.

#### Redefining the topic

Based on the acquired knowledge and experience, the topic is then critically reviewed and updated. Formally, it is elaborated in individual details with a description of outputs and individual steps to its successful fulfillment. The topic thus becomes a project with clearly defined steps and a timetable.

#### Implementation of the topic

Implementation of individual steps based on project management.

#### **Recommended literature:**

The choice of resources is defined when entering the semester topic.

##### General

SLOVNÍK SYMBOLŮ. Manfred Lurker. Universum, Praha, 2005;

TEORIE SEMIOTIKY. Umberto Eco. Argo, Praha, 2009;

KOMUNIKOLÓGIA. Vilém Flusser. Mediálny inštitút, 2002 ISBN 8096877003

<https://www.creativeapplications.net>

<https://cdm.link/category/motion/>

<https://cdm.link>

##### Essays

<https://zachlieberman.medium.com/daily-sketches-2016-28586d8f008e>

<https://zachlieberman.medium.com/daily-sketches-in-2017-1b4234b0615d>

<https://zachlieberman.medium.com/coded-illustrations-bebdf385cd98>

#### **Languages necessary to complete the course:**

slovak, english

#### **Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 13					
A	B	C	D	E	FX
38,46	38,46	23,08	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Ján Šicko, ArtD., Mgr. art. Roman Mackovič, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtŠi.m2/22	<b>Course title:</b> Laboratory of Multimedia
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtŠi.m1/22 - Laboratory of Multimedia or KVK/AtŠi.m1/18 - Laboratory of Multimedia or KVK/LAHP.m1/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Antirequisites:</b> KVK/LadBl.m2/16	
<b>Course requirements:</b> Regular participation and active approach to consultations. Definition and implementation of uniform tasks and steps leading to the fulfillment of the main assignment / assignments — semester theme. Participation and presentation of work in progress at the half-semester and final presentation of the final result. Evaluation criteria: Content level (0-25 points), Artistic processing (0-25 points), Technical execution (0-25 points), Approach (consultations, initiative...) (0-25 points) To get an A rating, you need to get at least 75 points, to obtain a B rating of at least 70 points, a C rating of at least 65 points, a D rating of at least 60 points and an E rating of at least 55 points. Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic execution, visual presentation and installation, method of technical execution in accordance with the concept of the solved task / tasks, level of craftsmanship, verbal presentation, evaluation work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> <ul style="list-style-type: none"> <li>- Obtaining a theoretical overview of the solved issue</li> <li>- Building and developing work procedures and habits associated with planning, research, definition and execution of a semester assignment</li> <li>- Acquisition and development of skills associated with the implementation of the semester assignment</li> <li>- Generalization of acquired knowledge</li> <li>- Semester work in a wider context</li> <li>- Project planning and management associated with the implementation of the semester assignment</li> </ul>	
<b>Class syllabus:</b>	

After the initial meeting, a uniform topic is formulated for all students of the subject. Solving the topic requires, on the one hand, an individual approach, on the other hand, it assumes group interaction between students. In addition to individual solutions, a group summary of research in the given issue is also created. The aim of the teaching process is, in addition to acquiring new skills and mastering the issue, also acquiring the ability to design and solve assignments in the form of a project manager.

#### Definition of topic

The semester topic is defined in the teacher's introductory dialogue with the student. The student comes with his own initiative, motivation and topic, which in terms of media and content does not exceed the focus of the studio. The scope of the atelier is relatively broad and offers space for working with technologies, media overlap, formal and meaningful experimentation. The topic is formally processed into an assignment, i.e. annotation, in which, among other things, the goal, motive and intended form of implementation with open possibilities are clearly defined. (What?, Why? and How?)

The topic itself is scaled in terms of scope and issues based on the current year of the student and his individual skills and abilities.

...

#### Research and experiment

The realization itself is preceded by research and experiment, as a result of the search for the best form for fulfilling the theme. Creative experimentation creates space for the acquisition of various skills that the student will use later in his practice. It also leads to the determination and selection of the most suitable form of realization of the solved project.

#### Redefining the topic

Based on the acquired knowledge and experience, the topic is then critically reviewed and updated. Formally, it is elaborated in individual details with a description of outputs and individual steps to its successful fulfillment. The topic thus becomes a project with clearly defined steps and a timetable.

#### Implementation of the topic

Implementation of individual steps based on project management.

#### **Recommended literature:**

The choice of resources is defined when entering the semester topic.

##### General

SLOVNÍK SYMBOLŮ. Manfred Lurker. Universum, Praha, 2005;

TEORIE SEMIOTIKY. Umberto Eco. Argo, Praha, 2009;

KOMUNIKOLÓGIA. Vilém Flusser. Mediálny inštitút, 2002 ISBN 8096877003

<https://www.creativeapplications.net>

<https://cdm.link/category/motion/>

<https://cdm.link>

##### Essays

<https://zachlieberman.medium.com/daily-sketches-2016-28586d8f008e>

<https://zachlieberman.medium.com/daily-sketches-in-2017-1b4234b0615d>

<https://zachlieberman.medium.com/coded-illustrations-bebdf385cd98>

#### **Languages necessary to complete the course:**

slovak, english

#### **Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 13					
A	B	C	D	E	FX
61,54	0,0	30,77	0,0	7,69	0,0
<b>Lecturers:</b> doc. Mgr. art. Ján Šicko, ArtD., Mgr. art. Roman Mackovič, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtŠi.m3/22	<b>Course title:</b> Laboratory of Multimedia
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtŠi.m2/18 - Laboratory of Multimedia or KVK/AtŠi.m2/22 - Laboratory of Multimedia or KVK/LAHP.m2/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Course requirements:</b> Regular participation and active approach to consultations. Definition and implementation of uniform tasks and steps leading to the fulfillment of the main assignment / assignments — semester theme. Participation and presentation of work in progress at the half-semester and final presentation of the final result. Evaluation criteria: Content level (0-25 points), Artistic processing (0-25 points), Technical execution (0-25 points), Approach (consultations, initiative...) (0-25 points) To get an A rating, you need to get at least 75 points, to obtain a B rating of at least 70 points, a C rating of at least 65 points, a D rating of at least 60 points and an E rating of at least 55 points. Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic execution, visual presentation and installation, method of technical execution in accordance with the concept of the solved task / tasks, level of craftsmanship, verbal presentation, evaluation work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> <ul style="list-style-type: none"> <li>- Obtaining a theoretical overview of the solved issue</li> <li>- Building and developing work procedures and habits associated with planning, research, definition and execution of a semester assignment</li> <li>- Acquisition and development of skills associated with the implementation of the semester assignment</li> <li>- Generalization of acquired knowledge</li> <li>- Semester work in a wider context</li> <li>- Project planning and management associated with the implementation of the semester assignment</li> </ul>	
<b>Class syllabus:</b> After the initial meeting, a uniform topic is formulated for all students of the subject. Solving the topic requires, on the one hand, an individual approach, on the other hand, it assumes group	

interaction between students. In addition to individual solutions, a group summary of research in the given issue is also created. The aim of the teaching process is, in addition to acquiring new skills and mastering the issue, also acquiring the ability to design and solve assignments in the form of a project manager.

#### Definition of topic

The semester topic is defined in the teacher's introductory dialogue with the student. The student comes with his own initiative, motivation and topic, which in terms of media and content does not exceed the focus of the studio. The scope of the atelier is relatively broad and offers space for working with technologies, media overlap, formal and meaningful experimentation. The topic is formally processed into an assignment, i.e. annotation, in which, among other things, the goal, motive and intended form of implementation with open possibilities are clearly defined. (What?, Why? and How?)

The topic itself is scaled in terms of scope and issues based on the current year of the student and his individual skills and abilities.

...

#### Research and experiment

The realization itself is preceded by research and experiment, as a result of the search for the best form for fulfilling the theme. Creative experimentation creates space for the acquisition of various skills that the student will use later in his practice. It also leads to the determination and selection of the most suitable form of realization of the solved project.

#### Redefining the topic

Based on the acquired knowledge and experience, the topic is then critically reviewed and updated. Formally, it is elaborated in individual details with a description of outputs and individual steps to its successful fulfillment. The topic thus becomes a project with clearly defined steps and a timetable.

#### Implementation of the topic

Implementation of individual steps based on project management.

#### **Recommended literature:**

The choice of resources is defined when entering the semester topic.

general

SLOVNÍK SYMBOLŮ. Manfred Lurker. Universum, Praha, 2005;

TEORIE SEMIOTIKY. Umberto Eco. Argo, Praha, 2009;

KOMUNIKOLÓGIA. Vilém Flusser. Mediálny inštitút, 2002 ISBN 8096877003

<https://www.creativeapplications.net>

<https://cdm.link/category/motion/>

<https://cdm.link>

Essays

<https://zachlieberman.medium.com/daily-sketches-2016-28586d8f008e>

<https://zachlieberman.medium.com/daily-sketches-in-2017-1b4234b0615d>

<https://zachlieberman.medium.com/coded-illustrations-bebdf385cd98>

#### **Languages necessary to complete the course:**

slovak, english

#### **Notes:**

#### **Past grade distribution**

Total number of evaluated students: 11

A	B	C	D	E	FX
63,64	9,09	18,18	0,0	9,09	0,0

<b>Lecturers:</b> doc. Mgr. art. Ján Šicko, ArtD., Mgr. art. Roman Mackovič, ArtD.
<b>Last change:</b> 05.12.2022
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KAT/NaPo.m1-3/22	<b>Course title:</b> Make Project and Build II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation during the workshop, mastering the conceptual, preparatory and construction phase of the project at the level of a master degree student	
<b>Learning outcomes:</b> The main goal of the workshop is to free students from stereotypical work during the semester and offer them experience with real scale and material during the summer school of building wooden structures in public spaces. Participants will experience the condensed process of designing and subsequent construction of the object. A packed 12-day program full of activities, lectures and discussions begins with analyses, sketches and models, continues with the proposal of a specific design and its construction solution and ends with the building of the designed object. Under the guidance of local and international lecturers, participants will acquire practical skills as well as the ability to work in a team, discuss and manage a project from the idea to the implementation part, but also to communicate with municipalities and future users of the building. At the same time, students become co-creators of public space.	
<b>Class syllabus:</b> The international "design and build" workshop is focused on building real-scale wooden constructions, in a public space, always in a different Slovak city. During the intensive 12 days, the entire process will take place, from site analysis and activities during the first two days, through the conceptual and design phase, the result of which ends the first week, to the design of the structure and the actual realization of the object, which begins the second week of the event. The workshop takes place under the expert guidance of local and international lecturers. The aim is to supplement theoretical teaching in the field of construction with a practical workshop. The student thus acquires skills in working with wood and learns to work in a team, at a specific location and with material limitations. In a short time, students try different types of tasks while the workshop acts as a kind of architectural practise simulator.	
<b>Recommended literature:</b> FITZ, A. (ed.), RITTER, K. (ed.): ASSEMBLE, How we build. Zurich: Park Books, 2018 VÁSONY, N., PÉCSI, E., VERES, B. et col. HELLO WOOD, Budapešť: Hello Wood Ltd., 2015	

MENGES, A. (ed.), SCHWINN, T. (ed), KRIEG, O.D. (ed): Advancing Wood Architecture : A Computational Approach, London: ROUTLEDGE, 2016  
 GORDON, J. E. Structures or why things don't fall down. Reading: Da Capo Press, 2003  
 NEUFERT, E. Neufert. Architect's Data. London: Wiley-Blackwell, 2012 (4.th edition) PUU magazine (finnish wooden architecture and construction)- dostupné online na: www.puuinfo.fi  
<http://www.burningman.com/>  
<http://www.defisbois.fr/>  
<http://www.hellowood.eu/>  
<http://www.moodforwood.com/>  
<https://www.woven.sk/1-1-workshop>

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Danica Pišteková, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Amsm.m123/22	<b>Course title:</b> Methods
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Students must be able to define the material as an expressive medium in the construction of a design model, with its own characteristics and givens, and be able to make judgments in an innovative, experimental basis. Respond promptly in search of solutions and define the expressive values themselves and establish technological procedures.	
<b>Learning outcomes:</b> Students should understand the material itself as an expressive medium in the construction of a design model, with its own characteristics and givens, and be able to make judgments and predictions in specific solutions when achieving a set goal in an experimental setting. On the basis of acquired knowledge and skills, be able to make judgments in the search for technologies and materials for concrete solutions for the realization of design models, not only from the point of view of communication - the transfer of information, but also from the aesthetic point of view - the creation of new color and structural models.	
<b>Class syllabus:</b> READING the product and decoding it DESIGNER MODELS decode ideas CODES forming the formal quality of models MATERIAL and its influence on the process itself PROJECT determining material, MATERIAL determining project DEVELOPMENT OF TECHNOLOGIES and their application in design	
<b>Recommended literature:</b> LEFTERI, C. Materials for inspirational design. Mies: A RotoVision Book, 2006. ROSSNAGEL, Klemens. Formgestaltung des Unsichtbaren. AFAD, 2017.	
<b>Languages necessary to complete the course:</b> Slovak	

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 20					
A	B	C	D	E	FX
75,0	20,0	0,0	0,0	0,0	5,0
<b>Lecturers:</b> Mgr. Peter Baumann, ArtD.					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Amsm.m123/22	<b>Course title:</b> Methods
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Students must be able to define the material as an expressive medium in the construction of a design model, with its own characteristics and givens, and be able to make judgments in an innovative, experimental basis. Respond promptly in search of solutions and define the expressive values themselves and establish technological procedures.	
<b>Learning outcomes:</b> Students should understand the material itself as an expressive medium in the construction of a design model, with its own characteristics and givens, and be able to make judgments and predictions in specific solutions when achieving a set goal in an experimental setting. On the basis of acquired knowledge and skills, be able to make judgments in the search for technologies and materials for concrete solutions for the realization of design models, not only from the point of view of communication - the transfer of information, but also from the aesthetic point of view - the creation of new color and structural models.	
<b>Class syllabus:</b> READING the product and decoding it DESIGNER MODELS decode ideas CODES forming the formal quality of models MATERIAL and its influence on the process itself PROJECT determining material, MATERIAL determining project DEVELOPMENT OF TECHNOLOGIES and their application in design	
<b>Recommended literature:</b> LEFTERI, C. Materials for inspirational design. Mies: A RotoVision Book, 2006. ROSSNAGEL, Klemens. Formgestaltung des Unsichtbaren. AFAD, 2017.	
<b>Languages necessary to complete the course:</b> Slovak	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 20					
A	B	C	D	E	FX
75,0	20,0	0,0	0,0	0,0	5,0
<b>Lecturers:</b> Mgr. Peter Baumann, ArtD.					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/Otsy.m1/22		<b>Course title:</b> Open system I. - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 1.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation on education process atleast 75% , if teacher doesnt defines differently ( along with AFAD's Order of Study). Evaluation A-FX Individual work (activity, creativity, ability to react on assigment).					
<b>Learning outcomes:</b> Material experiment					
<b>Class syllabus:</b> The base of this subject is creative experiment within personal preference and students own artistic programme. Its based on certain theme, or specific artwork and its further transformation to different media. We look for self-analysis, alternativa approach, stepping out of comfort zone towards unknown directions. The goal of the subject is motivation to curiosity, experiment, distance, and also self-irony. In Master Degree of Study we expect use of aquired skills and experencies within a context of students own creative process.					
<b>Recommended literature:</b> based on individual programs					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 11					
A	B	C	D	E	FX
81,82	0,0	9,09	0,0	0,0	9,09
<b>Lecturers:</b> Mgr. art. Matej Fábian, ArtD.					

**Last change:** 31.10.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KM/Otsy.m2/22	<b>Course title:</b> Open system II. - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KM/Teló.m1/18 - TECHNO-logy I. or KM/OdWo.b2/19 - Specialised Workshop 1st level	
<b>Course requirements:</b> Participation on education process atleast 75% , if teacher doesnt defines differently ( along with AFAD's Order of Study). Evaluation A-FX Individual work (activity, creativity, ability to react on assigment).	
<b>Learning outcomes:</b> Material experiment	
<b>Class syllabus:</b> The goal of Winter Semester was shift of artefact and its exeution in different media. The summer part has following options: - work with another project/ theme, the ouput has to be in different medium - following on previous project, but with material or thematic shift - focus on creative or material process ofthe artwork - use of non-traditional materials Ideas of final output: painting with non-traditional materials, object from recycled materials, other (preferably artist-own techniques) In Masters degree we expect a correlation within students own artistic programme.	
<b>Recommended literature:</b> based on individual programs	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 4					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Matej Fábian, ArtD.					
<b>Last change:</b> 31.10.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Fiku.m13/22		<b>Course title:</b> Philosophy of the Culture			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 1., 3.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation in classes at least 75% unless the teacher determines otherwise in accordance with the study regulations. Elaboration of an essay.					
<b>Learning outcomes:</b> Orientation in the basic problems of philosophical and cultural anthropological thinking about culture.					
<b>Class syllabus:</b> The subject of the philosophy of culture. Particularist and universalist conceptions of culture. History of the philosophy of culture (Herder, Horderlin, Romantics, von Humboldt, Arnold, Williams, Eagleton and others). Culture and identity. Culture and civilization. Culture and the sacred. Culture and religion. Culture and aesthetic interest. Purposeful and purposeless action. The philosophy of play. Imagination and imagination. Emotion and art. Rites of passage and culture. Aesthetics and ethics. Critical analysis of culture and its ambivalence...					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Ladislav Tkáčik, PhD.					
<b>Last change:</b> 17.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Cipa.m24/22		<b>Course title:</b> Reading, writing, argumentation 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 2., 4.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KTDU/Cipa.b57/20					
<b>Course requirements:</b> Attendance of least 75% unless otherwise specified by the teacher in accordance with the course regulations. Active participation in the seminar and reading of selected texts. Preparation of a final essay on the assigned topic.					
<b>Learning outcomes:</b> In the course, students will work on the theoretical part of their semestral paper. Students will have space where they can develop their own concept/idea for their studio assignment. The question of what the theoretical, i.e. written, part of the term paper should look like will be answered by examining existing texts (we will look at a curatorial text, a review of an exhibition, or the visual artists' own texts). We will also take a closer look at ways of developing the idea and concept of a visual work. To this end, we will seek to answer the seemingly strange question What does it mean to think? The course is taught through individual consultations between teachers and students, carried out in the environment of their studios in direct contact with their practical and theoretical term papers.					
<b>Class syllabus:</b> How to identify and define one's own artistic problem? - Frameworks of interpretation -- Academic writing? _ Basic problems of rhetoric and stylistics -- The basics of argumentation theory					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. Norbert Lacko, PhD.
<b>Last change:</b> 19.11.2022
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ssem.m1/20	<b>Course title:</b> Schools and directions of aesthetic thinking I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II., III.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in in the course at least 75% unless the teacher determines otherwise in accordance with the study regulations. 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / seminar paper defense. Active participation in seminar discussions, reading and interpretation of selected texts is a prerequisite for graduation. The final essay on the assigned topic is part of the evaluation and completion of the study.	
<b>Learning outcomes:</b> The seminar focuses on reading and analysing selected texts by aestheticians, philosophers, theoreticians and art critics from the second half of the 20th century and the beginning of the 21st century. Thematically, the seminar focuses on issues related to the relations of artistic research, the epistemology of the aesthetic, and the epistemology of the artist. Part of the work in the seminars is a theoretical, thought-provoking exploration of the interrelationships between artistic research, the field of so-called "artistic research", i.e. thinking realized in and through artistic media, but also thinking that is realized in non-artistic media - philosophical and scientific thinking and research. The seminar is discursive, theoretical, and primarily works in the form of close reading, critical commenting and discursive verification of aesthetic and philosophical texts, but the focus of the seminar crucially presupposes and requires a direct confrontation with the practical experience of students who are active visual artists and who carry out their own artistic research (often in an intuitive and unreflected way). The aim is to explore and approach the possibilities of articulating the phenomenon of thinking that is other than conceptual thinking, that is, thinking that happens through working with the visual medium and through the perception of the artwork. The seminar focuses on reading and analyzing texts, on discussion and polemics related to the chosen topics. The course Schools and Directions of Aesthetic Thought - Artistic and Scientific Research I concerts on Dieter Mersch's text Epistemology of the Aesthetic (2015) and the whole tangle of problems and concepts that this fundamental attempt to reflect on the phenomenon of cognition through art entails. The graduate of the course should acquire an elementary conceptual equipment through which he/she would be able to reflect and articulate his/her own artistic thinking and artistic research as a specific, autonomous and full-fledged type of thinking.	

**Class syllabus:**

1. Introduction: the problem of artistic research, cognition through the aesthetic and the artistic, Dieter Merse and his text Epistemology of the Aesthetic. Discussion. (2 hours)
- 2: Artistic research and research in the field of the aesthetic. Discussion. (4 hours)
3. A brief history of truth in art and modern aesthetic thought. Discussion. (6 hours)
4. Reflexive epistemics of art. Discussion. (6 hours)
5. Epistemic practices of art. Discussion. (6 hours)

**Recommended literature:****Languages necessary to complete the course:**

Slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 50

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Norbert Lacko, PhD.

**Last change:** 19.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ssem.m2/20	<b>Course title:</b> Schools and directions of aesthetic thinking II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II., III.	
<b>Prerequisites:</b> KTDU/Ssem.m1/20 - Schools and directions of aesthetic thinking I.	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / seminar paper defense. Active participation in seminar discussions, reading and interpretation of selected texts is a prerequisite for graduation. The final essay on the assigned topic is a part of the evaluation and completion of the study.	
<b>Learning outcomes:</b> The seminar focuses on reading and analysing selected texts by aestheticians, philosophers, theoreticians and art critics from the second half of the 20th century and the beginning of the 21st century. Thematically, the seminar focuses on issues related to the relations of artistic research, the epistemology of the aesthetic, and the epistemology of the artist. Part of the work in the seminars is a theoretical, thought-provoking exploration of the interrelationships between artistic research, the field of so-called "artistic research", i.e. thinking realized in and through artistic media, but also thinking that is realized in non-artistic media - philosophical and scientific thinking and research. The seminar is discursive, theoretical, and primarily works in the form of close reading, critical commenting and discursive verification of aesthetic and philosophical texts, but the focus of the seminar crucially presupposes and requires a direct confrontation with the practical experience of students who are active visual artists and who carry out their own artistic research (often in an intuitive and unreflected way). The aim is to explore and approach the possibilities of articulating the phenomenon of thinking that is other than conceptual thinking, that is, thinking that happens through working with the visual medium and through the perception of the artwork. The seminar focuses on reading and analyzing texts, on discussion and polemics related to the chosen topics. The course Schools and Directions of Aesthetic Thought - Artistic and Scientific Research I concerts on Dieter Mersch's text Epistemology of the Aesthetic (2015) and the whole tangle of problems and concepts that this fundamental attempt to reflect on the phenomenon of cognition through art entails. The graduate of the course should acquire an elementary conceptual equipment through which he/she would be able to reflect and articulate his/her own artistic thinking and artistic research as a specific, autonomous and full-fledged type of thinking.	

**Class syllabus:**

1. Introduction: making concepts, making funktives, making percepts and affects, or the problem of artistic thinking and the text What is the philosophy of G. Deleuze and F. Guattari. Discussion. (2 hours)
2. From chaos to the brain. Discussion. (2 hours)
3. Philosophy as the formation of concepts. Discussion. (8 hours)
4. Science as the formation of funktives. Discussion. (4 hours)
5. Art as the creation of affects and concepts. Discussion. (8 hours)

**Recommended literature:****Languages necessary to complete the course:**

Slovak

**Notes:****Past grade distribution**

Total number of evaluated students: 36

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. Norbert Lacko, PhD.

**Last change:** 19.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Vksf.m13/22	<b>Course title:</b> Selected Chapters from Contemporary Photography
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 24 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at lectures is compulsory. Three excused absences per semester.	
<b>Learning outcomes:</b> The student acquires knowledge from the lectured material, should be capable of self-study and the result should be active thinking in the given issue, formulating their own opinions and views on the art of the period under study.	
<b>Class syllabus:</b> 1. Photography in deadpan aesthetics - city, landscape, urban space, portrait 3. Contemporary concepts of documentary photography 4. Actions organized in front of the camera 5. Intimate life in photographs 7. Moments of history in photography 8. Image simulation, computer manipulation 9. Postmodern photography - appropriation of historical but also commercial visual objects 10. Photography, memory, archive 11. Materiality of photography 12. Images of contemporary still life 14. Photography and politics 15. Photography in public space	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak and English for literature study	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 15					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Bohunka Koklesová, PhD., Mgr. art. Michal Huba, ArtD.					
<b>Last change:</b> 04.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/Tesk.m1/15	<b>Course title:</b> Selected History of 20th Century Slovak and Czech Glassmaking I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Controlled participation, 80 % Elaboration of assigned presentations Completion of the final written test	
<b>Learning outcomes:</b> -An overview of the development of Slovak and Czech art glass in the 20th and 21st centuries -An overview of the development of the glass industry in Slovakia in the 20th century	
<b>Class syllabus:</b> A lecture on a given topic from the history of the development of the glass industry. Presentation of the philosophy of creation and the work of the glass artist (students). Discussion on the work of the presented artist. Assignment of a new topic for students.	
<b>Recommended literature:</b> A selection from the literature: Petrova Sylva: Czech glass Žilák Ján, Hlodák Pavol: Glassworks of Central Slovakia Žilák Ján, Repčok Štefan, Kafka: Glassworks in Malohont, 2011 Sabina Jankovičová: Decades of Slovak Glass Magazines and periodicals: Neues Glas/New Glass Glassmaker and Ceramist Ceramics and Glass Urban Glass La Revue de la Ceramique et du Verre	
<b>Languages necessary to complete the course:</b> Slovak	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 25					
A	B	C	D	E	FX
96,0	4,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Pavol Macho					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/Tesk.m2/22	<b>Course title:</b> Selected History of 20th Century Slovak and Czech Glassmaking II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KÚU/Tesk.m1/15 - Selected History of 20th Century Slovak and Czech Glassmaking I.	
<b>Course requirements:</b> Controlled attendance at lectures - 80%. Completion of tasks assigned on an ongoing basis. Completion of the final written test.	
<b>Learning outcomes:</b> Overview of the development of Slovak and Czech art glass in the 2nd half of the 20th century. 20th century and in the 21st century. Overview of the development of the glass industry in Slovakia in the 20th century. Overview of important glass collections and glass museums.	
<b>Class syllabus:</b> Lecture on the topic. Presentation of assignments by students (artist presentations). Discussion of the work of the presented artists. Assignment of artists for future presentation.	
<b>Recommended literature:</b> Selection of literature Petrová Sylva: Czech glass. Žilák Ján, Hlodák Pavol. Žilák Ján, Repčok Štefan, Kafka: Glassworks in Malohont, 2011. Sabina Jankovičová: Decades of Slovak Glass. Ľubomír Ferko. Journals and periodicals: Neues Glas/New Glass, Sklář a keramik Keramika a sklo, Urban Glass, La Revue de la Ceramique et du Verre. Internet resources.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 23					
A	B	C	D	E	FX
86,96	13,04	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Pavol Macho					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrKV.m3/17	<b>Course title:</b> Short - Term Education Course - 2 nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% attendance in the course and the whole program	
<b>Learning outcomes:</b>	
<b>Class syllabus:</b> The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> English competency is required for lectures given by foreign lecturers otherwise Slovak competency is sufficient	
<b>Notes:</b> Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.	
<b>Past grade distribution</b>	
Total number of evaluated students: 25	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	

**Last change:** 18.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrKV.m4/17	<b>Course title:</b> Short - Term Education Course - 2 nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% attendance in the course and the whole program	
<b>Learning outcomes:</b> The benefit of the short-term course is primarily intensive education in a specialized field of art in the form of personal confrontation with a practitioner or educators from foreign schools, whether it is a prominent artist, theoretician or specialist in a particular field of technology. The point is for students to become familiar with the external environment, gaining direct and authentic experience of the most current manifestations in their respective fields. They gain new experience with internationally renowned artists, curators, theorists, technologists and educators from other universities.	
<b>Class syllabus:</b> The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
<b>Recommended literature:</b> Literature is updated according to a teacher's preferences	
<b>Languages necessary to complete the course:</b> English competency is required for lectures given by foreign lecturers otherwise Slovak competency is sufficient	
<b>Notes:</b> Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study	



Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.

**Past grade distribution**

Total number of evaluated students: 18

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstřichová, ArtD.

**Last change:** 18.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.m1/17	<b>Course title:</b> Short - Term Education Course - 2 nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% attendance in the course and the whole program	
<b>Learning outcomes:</b> The benefit of the short-term course is primarily intensive education in a specialized field of art in the form of personal confrontation with a practitioner or educators from foreign schools, whether it is a prominent artist, theoretician or specialist in a particular field of technology. The point is for students to become familiar with the external environment, gaining direct and authentic experience of the most current manifestations in their respective fields. They gain new experiences with internationally renowned artists, curators, theorists, technologists and educators from other universities.	
<b>Class syllabus:</b> The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
<b>Recommended literature:</b> Literature is updated according to a teacher's preferences	
<b>Languages necessary to complete the course:</b> English competency is needed in case of lectures given by foreign lecturers otherwise Slovak competency is sufficient	
<b>Notes:</b> Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study	

Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.

**Past grade distribution**

Total number of evaluated students: 40

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. art. Sylvia Birkušová

**Last change:** 18.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.m2/17	<b>Course title:</b> Short - Term Education Course - 2 nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% attendance in the course and the whole program	
<b>Learning outcomes:</b> The asset of the short-term course is primarily intensive education in a specialized field of art in the form of personal confrontation with a practitioner or educators from foreign schools, whether it is a prominent artist, theoretician or specialist in a particular field of technology. The point is for students to become familiar with the external environment, gaining direct and authentic experience of the most current manifestations in their respective fields. They gain new experience with internationally renowned artists, curators, theorists, technologists and educators from other universities.	
<b>Class syllabus:</b> The course is an intensive form of education carried out in the form of workshops, intensive lectures, seminars and discussions in the practical, theoretical or technological field. The exact syllabus is presented by an invited lecturer .	
<b>Recommended literature:</b> Recquired literature is updated by a teacher	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b> Students are not enrolled in the course via AIS.They receive a call with the exact focus of the course, according to the specialty of the lecturer, via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students per course, as determined by the lecturer, and therefore a portfolio may be required. The instructor selects students for the course based on the portfolio. Upon completion of the course, the instructor provides a written list of students who have completed the course to the Vice Rector for Study Affairs. Based on the list, the Vice Rector enters the completion of the Short -term Learning Course into the AIS for each student.	

<b>Past grade distribution</b>	
Total number of evaluated students: 46	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 19.11.2022	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Sljazz/22	<b>Course title:</b> Slovak language
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b>	
<b>Learning outcomes:</b>	
<b>Class syllabus:</b>	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD., Castor Sanchez	
<b>Last change:</b>	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.m1/17	<b>Course title:</b> Specialised Visit - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% participation in the excursion and the complete program during the excursion.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
<b>Recommended literature:</b> updates on literature are given by a teacher if it is necessary	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

<b>Past grade distribution</b>	
Total number of evaluated students: 19	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstřichová, ArtD.	
<b>Last change:</b> 19.11.2022	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.m2/17	<b>Course title:</b> Specialised Visit - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% participation in the excursion and the complete program during the excursion.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
<b>Recommended literature:</b> updates on literature are given by a teacher if it is necessary	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

<b>Past grade distribution</b>	
Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
<b>Last change:</b> 19.11.2022	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.m3/17	<b>Course title:</b> Specialised Visit - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% participation in the excursion and the complete program during the excursion.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
<b>Recommended literature:</b> updates on literature are given by a teacher if it is necessary	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

<b>Past grade distribution</b>	
Total number of evaluated students: 19	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 19.11.2022	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.m4/17	<b>Course title:</b> Specialised Visit - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% participation in the excursion and the complete program during the excursion.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art having the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for visual arts. There are several major events, institutions and schools on the international art scene that represent the best in a concentrated form within a given artistic discipline. During the excursion, intensive discussions and lecturers' explanations are given.	
<b>Recommended literature:</b> updates on literature are given by a teacher if it is necessary	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

<b>Past grade distribution</b>	
Total number of evaluated students: 7	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
<b>Last change:</b> 19.11.2022	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OEBE.m1/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% participation and activity in the excursion and in the given program.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art. Venice hosts the major international Biennale of Architecture, the Biennale of Fine Arts and the Film Festival, which showcase the best of the arts in a concentrated form.	
<b>Recommended literature:</b> updates on literature are given by a teacher if it is necessary	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

<b>Past grade distribution</b>	
Total number of evaluated students: 26	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 19.11.2022	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OEBe.m3/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 100% participation in the excursion and the complete program during the excursion.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment to acquire direct and authentic experience of the most current manifestations of internationally acknowledged art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art. Venice hosts the major international Biennale of Architecture, the Biennale of Fine Arts and the Film Festival, which showcase the best of the arts in a concentrated form.	
<b>Recommended literature:</b> updates on literature are given by a teacher if it is necessary	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students for an excursion,. After the excursion, the teacher who is in charge of it, provides a written list of the students who have attended the excursion to the Vice Rector of Student Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for individual students.	

<b>Past grade distribution</b>	
Total number of evaluated students: 11	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 19.11.2022	
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/Odwo.m12/22	<b>Course title:</b> Specialised Workshop - 2 nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issues. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its date, duration and conditions are determined continuously) A student who enrolls in OW should also expect a certain kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
<b>Recommended literature:</b> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> slovak and english	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 2	
ABS	NEABS
100,0	0,0

<b>Lecturers:</b> doc. Mgr. art. Juraj Blaško, ArtD.
<b>Last change:</b> 05.12.2022
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/Odwo.m12/22	<b>Course title:</b> Specialised Workshop - 2 nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issues. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its date, duration and conditions are determined continuously) A student who enrolls in OW should also expect a certain kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
<b>Recommended literature:</b> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> slovak and english	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 2	
ABS	NEABS
100,0	0,0

<b>Lecturers:</b> doc. Mgr. art. Juraj Blaško, ArtD.
<b>Last change:</b> 05.12.2022
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtSt.m1/18	<b>Course title:</b> Studio Identity
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KVK/LmŠi.m1/11 or KVK/LtBa.m1/11 or KVK/LadBl.m1/16	
<b>Course requirements:</b> During the semester, there will be two assignments for the processing of creative tasks of 40 points each, to obtain an A grade it is necessary to obtain at least 75 points, to obtain a B grade at least 70 points, for a C grade at least 65 points, for a D grade at least 60 points and for an E grade at least 55 points. The student passes the course if, at the end of the semester, he submits the completed semester work in the required media scope and material-technological production (the scope of work and production of outputs is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the subject, according to the class schedule, the student must regularly and actively participate in consultations, planned studio workshops, project presentations and installation of the outputs of semester assignments. Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic execution - form, color, composition, typography, work with drawing, photography and other artistic works, visual presentation and installation, choice of technical implementation in accordance with the concept of solving the task, level of craftsmanship, verbal presentation, evaluation of work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> Tasks focused on the creation of visual identity (VI) are the most complex study assignments with the maximum share of creative work on solving content and visual concepts and communication strategies. The outputs of the study range in a wide media range of visual communication design - from print to multimedia applications. During the first year of study at the master's degree, students have the opportunity to choose the thematic focus of project tasks, with an emphasis	

on their creative processing and investigation of their communication reach and impact in wider social contexts - with regard to professional, cultural, social, ecological, environmental, economic and other considerations. The time schedule for the creative processing of the assignment can consist of two complete stages of project implementation, each of which is presented within the relevant semester. While working on individual projects, the student will master the basics of research methods and task-solving procedures, strengthen analytical, critical and creative thinking and improve material-technical and technological skills, thereby strengthening his competences in design practice. This field of visual communication has a wide communication scope and social impact and is among the most preferred professional activities of visual communication graduates.

**Class syllabus:**

After familiarizing himself with the topic and scope of the master's thesis, the student deals with – 1. Analytical and critical processing of the mission of the specified medium (target group - reach and impact), 2. Creative design of the content and visual concept with an emphasis on the innovative requirements of visual identity, graphic design and typography .

The focus topics in the study tasks of Atelier Identita are the main assignments of a larger scale, aimed at creating proposals and realizing project outputs in the field of visual identity:

- visual identity of the product (product/service - packaging design and communication campaign, design of magazines, product brochures and catalogs...)
- visual identity of the company/organization/institution (companies and companies engaged in research, development, production and services, social organizations and cultural institutions, and other entities...)
- visual identity of the event (social and cultural events, exhibitions, fairs, festivals, music, theater and film performances, other presentations...)
- visual identity of the space (information, orientation and navigation systems, visual and communication content in public/institutional/private space, activities and space...)

During the semester, these main assignments are supplemented by several smaller tasks or workshops, which, as needed, support the processing of the main assignment project.

**Recommended literature:**

- GRAFICKÁ ÚPRAVA TISKOVIN. Bohuslav Blažej, SPN, 1990;  
PSYCHOLOGIE UMĚNÍ. J. Kulka, Praha, 1991;  
TYPOGRAFIE (Od olova k počítačům). Jean-Luc Dusong – Fabienne Siegartová. Svojtka a Vašut, Praha, 1997. ISBN 80-7180-296-4;  
THE ART OF COLOR. Johannes Itten, 1997;  
REKLAMA A PODPORA PŘEDAJA. Gerard J. Tellis. 2000;  
POLYGRAFICKÉ MINIMUM. Kolektiv autorov, Typoset, Bratislava. 2001;  
TYPOGRAFICKÝ MANUÁL. Vladimír Beran a kol. Kafka design, Praha, 2003;  
KREATIVITA A JEJÍ ROZVOJ (Teorie o tvořivosti a jejich představitelé). Petr Žák. Computer Press, 2004;  
GRAFICKÝ DESIGN V PRAXI (zásady – postupy – projekty). David Dabner. Slovart, 2004;  
SÉMIOTIKA. J. Černý, J. Holeš. Portál, Praha, 2004;  
SLOVNÍK SYMBOLŮ. Manfred Lurker. Universum, Praha, 2005;  
KAPITOLY Z DEJÍN GRAFICKÉHO DIZAJNU. Zdeno Kolesár. Slovenské centrum dizanu, 2006;  
MOŽNOSTI VIZUÁLNÍCH STUDIÍ (Obrazy – texty – interpretace). Marta Filipová, Matthew Rampley. Slovart, 2006;  
KONEC REKLAMY, JAK JSME JI DOSUD ZNALI. Sergio Zyman & Armin Brott. Manager Press, Praha, 2006;  
O REKLAMĚ. David Ogilvy. Management Press, Praha, 1996;



SPOVĚĚ MUŽE, KTERÝ UMÍ REKLAMU. David Ogilvy. Pragma, Praha, 1997;  
 1000 – RESTAURACÍ, KAVÁREN A BARŮ (Od značky po logo a vše ostatní, co patří k tématu). Luke Herriott. Slovart, 2007;  
 1000 – OBALOVÝ DESIGN (Nejlepší nápady pro kartóny, krabice, tašky a láhve). Slovart, 2008;  
 SYMBOLY A JEJICH SKRYTÝ VÝZNAM. T.A. Kenner. Metafora, Praha, 2007;  
 PSYCHOLÓGIE REKLAMY (Nové trendy a poznatky, 3. rozšířené vydanie). Jitka Vysekalová a kol., Grada, Praha, 2007;  
 ÚVOD DO TEÓRIE MASOVÉ KOMUNIKACE. Denis McQuail. Portál, Praha, 2007;  
 PRAKTICKÁ TYPOGRAFIE (+CD). Pavel Kočička – Filip Blažek. Computer Press, 2007;  
 DESIGN PUBLIKACÍ (Vizuální komunikace tištěných médií). Lakshami Bhaskaranová. Slovart, 2007;  
 CONTEMPORARY GRAPHIC DESIGN. Ch. Fiell, P. Fiell. Köln: Taschen, 2007;  
 GRAPHIC DESIGN: A NEW HISTORY. S. Eskilson. London: Laurence King Publishing, 2007;  
 1000 – IKONY, SYMBOLY A PIKTOGRAMY (Vizuální komunikace ve všech jazycích). BlackCoffee. Slovart, 2007;  
 WHAT IS GRAPHIC DESIGN? (Essential Design Handbooks). Quentin Newark. RotoVision, 2007;  
 PODOBY MODERNÍHO DESIGNU (Inspirace hlavních hnutí a stylů pro současný design). Lakshami Bhaskaranová. Slovart, 2007;  
 POLYGRAFICKÁ PRÍRUČKA. David Bann. Slovart, 2008;  
 GRAFICKÝ DESIGN (Základní pravidla a způsoby jejich porušování). Timothy Samara. Slovart, 2008;  
 5000 ZNAKŮ A SYMBOLŮ SVĚTA (Podrobný výklad s barevnými ilustracemi). Sven Frotscher. Grada Publishing. Praha, 2008. ISBN 978-80-247-2230-6;  
 CO JE BRANDING? Matthew Healey. Slovart, Praha, 2008;  
 K ČEMU JE GRAFICKÝ DESIGN? Alice Twemlowová. A RotoVision Book / Slovart, Praha, 2008. ISBN 978-80-7931-027-3;  
 KOMPLETNÍ PŘÍRUČKA PRO DESIGNÉRY. Jason Simmons. Slovart, Praha, 2009;  
 DĚJINY REKLAMY. Stéphane Pincas, Marc Loiseau. Taschen / Slovart, Praha, 2009. ISBN 978-80-7391-266-6;  
 TEORIE SEMIOTIKY. Umberto Eco. Argo, Praha, 2009;  
 1000 GRAFICKÝCH PRVKŮ. Rockport Publishers. Slovart, Praha, 2009;  
 UMĚNÍ ILUSTRACE: VIZUÁLNÍ MYŠLENÍ (ed: Základy designu). Mark Wigan. AVA Publishing. Computer Press, Brno, 2010;  
 GRAFICKÝ DESIGN: TYPOGRAFIE (ed: Základy designu). Gavin Ambrose / Paul Harris AVA Publishing. Computer Press, Brno, 2010. ISBN 978-80-251-2967-8;  
 ZÁKLADY TYPOGRAFIE (100 principů pro práci s písmem). Ina Saltz. Rockport Publishers. Slovart, Praha, 2010. ISBN 978-80-7391-404-2;  
 VÝTVARNÉ UMĚNÍ (Výkladový slovník). Jan Baleka. Academia. Praha, 2010. ISBN 978-80-200-1909-7;  
 JEDNODUCHO ZNAČKA / BRAND SIMPLE. (Ako najlepšie značky stavili na jednoduchosť). Allen P. Adamson. Eastone Books. Bratislava, 2011. ISBN 978-80-8109-175-9;  
 TYPOGRAFIE (O funkci a užití písma). Jason Tselentis. Rockport Publishers / Slovart, Praha, 2014. ISBN 978-80-7391-807-1;  
 ŠKOLA GRAFICKÉHO DESIGNU / Princípy a praxe grafiky. Vydavateľstvo Slovart. Praha. 2015. ISBN 978-80-7391-894-1;  
 ZÁKLADY GRAFICKÉHO DESIGNU / Vizuální elementy, techniky a stratégie pro tvůrčí grafiky. Vydavateľstvo Slovart. Praha. 2015. ISBN 978-80-7391-698-5;

UMENIE KALIGRAFIE. Vivien Lunniss. Slovart, Praha, 2016. ISBN 978-80-566-2308-5;

GRAFICKÝ DESIGN. Základní pravidla a způsoby jejich porušování. Timothy Samara. Vydavatelství Slovart. Praha. 2016. ISBN 978-80-7529-046-5;

BRAND NEW. Nová podoba značek. Wally Olins. Vydavatelství Slovart. Praha. 2016. ISBN 978-80-7529-047-2;

JAZYK GRAFICKÉHO DESIGN. Revised and Updated. Richard Poulin. Vydavatelství Slovart. Praha. 2016. ISBN 978-80-7391-552-0;

TYPOGRAFIA A DIZAJN PÍSMO NA SLOVENSKU. Začalo sa to Cyrilom a Metodom / TYPOGRAPHY AND TYPE DESIGN IN SLOVAKIA. It all began with Cyril and Methodius. Ľubomír Longauer, Palo Bálík, Stanislav Stankoci, Mária Rišková. Vydavateľstvo Slovart. Bratislava. 2017. ISBN 978-80-8925-975-5;

ŘEČ IKON. Design a tvorba účinných vizuálních symbolů. Felix Sockwell, Emily Potts. Vydavatelství Slovart. Praha. 2018. ISBN 978-80-7529-519-4;

LANGUAGE OF GRAPHIC DESIGNU. Ilustrovaná příručka vysvětlující hlavní principy designu. Richard Poulin. Vydavatelství Rockport Publishers. 2018. ISBN 978-16-3159-617-9;

DESIGN SCHOOL : LAYOUT. A Practical Guide for Students and Designers. Richard Poulin. Vydavatelství Rockport Publishers. 2018. ISBN 978-16-3159-319-2;

GRAPHIC DESIGN 20th CENTURY HISTORY. A Guide to Type, Image, Symbol, and Visual Storytelling in the Modern World. Richard Poulin. Vydavatelství Rockport Publishers. 2018. ISBN 978-15-9253-779-2;

365 PŘIKÁZÁNÍ GRAFICKÉHO DESIGNU. Sbírka ctností i hříchů pro grafické designéry. Kolektiv autorov. Vydavatelství Slovart. Praha. 2018. ISBN 978-80-7529-554-5;

FONTS SK. Samuel Čarnoký. Vydavatelství Slovart. Bratislava. 2018. ISBN 978-80-9701-739-2;

KREATIVNÍ PÍSMO / Jak na to (Inspirativní rady, techniky a nápady pro ručně psané písmo a uměleckou tvorbu). Vydavatelství Slovart. Praha. 2018. ISBN 978-80-7529-300-8;

MARTIN BENKA. Prvý dizajnér slovenského národného mýtu. Ľubomír Longauer, Anna Oláhová. Ľubomír Longauer. Vydavateľstvo Slovart. Bratislava. 2011. ISBN 978-80-8085-574-1;

MODERNOSŤ TRADÍCIE. Úžitková grafika na slovensku po roku 1918, 1. časť / MODERNITY OF TRADITION. Graphic design in slovakia after 1918, Part 1. Ľubomír Longauer. Vydavateľstvo Slovart, Vysoká škola výtvarných umení v Bratislave. Bratislava. 2012. ISBN 978-80-5560-331-5;

VYZLIEKANIE Z KROJA. Úžitková grafika na slovensku po roku 1918, 2. časť / TAKING OF TRADITIONAL CLOCHES. Graphic design in slovakia after 1918, Part 2. Ľubomír Longauer. Vydavateľstvo Slovart, Vysoká škola výtvarných umení v Bratislave. Bratislava. 2014. ISBN 978-80-5561-067-2;

CIPÁR&LOGO.ETC. Vladislav Rostoka. Vydavateľstvo Slovart. Bratislava. 2020. ISBN 978-80-5563-084-7;

ÚŽITKOVÁ GRAFIKA NA SLOVENSKU PO ROKU 1918, 3. časť / GRAPHIC DESIGN IN SLOVAKIA AFTER 1918, Part 3 (Mierny pokrok / Moderate Progress). Ľubomír Longauer. Vydavateľstvo Slovart, Slovenské centrum dizajnu. Bratislava. 2020. ISBN 978-80-5563-078-6;

DESIGNUM. (dvojmesačník, distribúcia SCD Bratislava), www.sdc.sk, Slovenské centrum dizajnu, Bratislava;

FONT. (dvojmesačník, distribúcia: MediaPrint&Kapa), www.font.cz, Vydavateľ: Časopis FONT – Kafka design, Praha, font@kafka.cz;

TYPO. (štvrtročník, vydavateľstvo Svět tisku, spol. s r. o. Sazečská 560/8, 108 25 Praha 10 – Malešice, www.typo.cz, distribúcia/predplátne: e-mail: send@send.cz);

PACKAGING DESIGN. (www.boredpanda.com);

FONTS. www.myfonts.com;

<b>Languages necessary to complete the course:</b> slovak and english					
<b>Notes:</b> the capacity of the subject is limited to 4 students, in case of higher interest, students are selected.					
<b>Past grade distribution</b> Total number of evaluated students: 33					
A	B	C	D	E	FX
24,24	18,18	36,36	15,15	6,06	0,0
<b>Lecturers:</b> prof. akad. mal. Stanislav Stankoci, Mgr. art. Ondrej Gavalda					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtSt.m2/18	<b>Course title:</b> Studio Identity
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtSt.m1/18 - Studio Identity or KVK/LAHP.m1/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Antirequisites:</b> KVK/LmŠi.m2/11 or KVK/LadBl.m2/16 or KVK/LtBa.m2/11	
<b>Course requirements:</b> <p>During the semester, there will be four assignments for the processing of creative tasks of 20 points each, to obtain an A grade it is necessary to obtain at least 75 points, to obtain a B grade at least 70 points, for a C grade at least 65 points, for a D grade at least 60 points and for an E grade at least 55 points.</p> <p>The student passes the course if, at the end of the semester, he submits the completed semester work in the required media scope and material-technological production (the scope of work and production of outputs is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project).</p> <p>At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the subject, according to the class schedule, the student must regularly and actively participate in consultations, planned studio workshops, project presentations and installation of the outputs of semester assignments.</p> <p>Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher (40%), intensity and process of study, content and visual concept, graphic and artistic execution - form, color, composition, typography, work with drawing, photography and other artistic works, visual presentation and installation, choice of technical design in accordance with the concept of solving the task, level of craftsmanship, verbal presentation, evaluation of work studies, research, notes and recording of the entire study process (70%).</p>	
<b>Learning outcomes:</b> <p>Tasks aimed at creating a visual identity are the most complex study assignments with the maximum share of creative work on solving content and visual concepts, or communication strategies. The outputs of the study range in a wide media range of visual communication design - from print to multimedia applications. During the second semester of study at the master's degree, students have</p>	

the opportunity to choose the thematic focus of project tasks, or follow up on the topic from the first semester - with an emphasis on their creative processing and investigation of their communication reach and impact in wider social contexts - with regard to professional, cultural, social, ecological, environmental, economic and other aspects. While working on individual projects, the student will master the basics of research methods and task-solving procedures, strengthen analytical, critical and creative thinking and improve material-technical and technological skills, thereby strengthening his competences in design practice. This field of visual communication has a wide communication scope and social impact and is among the most preferred professional activities of visual communication graduates.

**Class syllabus:**

After familiarizing himself with the topic and scope of the master's thesis, the student deals with – 1. Analytical and critical processing of the mission of the specified medium (target group - reach and impact), 2. Creative design of the content and visual concept with an emphasis on the innovative requirements of visual identity, graphic design and typography .

The focus topics in the study tasks of Atelier Identita are the main assignments of a larger scale, aimed at creating proposals and realizing project outputs in the field of visual identity:

- visual identity of the product (product/service - packaging design and communication campaign, design of magazines, product brochures and catalogs...)
- visual identity of the company/organization/institution (companies and companies engaged in research, development, production and services, social organizations and cultural institutions, and other entities...)
- visual identity of the event (social and cultural events, exhibitions, fairs, festivals, music, theater and film performances, other presentations...)
- visual identity of the space (information, orientation and navigation systems, visual and communication content in public/institutional/private space, activities and space...)

During the semester, these main assignments are supplemented by several smaller tasks or workshops, which, as needed, support the processing of the main assignment project.

**Recommended literature:**

- GRAFICKÁ ÚPRAVA TISKOVIN. Bohuslav Blažej, SPN, 1990;  
PSYCHOLOGIE UMĚNÍ. J. Kulka, Praha, 1991;  
TYPOGRAFIE (Od olova k počítačům). Jean-Luc Dusong – Fabienne Siegartová. Svojtka a Vašut, Praha, 1997. ISBN 80-7180-296-4;  
THE ART OF COLOR. Johannes Itten, 1997;  
REKLAMA A PODPORA PŘEDAJA. Gerard J. Tellis. 2000;  
POLYGRAFICKÉ MINIMUM. Kolektiv autorov, Typoset, Bratislava. 2001;  
TYPOGRAFICKÝ MANUÁL. Vladimír Beran a kol. Kafka design, Praha, 2003;  
KREATIVITA A JEJÍ ROZVOJ (Teorie o tvořivosti a jejich představitelé). Petr Žák. Computer Press, 2004;  
GRAFICKÝ DESIGN V PRAXI (zásady – postupy – projekty). David Dabner. Slovart, 2004;  
SÉMIOTIKA. J. Černý, J. Holeš. Portál, Praha, 2004;  
SLOVNÍK SYMBOLŮ. Manfred Lurker. Universum, Praha, 2005;  
KAPITOLY Z DEJÍN GRAFICKÉHO DIZAJNU. Zdeno Kolesár. Slovenské centrum dizanu, 2006;  
MOŽNOSTI VIZUÁLNÍCH STUDIÍ (Obrazy – texty – interpretace). Marta Filipová, Matthew Rampley. Slovart, 2006;  
KONEC REKLAMY, JAK JSME JI DOSUD ZNALI. Sergio Zyman & Armin Brott. Manager Press, Praha, 2006;  
O REKLAMĚ. David Ogilvy. Management Press, Praha, 1996;

SPOVĚĚ MUŽE, KTERÝ UMÍ REKLAMU. David Ogilvy. Pragma, Praha, 1997;  
1000 – RESTAURACÍ, KAVÁREN A BARŮ (Od značky po logo a vše ostatní, co patří k tématu). Luke Herriott. Slovart, 2007;  
1000 – OBALOVÝ DESIGN (Nejlepší nápady pro kartóny, krabice, tašky a láhve). Slovart, 2008;  
SYMBOLY A JEJICH SKRYTÝ VÝZNAM. T.A. Kenner. Metafora, Praha, 2007;  
PSYCHOLÓGIE REKLAMY (Nové trendy a poznatky, 3. rozšířené vydanie). Jitka Vysekalová a kol., Grada, Praha, 2007;  
ÚVOD DO TEÓRIE MASOVÉ KOMUNIKACE. Denis McQuail. Portál, Praha, 2007;  
PRAKTICKÁ TYPOGRAFIE (+CD). Pavel Kočička – Filip Blažek. Computer Press, 2007;  
DESIGN PUBLIKACÍ (Vizuální komunikace tištěných médií). Lakshami Bhaskaranová. Slovart, 2007;  
CONTEMPORARY GRAPHIC DESIGN. Ch. Fiell, P. Fiell. Köln: Taschen, 2007;  
GRAPHIC DESIGN: A NEW HISTORY. S. Eskilson. London: Laurence King Publishing, 2007;  
1000 – IKONY, SYMBOLY A PIKTOGRAMY (Vizuální komunikace ve všech jazycích). BlackCoffee. Slovart, 2007;  
WHAT IS GRAPHIC DESIGN? (Essential Design Handbooks). Quentin Newark. RotoVision, 2007;  
PODOBY MODERNÍHO DESIGNU (Inspirace hlavních hnutí a stylů pro současný design). Lakshami Bhaskaranová. Slovart, 2007;  
POLYGRAFICKÁ PRÍRUČKA. David Bann. Slovart, 2008;  
GRAFICKÝ DESIGN (Základní pravidla a způsoby jejich porušování). Timothy Samara. Slovart, 2008;  
5000 ZNAKŮ A SYMBOLŮ SVĚTA (Podrobný výklad s barevnými ilustracemi). Sven Frotscher. Grada Publishing. Praha, 2008. ISBN 978-80-247-2230-6;  
CO JE BRANDING? Matthew Healey. Slovart, Praha, 2008;  
K ČEMU JE GRAFICKÝ DESIGN? Alice Twemlowová. A RotoVision Book / Slovart, Praha, 2008. ISBN 978-80-7931-027-3;  
KOMPLETNÍ PŘÍRUČKA PRO DESIGNÉRY. Jason Simmons. Slovart, Praha, 2009;  
DĚJINY REKLAMY. Stéphane Pincas, Marc Loiseau. Taschen / Slovart, Praha, 2009. ISBN 978-80-7391-266-6;  
TEORIE SEMIOTIKY. Umberto Eco. Argo, Praha, 2009;  
1000 GRAFICKÝCH PRVKŮ. Rockport Publishers. Slovart, Praha, 2009;  
UMĚNÍ ILUSTRACE: VIZUÁLNÍ MYŠLENÍ (ed: Základy designu). Mark Wigan. AVA Publishing. Computer Press, Brno, 2010;  
GRAFICKÝ DESIGN: TYPOGRAFIE (ed: Základy designu). Gavin Ambrose / Paul Harris AVA Publishing. Computer Press, Brno, 2010. ISBN 978-80-251-2967-8;  
ZÁKLADY TYPOGRAFIE (100 principů pro práci s písmem). Ina Saltz. Rockport Publishers. Slovart, Praha, 2010. ISBN 978-80-7391-404-2;  
VÝTVARNÉ UMĚNÍ (Výkladový slovník). Jan Baleka. Academia. Praha, 2010. ISBN 978-80-200-1909-7;  
JEDNODUCHO ZNAČKA / BRAND SIMPLE. (Ako najlepšie značky stavili na jednoduchosť). Allen P. Adamson. Eastone Books. Bratislava, 2011. ISBN 978-80-8109-175-9;  
TYPOGRAFIE (O funkci a užití písma). Jason Tselentis. Rockport Publishers / Slovart, Praha, 2014. ISBN 978-80-7391-807-1;  
ŠKOLA GRAFICKÉHO DESIGNU / Princípy a praxe grafiky. Vydavateľstvo Slovart. Praha. 2015. ISBN 978-80-7391-894-1;  
ZÁKLADY GRAFICKÉHO DESIGNU / Vizuální elementy, techniky a stratégie pro tvůrčí grafiky. Vydavateľstvo Slovart. Praha. 2015. ISBN 978-80-7391-698-5;

UMENIE KALIGRAFIE. Vivien Lunniss. Slovart, Praha, 2016. ISBN 978-80-566-2308-5;

GRAFICKÝ DESIGN. Základní pravidla a způsoby jejich porušování. Timothy Samara. Vydavatelství Slovart. Praha. 2016. ISBN 978-80-7529-046-5;

BRAND NEW. Nová podoba značek. Wally Olins. Vydavatelství Slovart. Praha. 2016. ISBN 978-80-7529-047-2;

JAZYK GRAFICKÉHO DESIGN. Revised and Updated. Richard Poulin. Vydavatelství Slovart. Praha. 2016. ISBN 978-80-7391-552-0;

TYPOGRAFIA A DIZAJN PÍSMO NA SLOVENSKU. Začalo sa to Cyrilom a Metodom / TYPOGRAPHY AND TYPE DESIGN IN SLOVAKIA. It all began with Cyril and Methodius. Ľubomír Longauer, Palo Bálik, Stanislav Stankoci, Mária Rišková. Vydavateľstvo Slovart. Bratislava. 2017. ISBN 978-80-8925-975-5;

ŘEČ IKON. Design a tvorba účinných vizuálních symbolů. Felix Sockwell, Emily Potts. Vydavatelství Slovart. Praha. 2018. ISBN 978-80-7529-519-4;

LANGUAGE OF GRAPHIC DESIGNU. Ilustrovaná příručka vysvětlující hlavní principy designu. Richard Poulin. Vydavatelství Rockport Publishers. 2018. ISBN 978-16-3159-617-9;

DESIGN SCHOOL : LAYOUT. A Practical Guide for Students and Designers. Richard Poulin. Vydavatelství Rockport Publishers. 2018. ISBN 978-16-3159-319-2;

GRAPHIC DESIGN 20th CENTURY HISTORY. A Guide to Type, Image, Symbol, and Visual Storytelling in the Modern World. Richard Poulin. Vydavatelství Rockport Publishers. 2018. ISBN 978-15-9253-779-2;

365 PŘÍKÁZÁNÍ GRAFICKÉHO DESIGNU. Sbírka ctností i hříchů pro grafické designéry. Kolektiv autorov. Vydavatelství Slovart. Praha. 2018. ISBN 978-80-7529-554-5;

FONTS SK. Samuel Čarnoký. Vydavatelství Slovart. Bratislava. 2018. ISBN 978-80-9701-739-2;

KREATIVNÍ PÍSMO / Jak na to (Inspirativní rady, techniky a nápady pro ručně psané písmo a uměleckou tvorbu). Vydavatelství Slovart. Praha. 2018. ISBN 978-80-7529-300-8;

MARTIN BENKA. Prvý dizajnér slovenského národného mýtu. Ľubomír Longauer, Anna Oláhová. Ľubomír Longauer. Vydavateľstvo Slovart. Bratislava. 2011. ISBN 978-80-8085-574-1;

MODERNOSŤ TRADÍCIE. Úžitková grafika na slovensku po roku 1918, 1. časť / MODERNITY OF TRADITION. Graphic design in slovakia after 1918, Part 1. Ľubomír Longauer. Vydavateľstvo Slovart, Vysoká škola výtvarných umení v Bratislave. Bratislava. 2012. ISBN 978-80-5560-331-5;

VYZLIEKANIE Z KROJA. Úžitková grafika na slovensku po roku 1918, 2. časť / TAKING OF TRADITIONAL CLOCHES. Graphic design in slovakia after 1918, Part 2. Ľubomír Longauer. Vydavateľstvo Slovart, Vysoká škola výtvarných umení v Bratislave. Bratislava. 2014. ISBN 978-80-5561-067-2;

CIPÁR&LOGO.ETC. Vladislav Rostoka. Vydavateľstvo Slovart. Bratislava. 2020. ISBN 978-80-5563-084-7;

ÚŽITKOVÁ GRAFIKA NA SLOVENSKU PO ROKU 1918, 3. časť / GRAPHIC DESIGN IN SLOVAKIA AFTER 1918, Part 3 (Mierny pokrok / Moderate Progress). Ľubomír Longauer. Vydavateľstvo Slovart, Slovenské centrum dizajnu. Bratislava. 2020. ISBN 978-80-5563-078-6;

DESIGNUM. (dvojmesačník, distribúcia SCD Bratislava), www.sdc.sk, Slovenské centrum dizajnu, Bratislava;

FONT. (dvojmesačník, distribúcia: MediaPrint&Kapa), www.font.cz, Vydavateľ: Časopis FONT – Kafka design, Praha, font@kafka.cz;

TYPO. (štvrtročník, vydavateľstvo Svět tisku, spol. s r. o. Sazečská 560/8, 108 25 Praha 10 – Malešice, www.typo.cz, distribúcia/predplátne: e-mail: send@send.cz);

PACKAGING DESIGN. (www.boredpanda.com);

FONTS. www.myfonts.com;

**Languages necessary to complete the course:**

slovak and english

**Notes:**

the capacity of the subject is limited to 4 students, in case of higher interest, students are selected

**Past grade distribution**

Total number of evaluated students: 28

A	B	C	D	E	FX
42,86	39,29	14,29	0,0	3,57	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, Mgr. art. Ondrej Gavalda**Last change:** 05.12.2022**Approved by:** prof. Ing. akad. soch. Štefan Klein



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtSt.m3/18	<b>Course title:</b> Studio Identity
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtSt.m2/18 - Studio Identity or KVK/LAHP.m2/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Course requirements:</b> During the semester, there will be four assignments for the processing of creative tasks of 20 points each, to obtain an A grade it is necessary to obtain at least 75 points, to obtain a B grade at least 70 points, for a C grade at least 65 points, for a D grade at least 60 points and for an E grade at least 55 points. The student passes the course if, at the end of the semester, he submits the completed semester work in the required media scope and material-technological production (the scope of work and production of outputs is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the subject, according to the class schedule, the student must regularly and actively participate in consultations, planned studio workshops, project presentations and installation of the outputs of semester assignments. Scale of assessment (preliminary/final): 734 / 5,000 Translation resultsstar_borderOngoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the department committee. Basic evaluation criteria: attendance and communication with the teacher (40%), intensity and process of study, content and visual concept, graphic and artistic execution - form, color, composition, typography, work with drawing, photography and other artistic works, visual presentation and installation, choice of technical design in accordance with the concept of solving the task, level of craftsmanship, verbal presentation, evaluation of work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> Tasks aimed at creating a visual identity are the most complex study assignments with the maximum share of creative work on solving content and visual concepts and communication strategies. The outputs of the study range in a wide media range of visual communication design - from print to multimedia applications. During the processing of projects leading to the DP, the student will	

learn the basics of research methods and task-solving procedures, strengthen analytical, critical and creative thinking and improve material-technical and technological skills, thereby strengthening his competences in design practice. The communication scope and social impact of this segment of visual communication is among the most frequent and exposed works of visual communication graduates.

**Class syllabus:**

The main topics of the study assignments leading to the DP in the Identity Studio are large-scale assignments aimed at creating the design and implementation of project outputs in the field of visual identity:

- visual identity of the company/organization/institution (companies and companies engaged in research, development, production and services, social organizations and cultural institutions, public authorities and state administration);
- visual identity of the product (product/service - packaging design and communication campaign, product promo-marketing);
- visual identity of the event (social and cultural events, exhibitions, fairs, festivals, music, theater and film performances, other forms of presentation);
- visual identity of the space (information, orientation and navigation systems, visual and communication content in public/institutional/private space, activities in interior and exterior space).

**Recommended literature:**

- GRAFICKÁ ÚPRAVA TISKOVIN. Bohuslav Blažej, SPN, 1990.
- PSYCHOLOGIE UMĚNÍ. J. Kulka, Praha, 1991.
- TYPOGRAFIE (Od olova k počítačům). Jean-Luc Dusong – Fabienne Siegwartová. Svojtka a Vašut, Praha, 1997. ISBN 80-7180-296-4
- THE ART OF COLOR. Johannes Itten, 1997.
- REKLAMA A PODPORA PŘEDAČI. Gerard J. Tellis. 2000.
- POLYGRAFICKÉ MINIMUM. Kolektiv autorov, Typoset, Bratislava. 2001
- TYPOGRAFICKÝ MANUÁL. Vladimír Beran a kol. Kafka design, Praha, 2003.
- KREATIVITA A JEJÍ ROZVOJ (Teorie o tvořivosti a jejich představitelé). Petr Žák. Computer Press, 2004.
- GRAFICKÝ DESIGN V PRAXI (zásady – postupy – projekty). David Dabner. Slovart, 2004.
- SÉMIOLOGIE. J. Černý, J. Holeš. Portál, Praha, 2004.
- SLOVNÍK SYMBOLŮ. Manfred Lurker. Universum, Praha, 2005.
- KAPITOLY Z DEJÍN GRAFICKÉHO DIZAJNU. Zdeno Kolesár. Slovenské centrum dizanu, 2006.
- MOŽNOSTI VIZUÁLNÍCH STUDIÍ (Obrazy – texty – interpretace). Marta Filipová, Matthew Rampley. Slovart, 2006.
- KONEC REKLAMY, JAK JSME JI DOSUD ZNALI. Sergio Zyman & Armin Brott. Manager Press, Praha, 2006.
- O REKLAMĚ. David Ogilvy. Management Press, Praha, 1996.
- SPOVĚĚ MUŽE, KTERÝ UMÍ REKLAMU. David Ogilvy. Pragma, Praha, 1997.
- 1000 – RESTAURACÍ, KAVÁREN A BARŮ (Od značky po logo a vše ostatní, co patří k tématu). Luke Herriott. Slovart, 2007.
- 1000 – OBALOVÝ DESIGN (Nejlepší nápady pro kartóny, krabice, tašky a láhve). Slovart, 2008.
- SYMBOLY A JEJICH SKRYTÝ VÝZNAM. T.A. Kenner. Metafora, Praha, 2007.
- PSYCHOLOGIE REKLAMY (Nové trendy a poznatky, 3. rozšířené vydání). Jitka Vysekalová a kol., Grada, Praha, 2007.

ÚVOD DO TEÓRIE MASOVÉ KOMUNIKACE. Denis McQuail. Portál, Praha, 2007.  
 PRAKTICKÁ TYPOGRAFIE (+CD). Pavel Kočička – Filip Blažek. Computer Press, 2007.  
 DESIGN PUBLIKACÍ (Vizuální komunikace tištěných médií). Lakshami Bhaskaranová. Slovart, 2007.  
 CONTEMPORARY GRAPHIC DESIGN. Ch. Fiell, P. Fiell. Köln: Taschen, 2007.  
 GRAPHIC DESIGN: A NEW HISTORY. S. Eskilson. London: Laurence King Publishing, 2007.  
 1000 – IKONY, SYMBOLY A PIKTOGRAMY (Vizuální komunikace ve všech jazycích). BlackCoffee. Slovart, 2007.  
 WHAT IS GRAPHIC DESIGN? (Essential Design Handbooks). Quentin Newark. RotoVision, 2007.  
 PODOBY MODERNÍHO DESIGNU (Inspirace hlavních hnutí a stylů pro současný design). Lakshami Bhaskaranová. Slovart, 2007.  
 POLYGRAFICKÁ PRÍRUČKA. David Bann. Slovart, 2008.  
 GRAFICKÝ DESIGN (Základní pravidla a způsoby jejich porušování). Timothy Samara. Slovart, 2008.  
 5000 ZNAKŮ A SYMBOLŮ SVĚTA (Podrobný výklad s barevnými ilustracemi). Sven Frotscher. Grada Publishing. Praha, 2008. ISBN 978-80-247-2230-6  
 CO JE BRANDING? Matthew Healey. Slovart, Praha, 2008.  
 K ČEMU JE GRAFICKÝ DESIGN? Alice Twemlowová. A RotoVision Book / Slovart, Praha, 2008. ISBN 978-80-7931-027-3  
 KOMPLETNÍ PRÍRUČKA PRO DESIGNÉRY. Jason Simmons. Slovart, Praha, 2009.  
 DĚJINY REKLAMY. Stéphane Pincas, Marc Loiseau. Taschen / Slovart, Praha, 2009. ISBN 978-80-7391-266-6  
 TEORIE SEMIOTIKY. Umberto Eco. Argo, Praha, 2009.  
 1000 GRAFICKÝCH PRVKŮ. Rockport Publishers. Slovart, Praha, 2009.  
 UMĚNÍ ILUSTRACE: VIZUÁLNÍ MYŠLENÍ (ed: Základy designu). Mark Wigan. AVA Publishing. Computer Press, Brno, 2010.  
 GRAFICKÝ DESIGN: TYPOGRAFIE (ed: Základy designu). Gavin Ambrose / Paul Harris AVA Publishing. Computer Press, Brno, 2010. ISBN 978-80-251-2967-8  
 ZÁKLADY TYPOGRAFIE (100 principů pro práci s písmem). Ina Saltz. Rockport Publishers. Slovart, Praha, 2010. ISBN 978-80-7391-404-2  
 VÝTVARNÉ UMĚNÍ (Výkladový slovník). Jan Baleka. Academia. Praha, 2010. ISBN 978-80-200-1909-7  
 JEDNODUCHO ZNAČKA / BRAND SIMPLE. (Ako najlepšie značky stavili na jednoduchosť). Allen P. Adamson. Eastone Books. Bratislava, 2011. ISBN 978-80-8109-175-9  
 TYPOGRAFIE (O funkci a užití písma). Jason Tselentis. Rockport Publishers / Slovart, Praha, 2014. ISBN 978-80-7391-807-1  
 DESIGNUM. (dvojmesačník, distribúcia SCD Bratislava), www.sdc.sk, Slovenské centrum dizajnu, Bratislava.  
 FONT. (dvojmesačník, distribúcia: MediaPrint&Kapa), www.font.cz, Vydavateľ: Časopis FONT – Kafka design, Praha, font@kafka.cz.  
 TYPO. (štvrtročník, vydavateľstvo Svět tisku, spol. s r. o. Sazečská 560/8, 108 25 Praha 10 – Malešice, www.typo.cz, distribúcia/predplatné: e-mail: send@send.cz)  
 PACKAGING DESIGN. (www.boredpanda.com)  
 FONTS. www.myfonts.com

**Languages necessary to complete the course:**  
 slovak and english

**Notes:**

the capacity of the subject is limited to 5 students, in case of higher interest, students are selected

**Past grade distribution**

Total number of evaluated students: 34

A	B	C	D	E	FX
38,24	38,24	14,71	2,94	5,88	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, Mgr. art. Ondrej Gavalda

**Last change:** 05.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtChB.m1/18	<b>Course title:</b> Studio Space
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KVK/LmŠi.m1/11 or KVK/LadBl.m1/16 or KVK/LtBa.m1/11	
<b>Course requirements:</b> <p>The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the subject, the student must attend the planned studio workshops, presentations, actively participate in the installation of the results of the semester assignments and also in the additional activities of the Space Studio.</p>	
<b>Learning outcomes:</b> <p>A student comes to Studio Space in the first semester with an idea of the content of the master's degree, which he/she already formulated during the admission interviews. The first semester of the master's year mainly serves to verify this intention and transform it into the output of the semester assignment. The student must clearly formulate and present his/her intention. The wording is already a basic tool for the dialogue between the student and the teacher. Emphasis is placed on comprehensibility, clarity of assignment and also accompanying aspects of design work (time schedule, logistics, rationalization of design processes). In this semester, the connectivity of the assignment with the basic framework of the studio is important - that is, work in space (in its broadest sense - from physical, through virtual, to its philosophical - psychological, social character). The result of the semester's work must have a tangible form - either in the form of a "physical product" or a communicative value using non-conventional design tools. Failure, questioning or restarting in design work is a legitimate result of work on assignment. In such a case, the analysis of failure supported by tests, technological experiments, i.e. extensive documentation of all design processes, is important.</p> <p>In the Studio Space we also emphasize solving real projects with cultural, public or commercial partners. If the real project is more demanding in scope, it can become a semester-long assignment, with the ability to apply all the requirements for this semester (specified above). The real project can take place during the winter or summer semester of the 1st year of the master's degree.</p>	

**Class syllabus:**

The student works on a complex assignment, which is formulated on the basis of a dialogue with the pedagogue. The complexity of the assignment lies mainly in the fact that it integrates all aspects of advanced design work: research, analysis, context, and then concept, testing, implementation, presentation. Complexity can also include a chain of subsequent smaller assignments that are capable of carrying the same content or goal. The complexity also takes into account the time and economic dimension of the work on the assignment and adapts individual aspects directly to it. The basic thesis is space as a universal designer's playground, which can be understood in a broad spectrum from physical to virtual to imaginary.

**Recommended literature:**

- LONGAUER, L. Modernost' tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5
- LONGAUER, L. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2
- kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3
- kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0
- BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978
- BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999
- MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012
- ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9
- kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9
- Graphic Design in Urban Environments. Robert Harland, Bloomsbury Academic, London, 2016;
- Museum Exhibition. Theory and Practice. David Dean, Routledge, Oxon, 1994;
- Museum Exhibition Planning and Design. Elizabeth Bogle, AltaMira Press, Plymouth, 2013;
- Exhibition Design. Philip Hughes, Laurence King Publishing, London, 2013;
- Graphic Design in Context. Graphic Design Theory. Meredith Davis, Thames & Hudson Ltd., London, 2012;
- Exhibit A. Exhibitions That Transformed Architecture, 1948 – 2000. Eeva-Liisa Pelkonen, Phaidon Press Limited, London, 2018;
- Grand Stand No.6. Designing Stands for Trade Fairs and Events. Ana Martins ed., Frame Publishers, Amsterdam, 2018 ;
- The Designed World. Images, Objects, Environments. Richard Buchanan, Dennis Doordan, Victor Margolin eds. Berg, Oxford, 2010 ;
- Signage Systems & Information Graphics. David H. Wilson, Thames & Hudson Ltd, London, 2007;
- Expo.02, La signalétique. Reudi Bauer, JeanMichel Place Éditions, Paris, 2002;
- Lyon, systems d'orientation pour la ville et son agglomération. Reudi Bauer, JeanMichel Place Éditions, Paris, 2001
- Odporúčaná literatúra sa dopĺňa o literatúru viažúcu sa k charakteru konkrétneho zadania.

**Languages necessary to complete the course:**

slovak and/or english

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 32					
A	B	C	D	E	FX
37,5	28,13	25,0	3,13	6,25	0,0
<b>Lecturers:</b> doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Juraj Blaško, ArtD., doc. akad. mal. Pavel Choma					
<b>Last change:</b> 17.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtChB.m2/18	<b>Course title:</b> Studio Space
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtChB.m1/18 - Studio Space or KVK/LAHP.m1/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Antirequisites:</b> KVK/LmŠi.m2/11 or KVK/LadBl.m2/16 or KVK/LtBa.m2/11	
<b>Course requirements:</b> <p>The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the subject, the student must attend the planned studio workshops, presentations, actively participate in the installation of the results of the semester assignments and also in the additional activities of the Space Studio.</p>	
<b>Learning outcomes:</b> <p>In the summer semester of the 1st year of the master's degree, the student applies the experience gained in the winter semester at work. Their active use is assumed, and the emphasis in communication with the pedagogue is placed on the development of in-depth processes in design work: research/survey of the investigated problem, its thorough analysis with the formulation of own conclusions and the method of their application in the implementation of the semester assignment. Above-standard orientation in the addressed topic and the student's own opinion with appropriate argumentative equipment are expected. In this semester: failure, questioning or restarting is eliminated to the necessary minimum, or the student's prediction is assumed. The student clearly formulates the semester output already at the beginning of the semester, and its adjustment is the subject of intensive communication with the teacher. The result of the semester's work is a self-confident designer's output, which combines high-quality "physical" design, didactic nature of the presentation and also precise verbal expression. Complexity is a key word that presupposes the student's readiness to handle an argumentative battle and to think about even the most marginal aspects of his/her work. Space (in all its forms) continues to be an essential playground of the student's interest.</p> <p>In the space studio, we also emphasize solving real projects with cultural, public or commercial partners. If the real project is more demanding in scope, it can become a semester-long assignment,</p>	



with the ability to apply all the requirements for this semester (specified above). The real project can take place during the winter or summer semester of the 1st year of the master's degree.

**Class syllabus:**

The student works on a complex assignment, which is formulated on the basis of a dialogue with the pedagogue. The complexity of the assignment lies mainly in the fact that it integrates all aspects of advanced design work: research, analysis, context, and then concept, testing, implementation, presentation. Complexity can also include a chain of subsequent smaller assignments that are capable of carrying the same content or goal. The complexity also takes into account the time and economic dimension of the work on the assignment and adapts individual aspects directly to it. The basic thesis is space as a universal designer's playground, which can be understood in a broad spectrum from physical to virtual to imaginary.

**Recommended literature:**

- LONGAUER, L. Modernost' tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5
- LONGAUER, L. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2
- kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3
- kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0
- BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978
- BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999
- MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012
- ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9
- kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9
- Graphic Design in Urban Environments. Robert Harland, Bloomsbury Academic, London, 2016;
- Museum Exhibition. Theory and Practice. David Dean, Routledge, Oxon, 1994;
- Museum Exhibition Planning and Design. Elizabeth Bogle, AltaMira Press, Plymouth, 2013;
- Exhibition Design. Philip Hughes, Laurence King Publishing, London, 2013;
- Graphic Design in Context. Graphic Design Theory. Meredith Davis, Thames & Hudson Ltd., London, 2012;
- Exhibit A. Exhibitions That Transformed Architecture, 1948 – 2000. Eeva-Liisa Pelkonen, Phaidon Press Limited, London, 2018;
- Grand Stand No.6. Designing Stands for Trade Fairs and Events. Ana Martins ed., Frame Publishers, Amsterdam, 2018 ;
- The Designed World. Images, Objects, Environments. Richard Buchanan, Dennis Doordan, Victor Margolin eds. Berg, Oxford, 2010 ;
- Signage Systems & Information Graphics. David H. Wilson, Thames & Hudson Ltd, London, 2007;
- Expo.02, La signalétique. Reudi Bauer, JeanMichel Place Éditions, Paris, 2002;
- Lyon, systems d'orientation pour la ville et son agglomération. Reudi Bauer, JeanMichel Place Éditions, Paris, 2001
- Odporúčaná literatúra sa dopĺňa o literatúru viažúcu sa k charakteru konkrétneho zadania.

**Languages necessary to complete the course:**

slovak and/or english

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 33					
A	B	C	D	E	FX
36,36	27,27	33,33	3,03	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Juraj Blaško, ArtD., doc. akad. mal. Pavel Choma					
<b>Last change:</b> 17.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtChB.m3/18	<b>Course title:</b> Studio Space
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtChB.m2/18 - Studio Space or KVK/LAHP.m2/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Course requirements:</b> The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the subject, the student must attend the planned studio workshops, presentations, actively participate in the installation of the results of the semester assignments and also in the additional activities of the Studio Space.	
<b>Learning outcomes:</b> The 3rd semester assumes sufficient experience and control of advanced design tools acquired in the previous two semesters in order to cope with the difficulty of the diploma year. Summary: advanced transformation into the final diploma project: survey/research, in-depth analysis of researched information and findings, formulation of research conclusions and also intentions, own opinion based on argumentative skills, clarity of intention, connectivity with the essential intentions of the Studio Space, schedule, logistics, rationalization, contextuality, use of available tools, possibly designing new ones, real experience, orientation in the topic, professionalism of the output/outputs - demonstration of the complexity of the designer's work in the space. The student represents a self-employed designer and declares the ability to conduct a full-fledged student-teacher dialogue. The ability to use and control space for the needs of conveying complex and often complicated information (texts, images, subjects, etc.) is a basic prerequisite for the completion of this semester and a natural offset with the development of the diploma thesis. This semester is also important for demonstrating the student's advanced abilities to work on secondary research in the field of visual communication in space, participating in discussion or lecture forums, the ability to write critical or didactic texts, experimenting with the material, technological or dramaturgical work of a designer in space.	
<b>Class syllabus:</b> The student works on a complex assignment, which is formulated on the basis of a dialogue with the pedagogue. The complexity of the assignment lies mainly in the fact that it integrates all aspects	

of advanced design work: research, analysis, context, and then concept, testing, implementation, presentation. Complexity can also include a chain of subsequent smaller assignments that are capable of carrying the same content or goal. The complexity also takes into account the time and economic dimension of the work on the assignment and adapts individual aspects directly to it. The basic thesis is space as a universal designer's playground, which can be understood in a broad spectrum from physical to virtual to imaginary.

**Recommended literature:**

- LONGAUER, L. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5
- LONGAUER, L. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2
- kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3
- kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0
- BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978
- BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999
- MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012
- ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9
- kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9
- Graphic Design in Urban Environments. Robert Harland, Bloomsbury Academic, London, 2016;
- Museum Exhibition. Theory and Practice. David Dean, Routledge, Oxon, 1994;
- Museum Exhibition Planning and Design. Elizabeth Bogle, AltaMira Press, Plymouth, 2013;
- Exhibition Design. Philip Hughes, Laurence King Publishing, London, 2013;
- Graphic Design in Context. Graphic Design Theory. Meredith Davis, Thames & Hudson Ltd., London, 2012;
- Exhibit A. Exhibitions That Transformed Architecture, 1948 – 2000. Eeva-Liisa Pelkonen, Phaidon Press Limited, London, 2018;
- Grand Stand No.6. Designing Stands for Trade Fairs and Events. Ana Martins ed., Frame Publishers, Amsterdam, 2018 ;
- The Designed World. Images, Objects, Environments. Richard Buchanan, Dennis Doordan, Victor Margolin eds. Berg, Oxford, 2010 ;
- Signage Systems & Information Graphics. David H. Wilson, Thames & Hudson Ltd, London, 2007;
- Expo.02, La signalétique. Reudi Bauer, JeanMichel Place Éditions, Paris, 2002;
- Lyon, systems d`orientation pour la ville et son agglomération. Reudi Bauer, JeanMichel Place Éditions, Paris, 2001
- Odporúčaná literatúra sa dopĺňa o literatúru viažúcu sa k charakteru konkrétneho zadania.

**Languages necessary to complete the course:**

slovak and/or english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 47

A	B	C	D	E	FX
44,68	31,91	14,89	6,38	0,0	2,13

**Lecturers:** doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Juraj Blaško, ArtD., doc. akad. mal. Pavel Choma

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtBa.m1/21	<b>Course title:</b> Studio TypoLab
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KVK/LmŠi.m1/11 or KVK/LadBl.m1/16 or KVK/LtBa.m1/11	
<b>Course requirements:</b> To pass the course, students must complete at least 75% of the studio consultations, scheduled studio workshops, presentations, and actively participate in the installation of the results of the semester assignments. A student will pass the course if he/she submits a completed term paper of the required length at the end of the semester. At the same time, the student must present and defend the thesis in a departmental evaluation at the end of the semester. Scale of assessment (preliminary/final): Continuous evaluation by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation : submission of theses and defence before the departmental committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic design, visual presentation and installation, method of technical execution in accordance with the concept of the task(s) addressed, level of craftsmanship, verbal presentation, evaluation of work studies, research, notes and record of the entire study process (70%).	
<b>Learning outcomes:</b> The student will gain advanced knowledge of publication design, typography, type design, and conceptual practices in organizing and shaping information in current social and cultural contexts.	
<b>Class syllabus:</b> During the semester, the student works largely independently on his/her own projects, where he/she is motivated to address issues related to the content being analyzed and is actively motivated to develop his/her own attitude towards it. Consultations teach him to take a critical approach and to take responsibility for the chosen starting points, meanwhile helping him to give shape to his ideas. The mutual exchange of ideas and information is intended to broaden knowledge of the most up-to-date theories of visual communication, type design and the humanities. Emphasis is placed on experimentation, personal development, and an autonomous and inquisitive approach to design when tackling more complex projects such as type family design or experimental typography. The student may actively participate in smaller autonomous courses and workshops led by outside	

specialists. Semester-long instruction includes fostering teamwork skills in the design of a semester-long studio yearbook.

**Recommended literature:**

AFAD: typografia.xyz

Bálik P., Tornyai M.: StarType. Bratislava : Nakladateľstvo, 2018

Blažek F.: Typokniha. Průvodce tvorbou tiskovin. Praha : UMPRUM, 2022

Willberg H. P.: Lesetypo. Typographie ist keine Kunst. Mainz : Verlag Hermann Schmidt, 2010

Niessen R.: The Palace of Typographic Masonry. Leipzig, Spector Books, 2018

Bringhurst, R.: Elements of Typographical Style. Londýn : Hartley and Marks Publishers, 2013

Jury, D.: About Face. Mies : Rotovison, 2004

Pecina, M.: Knihy a typografie. Brno : Host, 2012

Kinross R.: Moderní typografie. Praha : UMPRUM, 2019

Lupton E., Muller A.: Design Writing Research. New York, Phaidon, 1996

Huchuli J., Kinross R.: Designing books: Practise and Theory. Londýn Hyphen Press, 1991

Joost St.: Copy Proof. Breda : 010 Publishers Rotherdam, 2000

Smeijers F.: Counterpunch. Londýn : Hyphen Press, 1997

Kane J.: Type Primer. Londýn : Laurence King Publishing, 2020

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 31

A	B	C	D	E	FX
32,26	25,81	29,03	9,68	3,23	0,0

**Lecturers:** doc. Mgr. art. Pavol Bálik, ArtD., Mgr. art. Michal Tornyai, ArtD.

**Last change:** 02.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtBa.m2/21	<b>Course title:</b> Studio TypoLab
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtBa.m1/21 - Studio TypoLab or KVK/LAHP.m1/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Antirequisites:</b> KVK/LmŠi.m2/11 or KVK/LadBl.m2/16 or KVK/LtBa.m2/11	
<b>Course requirements:</b> To pass the course, students must complete at least 75% of the studio consultations, scheduled studio workshops, presentations, and actively participate in the installation of the results of the semester assignments. A student will pass the course if he/she submits a completed term paper of the required length at the end of the semester. At the same time, the student must present and defend the thesis in a departmental evaluation at the end of the semester. Scale of assessment (preliminary/final): Continuous evaluation by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation : submission of theses and defence before the departmental committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic design, visual presentation and installation, method of technical execution in accordance with the concept of the task(s) addressed, level of craftsmanship, verbal presentation, evaluation of work studies, research, notes and record of the entire study process (70%).	
<b>Learning outcomes:</b> The student will gain advanced knowledge of experimental design, advanced micro-typography, advanced type design techniques, and the creation of tools designed to create original visuals.	
<b>Class syllabus:</b> During the semester, the student works largely independently on his/her own projects, where he/she is motivated to address issues related to the problem of authorial design and is actively motivated to develop his/her own attitude towards it. Consultations teach him to take a critical approach and to take responsibility for the chosen starting points, meanwhile helping him to give shape to his ideas. The mutual exchange of ideas and information is intended to broaden knowledge of the most up-to-date theories of visual communication, type design and the humanities. Emphasis is placed on experimentation, deeper knowledge of advanced micro-typography, multi-layered typographic grids, and the creation of new tools designed to create authorial visuality. The student may actively	



participate in smaller autonomous courses and workshops led by external specialists, or have the opportunity to complete an internship abroad.

**Recommended literature:**

AFAD: typografia.xyz

Bálik P., Tornyai M.: StarType. Bratislava : Nakladateľstvo, 2018

Blažek F.: Typokniha. Průvodce tvorbou tiskovin. Praha : UMPRUM, 2022

Willberg H. P.: Lesetypo. Typographie ist keine Kunst. Mainz : Verlag Hermann Schmidt, 2010

Niessen R.: The Palace of Typographic Masonry. Leipzig, Spector Books, 2018

Bringhurst, R.: Elements of Typographical Style. Londýn : Hartley and Marks Publishers, 2013

Jury, D.: About Face. Mies : Rotovison, 2004

Pecina, M.: Knihy a typografie. Brno : Host, 2012

Kinross R.: Moderní typografie. Praha : UMPRUM, 2019

Lupton E., Muller A.: Design Writing Research. New York, Phaidon, 1996

Huchuli J., Kinross R.: Designing books: Practise and Theory. Londýn Hyphen Press, 1991

Joost St.: Copy Proof. Breda : 010 Publishers Rotherdam, 2000

Smeijers F.: Counterpunch. Londýn : Hyphen Press, 1997

Kane J.: Type Primer. Londýn : Laurence King Publishing, 2020

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 32

A	B	C	D	E	FX
31,25	28,13	25,0	6,25	3,13	6,25

**Lecturers:** doc. Mgr. art. Pavol Bálik, ArtD., Mgr. art. Michal Tornyai, ArtD.

**Last change:** 02.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/AtBa.m3/21	<b>Course title:</b> Studio TypoLab
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 10 per level/semester: 120</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 15	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KVK/AtBa.m1/21 - Studio TypoLab or KVK/LAHP.m2/17 - Lab: Studio led by a visiting professor - 2nd level	
<b>Course requirements:</b> To pass the course, students must complete at least 75% of the studio consultations, scheduled studio workshops, presentations, and actively participate in the installation of the results of the semester assignments. A student will pass the course if he/she submits a completed term paper of the required length at the end of the semester. At the same time, the student must present and defend the thesis in a departmental evaluation at the end of the semester. Scale of assessment (preliminary/final): Continuous evaluation by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation : submission of theses and defence before the departmental committee. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic design, visual presentation and installation, method of technical execution in accordance with the concept of the task(s) addressed, level of craftsmanship, verbal presentation, evaluation of work studies, research, notes and record of the entire study process (70%).	
<b>Learning outcomes:</b> The result of the master's study is an original project that combines accumulated knowledge and strategies from the field of experimental typography or the creation of extended type families and its presentation to the wider public in the form of an exhibition installation. The student will develop the skills to conceive, research and structure the theoretical part of the thesis in order to best conceptually support the production of the practical part of the thesis with its scope and level of research.	
<b>Class syllabus:</b> The individual Master's teaching programme aims to produce graduates who can contribute to the development of the field of type design and typography, and who are prepared to use their work and the knowledge they have learnt in such a way that they can actively participate in public debate, taking a distinct approach to different media in which they will express themselves in their own visual language. The student may participate in a working group that will design the space, concept, spatial installation and promotion of a collaborative exhibition of the thesis in a public space. He/	

she can also actively participate in smaller autonomous courses and workshops led by external specialists.

**Recommended literature:**

AFAD: typografia.xyz

Bálik P., Tornyai M.: StarType. Bratislava : Nakladateľstvo, 2018

Blažek F.: Typokniha. Průvodce tvorbou tiskovin. Praha : UMPRUM, 2022

Willberg H. P.: Lesetypo. Typographie ist keine Kunst. Mainz : Verlag Hermann Schmidt, 2010

Niessen R.: The Palace of Typographic Masonry. Leipzig, Spector Books, 2018

Bringhurst, R.: Elements of Typographical Style. Londýn : Hartley and Marks Publishers, 2013

Jury, D.: About Face. Mies : Rotovison, 2004

Pecina, M.: Knihy a typografie. Brno : Host, 2012

Kinross R.: Moderní typografie. Praha : UMPRUM, 2019

Lupton E., Muller A.: Design Writing Research. New York, Phaidon, 1996

Huchuli J., Kinross R.: Designing books: Practise and Theory. Londýn Hyphen Press, 1991

Joost St.: Copy Proof. Breda : 010 Publishers Rotherdam, 2000

Smeijers F.: Counterpunch. Londýn : Hyphen Press, 1997

Kane J.: Type Primer. Londýn : Laurence King Publishing, 2020

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 39

A	B	C	D	E	FX
41,03	12,82	25,64	7,69	10,26	2,56

**Lecturers:** doc. Mgr. art. Pavol Bálik, ArtD., Mgr. art. Michal Tornyai, ArtD.

**Last change:** 02.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/Taft.m1/12	<b>Course title:</b> Tafting I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 70 % participation in the course creating a design for a tufted fabric, realization of the final work,	
<b>Learning outcomes:</b> The course includes theoretical and practical introduction to the technology for the production of carpets called tufting. The class consists of tutorials on designs that respect the tufted technology while pushing the boundaries from industrially produced carpet to a work of art. Each student is individually instructed on how to operate with tufted machine, followed work with tufted machine and then taping and cutting the final piece together. The results of the course are rugs, wall objects, pieces of upholstery or clothing, depending on the student's focus.	
<b>Class syllabus:</b> learning about possibilities of patterning in a given technology introduction of authors working with tufted technology elaboration of own design the actual implementation of the carpet getting acquainted with taping the bottom of the carpet learning about possibilities of final adjustments trimming the final work	
<b>Recommended literature:</b> Zitur, Don: The art of hand tufting, 1981 Authors: Alexandra Kehayoglou , Caroline Achaintre, Melinda Lauw, Sigrún Lára Shanko and others	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 70					
A	B	C	D	E	FX
71,43	11,43	12,86	1,43	0,0	2,86
<b>Lecturers:</b> doc. MA Blanka Cepková					
<b>Last change:</b> 04.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KaTZ.m1/16	<b>Course title:</b> Theory of Collecting - Selected Chapters I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise determined by the instructor in accordance with the course syllabus.	
<b>Learning outcomes:</b> Knowledge and understanding of the field	
<b>Class syllabus:</b> Ist SEMESTER 1. Collecting: theoretical frameworks - collecting and other forms of material gathering - differentiation (basic concepts: collecting subject, object, function, passion, compensation, time) - reflection on collecting from different theoretical perspectives (Jean Baudrillard, Russel Belk, Mieke Bal, James Clifford, etc.) 2. The Renaissance cabinet of curiosities as an encyclopaedic model of collecting - the origins of collecting in the modern period - the cabinet of curiosities, its origins and significance - the symbolic potential of the object and the narrative metaphor of the collection, the manner of presentation and perception of objects in the CC, characteristic examples 3. Modern collecting and the museum - the formation of institutional collections in the 19th and 20th centuries, their identity, function and mission, modernist modes of institutional presentation of collections as a visual representation of identity and power 4. The collecting boom in the 20th and 21st centuries - clarification of the causes and specifics of collecting in a society producing a surplus of goods, the shift from buying goods to collecting them later, the merger of the art museum and mass culture - dilemmas 5. New approaches to institutional collections - weakening of the belief in the narrative function of the object/collection, contextual presentations, the artist as curator, possibilities of interventions and working with collections in the context of institutional critique	

<p>- Initial entry of Duchamp: Boite en valise, Andy Warhol: Raid the Icebox , Marcel Broodhaers, Fred Wilsson et al.          - Objects as curiosities yesterday and today - exhibition projects          6. Seminar paper on the topic.</p>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 71					
A	B	C	D	E	FX
50,7	42,25	5,63	1,41	0,0	0,0
<b>Lecturers:</b> Mgr. Nad'a Kančevová, PhD.					
<b>Last change:</b> 17.11.2022					
<b>Approved by:</b> prof. Ing. akad. soch. Štefan Klein					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KaTZ.m2/16	<b>Course title:</b> Theory of Collecting - Selected Chapters II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b> KTDU/KaTZ.m1/16 - Theory of Collecting - Selected Chapters I.	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise determined by the instructor in accordance with the course syllabus.	
<b>Learning outcomes:</b> Knowledge and understanding of the field	
<b>Class syllabus:</b> 1. Working with the Found Object in the Context of Early Avant-Gardes - collections formed by visual artists, their functions and their influence on the form and direction of early "isms" (P. Picasso and his ethnographic collection; A. Breton and the poème objet) - mass-produced objects and their "discovery" by artists (Marcel Duchamp and the ready-made, the working practices of collage and assemblage, Kurt Schwitters and the Merzbau.) 2. Junk art - "Junk art" as a changing category in the art of the last two centuries - Historical context - everyday and banal objects as material and medium in art after World War II, waste art of urban civilization: junk art, (Arman's accumulations, Ceasor's compressions, Andy Warhol's Time Capsules, Daniel Spoerri's "edible assemblages", Jean Tinguely's "anti-machines", Robert Rauschenberg's Combine paintings, Arte Povera, etc. - Working with waste media behind the Iron Curtain (I. Kabakov, J. Koller, and others) specifics. 3. New principles of accumulation in art - Objet trouvé in the institutional framework (dependence of the found object on the institution and interpretation) Examples, selected: Haim Steinbach and Tony Cragg - materiality of banal things, Christian Boltanski - search for traces of the past, Thomas Hirschorn - social and ecological aspects, Mark Dion - objects as "curiosities", Song Dong -pathological aspects of collecting and others. 4. Photography as a found object - The origins of collecting reproduced image material, historical examples and their reception in contemporary art (Aby Warburg's Mnemosyne Atlas, André Malraux's Les Musée Imaginaire, Gerhard Richter's Atlas) - the 'Internet mega-archive' and post-production	



5. Archive in the hands of the artist

- The "archival impulse" and the "historiographical turn" at the turn of the 20th and 21st centuries. The phenomenon of returns to the past, memories, interest in ruins, the theme of individual and collective memory, working with the archive behind the Iron Curtain.

6. Seminar paper on the chosen topic

In the seminar papers, students are given a rather wide space: they can present and interpret a work that applies the "collecting principle", through the use of available electronic databases of museum institutions create and interpret their own collection in the form of a virtual exhibition, critically analyze the work of a particular artist.

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 51

A	B	C	D	E	FX
50,98	33,33	11,76	1,96	0,0	1,96

**Lecturers:** Mgr. Nad'a Kančevová, PhD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/Tepi.m13/21	<b>Course title:</b> Theory of Type
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in class at least 75% of the time. Submission of assigned theoretical and practical tasks in the scope and form specified by the teacher. Scale of assessment (preliminary/final): Ongoing assessment by the head of the studio: active participation in consultations, quality and intensity of the study process and creative processing of assigned tasks (30%). Final evaluation: presentation of theses and defense before the pedagogue. Basic evaluation criteria: attendance and communication with the teacher, intensity and process of study, content and visual concept, graphic and artistic execution, visual presentation and installation, method of technical execution in accordance with the concept of the solved task / tasks, level of craftsmanship, verbal presentation, evaluation work studies, research, notes and recording of the entire study process (70%).	
<b>Learning outcomes:</b> Students will gain an overview of current professional discourse in the field of typography and type design. Through reading, analysing and creating their own texts, they will consolidate their use of typographic terminology. They will gain the skills and confidence to engage in professional debate in the field.	
<b>Class syllabus:</b> The course takes the form of lectures, presentations, discussions and also through the writing of professional texts (articles and essays) on various topics in the field of typography and type design. The course actively involves students in the content of the professional platform typography.xyz (a project of the Typolab studio). The best processed texts are published on the platform after professional proofreading and expand the available knowledge base. Presentations and lectures by practitioners from Slovakia and abroad are organized within the course.	
<b>Recommended literature:</b> The Stroke. Theory of writing. Gerrit Noordzij, Hyphen Press, Londýn, 2005; Theory of Type Design. Gerard Unger, nai010 publishers, Rotterdam, 2018; Letter Fountain. The Ultimate Type Reference Guide. Joep Pohlen, Taschen, Köln, 2015; Type Now. Fred Smeijers, Hyphen Press, Londýn, 2003;	

Krásne písmo ve vývoji latinky 1 a 2. František Muzika, Paseka, Praha, 2005;  
 Detail in typography. Jost Hochuli, Hyphen Press, Londýn, 2008;  
 An Essay on Typography. Eric Gill, Penguin Books, Londýn, 2013;  
 Thinking with Type. A critical guide for designers, writers, editors & students. Ellen Lupton, Princeton Architectural Press, New York, 2004;  
 The Elements of Typographic Style. Robert Bringhurst, Hartley & Marks, Vancouver, 2004;  
 Graphic Design History. A Critical Guide. Johanna Drucker, Emily McVarish, Pearsons Prentice Hall, Upper Sadle River, 2009;  
 Total Armageddon. A Slanted Reader on Design. Ian Lynam, Slanted Publishers, Karlsruhe, 2019;  
 Texts on Type. Critical Writings on Typography. Steven Heller, Philip B. Megs, Allworth Press, New York, 2001;  
 Eseje o typografii. František Štorm, Revolver Revue, Praha, 2008;  
 Jost Hochuli - Systematic Book Design?. Jost Hochuli, John Morgan, Editions B42, Paříž, 2020;  
 Fonts SK. Dizajn digitalizovaného písma na Slovensku. Samuel Čarnoký, Slovenské centrum dizajnu, Bratislava, 2018;  
 The Insects Project. Problems of Diacritic Design for Central European Languages. Bálik, Blažek, Kravjanszki, Małecka, Oslislo, Academy of Fine Arts, Katowice, 2016;  
 The New Typography. Jan Tschichold, University of California Press, Berkeley, 2006;  
 Unjustified texts. Perspectives on Typography. Robin Kinross, Éditions B42, Paříž, 2020;  
 Modern Typography. An essay in critical history. Robin Kinross, Éditions B42, Paříž, 2019;  
 Shady Characters. Keith Hudson, Norton, Londýn, 2014;  
 Designing Programmes. Karl Gerstner, Lars Müller Publishers, Zurich, 2019;  
 The Graphic Design Reader. Teal Triggs, Leslie Atzmon, Bloomsbury, Londýn, 2019;

**Languages necessary to complete the course:**

The course is taught in Slovak, the literature is available mainly in English.

**Notes:**

The capacity of the course is limited to 12 students, in case of higher interest students are selected

**Past grade distribution**

Total number of evaluated students: 25

A	B	C	D	E	FX
60,0	24,0	12,0	0,0	0,0	4,0

**Lecturers:** Mgr. art. Michal Tornyai, ArtD.

**Last change:** 02.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/UrEn.m1-4/22	<b>Course title:</b> Urban Environment
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Submission of photo files on specified topics (max. 40 points) Activity in class (max. 30 points) Continuous consultations, partial exercises (30 points) And 100-85 B 84-70 C 69-54 D 53-38 E 37-22 FX 21-0	
<b>Learning outcomes:</b> The result of the education is a theoretically oriented student with practical skills to create an original visual work of art based on the city environment, referring to current and characteristic issues of urban agglomerations.	
<b>Class syllabus:</b> 1. Getting to know the issue of the urban landscape, urban planning and the social significance and function of urban agglomerations. 2. Theoretical inputs to the historical development of architecture, the relationship between history and the present in the urban environment. 3. Assignment of ongoing independent work on selected areas from the topics covered. 5. Analysis of the contrasts of old and new intermingling in the current image of the city. 6. Exterior versus interior. Searching for subjective space as a starting point for creative photographic thinking. 7. Detail, object – defragmentation of urban space, selection of details and found objects of the urban environment. Different photography strategies. 8. Urban space as an environment for human activities. A record of a part of the city, the environment and its social structure. 9. Fine art in public space, forms of various fine art projects implemented in the urban environment. 10. Analysis of different environments and spaces, creation of individual concepts for the final work. 11. Consultations, justification of projects, theoretical inputs to individual projects 12. Finalization of projects	

**Recommended literature:**

Cotton, Charlotte. The Photography as Contemporary Art. London: Thames and Hudson, 2014  
Bright, Susan. Art Photography. London : Thames and Hudson, 2005  
Company, David. Art and Photography. London: Phaidon, 2003  
Costello, D., Iversen, M. (ed.) Photography After Conceptual Art. Oxford: Wiley and Blackwell, 2010  
Fried, Michael. Why Photography Matters as Art as Never Before. London: Yale University Press, 2008  
Grygar, Štěpán. Conceptual art and photography. Prague: AMU, 2004  
Torney, Jane. Cities and Photography. London: Routledge, 2013  
Wells, Liz. Photography: A Critical Introduction. London: Routledge, 2004  
Cotton, Charlotte : Photography is Magic. New York: Aperture, 2015  
Hábllová, A.B. : Non-places Cities. Brno: Host. 2019

**Languages necessary to complete the course:**

English

**Notes:****Past grade distribution**

Total number of evaluated students: 192

A	B	C	D	E	FX
38,02	23,96	17,19	6,25	5,21	9,38

**Lecturers:** Mgr. art. Dominika Ličková, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/UrEn.m1-4/22	<b>Course title:</b> Urban Environment
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Submission of photo files on specified topics (max. 40 points) Activity in class (max. 30 points) Continuous consultations, partial exercises (30 points) And 100-85 B 84-70 C 69-54 D 53-38 E 37-22 FX 21-0	
<b>Learning outcomes:</b> The result of the education is a theoretically oriented student with practical skills to create an original visual work of art based on the city environment, referring to current and characteristic issues of urban agglomerations.	
<b>Class syllabus:</b> 1. Getting to know the issue of the urban landscape, urban planning and the social significance and function of urban agglomerations. 2. Theoretical inputs to the historical development of architecture, the relationship between history and the present in the urban environment. 3. Assignment of ongoing independent work on selected areas from the topics covered. 5. Analysis of the contrasts of old and new intermingling in the current image of the city. 6. Exterior versus interior. Searching for subjective space as a starting point for creative photographic thinking. 7. Detail, object – defragmentation of urban space, selection of details and found objects of the urban environment. Different photography strategies. 8. Urban space as an environment for human activities. A record of a part of the city, the environment and its social structure. 9. Fine art in public space, forms of various fine art projects implemented in the urban environment. 10. Analysis of different environments and spaces, creation of individual concepts for the final work. 11. Consultations, justification of projects, theoretical inputs to individual projects 12. Finalization of projects	

**Recommended literature:**

Cotton, Charlotte. The Photography as Contemporary Art. London: Thames and Hudson, 2014  
Bright, Susan. Art Photography. London : Thames and Hudson, 2005  
Company, David. Art and Photography. London: Phaidon, 2003  
Costello, D., Iversen, M. (ed.) Photography After Conceptual Art. Oxford: Wiley and Blackwell, 2010  
Fried, Michael. Why Photography Matters as Art as Never Before. London: Yale University Press, 2008  
Grygar, Štěpán. Conceptual art and photography. Prague: AMU, 2004  
Torney, Jane. Cities and Photography. London: Routledge, 2013  
Wells, Liz. Photography: A Critical Introduction. London: Routledge, 2004  
Cotton, Charlotte : Photography is Magic. New York: Aperture, 2015  
Hábllová, A.B. : Non-places Cities. Brno: Host. 2019

**Languages necessary to complete the course:**

English

**Notes:****Past grade distribution**

Total number of evaluated students: 192

A	B	C	D	E	FX
38,02	23,96	17,19	6,25	5,21	9,38

**Lecturers:** Mgr. art. Dominika Ličková, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/Dost.m1/16	<b>Course title:</b> Work Placement - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the work experience.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits in addition to experience.	
<b>Class syllabus:</b> The basis of the additional internship is the institution where the student completes the internship. It is stated in the application for the additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 22	
ABS	NEABS
100,0	0,0



**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/Dost.m2/16	<b>Course title:</b> Work Placement - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the work experience.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits in addition to experience.	
<b>Class syllabus:</b> The basis of the additional internship is the institution where the student completes the internship. It is stated in the application for the additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 22	
ABS	NEABS
100,0	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/Dost.m3/16	<b>Course title:</b> Work Placement - 2nd level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the work experience.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits in addition to experience.	
<b>Class syllabus:</b> Osnovu doplnkovej pracovnej stáže tvorí inštitúcia v ktorej študent pracovnú stáž absolvuje. Uvádza sa v žiadosti o doplnkovú pracovnú stáž a vo formulári hodnotiacej správy.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 22	
ABS	NEABS
100,0	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KVK/Prst.m1/16		<b>Course title:</b> Work Placement - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 20 per level/semester: 240</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 20					
<b>Recommended semester:</b> 1.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Credits and evaluation will be granted by the head of the studio only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program. Students of visual communication can complete an internship in the design studios of various companies, car manufacturers, in advertising and design studios, etc.					
<b>Class syllabus:</b> The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.					
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the work placement will be completed.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 3					
A	B	C	D	E	FX
33,33	66,67	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KVK/Prst.m2/16		<b>Course title:</b> Work Placement - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 20 per level/semester: 240</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 20					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Credits and evaluation will be granted by the head of the studio only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program. Students of visual communication can complete an internship in the design studios of various companies, car manufacturers, in advertising and design studios, etc.					
<b>Class syllabus:</b> The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.					
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the work placement will be completed.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 3					
A	B	C	D	E	FX
33,33	66,67	0,0	0,0	0,0	0,0



**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KVK/Prst.m3/16		<b>Course title:</b> Work Placement - 2nd level			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 20 per level/semester: 240</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 20					
<b>Recommended semester:</b> 3.					
<b>Educational level:</b> II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Credits and evaluation will be granted by the head of the studio only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program. Students of visual communication can complete an internship in the design studios of various companies, car manufacturers, in advertising and design studios, etc.					
<b>Class syllabus:</b> The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.					
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the work placement will be completed.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Ján Šicko, ArtD., doc. Mgr. art. Marcel Benčík, ArtD.

**Last change:** 17.11.2022

**Approved by:** prof. Ing. akad. soch. Štefan Klein