

# Course descriptions

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## 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.b4/11		<b>Course title:</b> Additional Studio			
<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> 4.					
<b>Educational level:</b> I.					
<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> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<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	100,0	0,0	0,0	0,0	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.					
<b>Last change:</b> 05.12.2022					

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11		<b>Course title:</b> Additional Studio			
<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> 5.					
<b>Educational level:</b> I.					
<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> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<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	100,0	0,0	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.					
<b>Last change:</b> 05.12.2022					



**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b6/11		<b>Course title:</b> Additional Studio			
<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> 6.					
<b>Educational level:</b> I.					
<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> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<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: 4					
A	B	C	D	E	FX
50,0	0,0	50,0	0,0	0,0	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.					
<b>Last change:</b> 05.12.2022					

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b7/11		<b>Course title:</b> Additional Studio			
<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> 7.					
<b>Educational level:</b> I.					
<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> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<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: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	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.					
<b>Last change:</b> 05.12.2022					

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<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 acquires knowledge about the basic principles of design work with an emphasis on the creative procedures and understanding of material and technological limits. Understands physical and technological possibilities of the chosen materials and is capable of their creative processing to simple functional structures.	
<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. The purpose of assignments is to understand the basic technological procedures and properties of materials. They proceed from the theoretical study of the issue, research processing, concept design, through sketches, working models in variants up to the final presentation consisting of a model and graphics processing the poster. Consultations take place individually and through collective discussions within the entire studio on 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: 2					
A	B	C	D	E	FX
0,0	100,0	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. akad. mal. Júlia Sabová					

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<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 acquires knowledge about the basic principles of design work with an emphasis on the creative procedures and understanding of material and technological limits. Understands physical and technological possibilities of the chosen materials and is capable of their creative processing to simple functional structures.	
<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. The purpose of assignments is to understand the basic technological procedures and properties of materials. They proceed from the theoretical study of the issue, research processing, concept design, through sketches, working models in variants up to the final presentation consisting of a model and graphics processing the poster. Consultations take place individually and through collective discussions within the entire studio on 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: 3					
A	B	C	D	E	FX
0,0	33,33	0,0	0,0	33,33	33,33
<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. akad. mal. Júlia Sabová					

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<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 acquires a comprehensive approach to the design process, such as problem analysis and design concept, final processing supported by visual and textual presentation.	
<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 are provoked to independently search for a range of problems related to design and environment, they learn to formulate reasons and perceive broader contexts. Assignments are specified after mutual discussion with regard to individual maturity. The topics are abstract and concrete, supplemented by topics in cooperation with industry where they are forced respect specific functional and technological limits and gain experience in communication with the client. 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
16,67	50,0	33,33	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. akad. mal. Júlia Sabová					

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<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 acquires a comprehensive approach to the design process, such as problem analysis and design concept, final processing supported by visual and textual presentation.	
<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 are provoked to independently search for a range of problems related to design and environment, they learn to formulate reasons and perceive broader contexts. Assignments are specified after mutual discussion with regard to individual maturity. The topics are abstract and concrete, supplemented by topics in cooperation with industry where they are forced respect specific functional and technological limits and gain experience in communication with the client. 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: 4					
A	B	C	D	E	FX
25,0	75,0	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. akad. mal. Júlia Sabová					

## 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.b4/21	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<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. akad. mal. Júlia Sabová					

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The goal in the first phase of the additional studio is to focus on research into the visual language of photography, the analysis of the concept of the photographic medium and the photographic image itself. The studio systematically works on short-term and long-term assignments and projects dedicated to issues of contemporary art. The thematic orientation of assignments is aimed at the very concept and definition of photography.	
<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 acquires and expands both practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio Photography and Critical Practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio Photography, Reality, Construct At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio.	



At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.

Studio Laboratory of Photography

Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002

Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994

Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012

Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012

Silverio, R.: "Postmodern photography", AMU, Prague 2007

Kroutvor, J.: "Photographs as a myth", Pulchra 2013

**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	75,0	25,0	0,0	0,0	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> According to the basic focus of the selected studio and its semester program.	
<b>Course requirements:</b> Progress check 2x per semester, pre-survey: final discussion on semester papers. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): evaluation of the commission	
<b>Learning outcomes:</b> The student acquires and expands both practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio photography and critical practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio Photography, Reality, Construct At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio. At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them. Studio Laboratory of photography	

Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002  
Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994  
Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012  
Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012  
Silverio, R.: "Postmodern photography", AMU, Prague 2007  
Kroutvor, J.: "Photographs as a myth", Pulchra 2013

**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	25,0	25,0	0,0	50,0	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 07.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The studio program in the next part of the additional study is specifically focused on the so-called thinking with a photo-thinking with a photographic image. The topics and assignments are oriented towards connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice.	
<b>Course requirements:</b> Progress check 2x per semester, pre-survey: final discussion on semester papers. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The student expands his practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The student focuses on connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio photography and critical practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio Photography, Reality, Construct At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio.	

At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.  
Studio Laboratory of photography  
Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002  
Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994  
Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012  
Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012  
Silverio, R.: "Postmodern photography", AMU, Prague 2007  
Kroutvor, J.: "Photographs as a myth", Pulchra 2013

**Languages necessary to complete the course:**

Slovak, english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

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

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The studio program in the next part of the additional study is specifically focused on the so-called thinking with a photo-thinking with a photographic image. The topics and assignments are oriented towards connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice.	
<b>Course requirements:</b> Progress check 2x per semester, pre-survey: final discussion on semester papers. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The student expands his practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The student focuses on connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio photography and critical practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio of Creative Photography At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio.	

At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.

Studio Photography, Reality, Construct

Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002

Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994

Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012

Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012

Silverio, R.: "Postmodern photography", AMU, Prague 2007

Kroutvor, J.: "Photographs as a myth", Pulchra 2013

Grygar, Š.: "Conceptual photography", AMU, Prague 2004

Lábová, A., Láb, F.: "Twilight of photojournalism", Charles University, Prague 2009

Láb, F., Turek, P.: "Photograph after photograph", Karolinum, Prague 2009

Anděl, J.: "Thinking about photography I.", AMU, Prague 2012

Filipová, M.: "Possibilities of visual studies", Masaryk University 2007

Flusser, V.: "The power of the image", Fine Arts 3-4, 1996

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 8

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

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Free graphics and illustration studio - do. Luboslav Paľo Studio of free and color graphics - doc V. Kolencik: Studio of free graphics - Prof. R. Jancovic: 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. -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 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	
<b>Languages necessary to complete the course:</b> Slovak language	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	100,0
<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. akad. mal. Júlia Sabová					

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Studio of free graphics and illustrations - doc. Luboslav Paľo: Studio of free and color graphics - doc V. Kolencik: Studio of free graphics - Prof. R. Jancovic: 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. -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> practical outputs	
<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 exploration of the boundary positions of the visual language of illustration itself and its author's forms (e.g. comic book, street art author's book, author's zine) with a focus on self-publishing and DIY methods. Another task is the transdisciplinary laboratory of possible overlaps of illustration (free graphics, painting, intermedia, graphic or spatial design, or architecture) and art techniques (classical graphics, digital graphics, photography, video, animation, painting, spatial object, etc...). An equally important task of the laboratory is the in-depth investigation of the thematic content with an exclusive focus on the starting points of the current social situation and the implication of these starting points in the environment of illustration and free graphics. In the laboratory, these topics are investigated individually or through collective assignments or workshops, including in cooperation with the external environment.	
<b>Recommended literature:</b> 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: GestaltenGerát I. Zervan M. 2019. Algorithms of images - images of algorithms, Bratislava: nadácia Nóvum, VŠVU, SlovartČarnoký 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: PremediaApplebaum 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 language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 3

A	B	C	D	E	FX
33,33	33,33	33,33	0,0	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. akad. mal. Júlia Sabová

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Studio of free graphics and illustrations - doc. Ľuboslav Paľo Studio of free and color graphics - doc V. Kolencik: Studio of free graphics - Prof. R. Jancovic: 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. -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 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	
<b>Languages necessary to complete the course:</b> Slovak language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 7					
A	B	C	D	E	FX
42,86	14,29	0,0	0,0	0,0	42,86
<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. akad. mal. Júlia Sabová					

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<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. -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> practical outputs	
<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 exploration of the boundary positions of the visual language of illustration itself and its author's forms (e.g. comic book, street art author's book, author's zine) with a focus on self-publishing and DIY methods. Another task is the transdisciplinary laboratory of possible overlaps of illustration (free graphics, painting, intermedia, graphic or spatial design, or architecture) and art techniques (classical graphics, digital graphics, photography, video, animation, painting, spatial object, etc...). An equally important task of the laboratory is the in-depth investigation of the thematic content with an exclusive focus on the starting points of the current social situation and the implication of these starting points in the environment of illustration and free graphics. In the laboratory, these topics are investigated individually or through collective assignments or workshops, including in cooperation with the external environment.	
<b>Recommended literature:</b> 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: PremediaApplebaum 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 language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
33,33	50,0	16,67	0,0	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. akad. mal. Júlia Sabová

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<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:

Úvod do postmodernizmu, Grenz Stanley Postmodernismus: pro začátečníky Úvod do sociologie, Keller Jan Úvod do štrukturalizmu a postštrukturalizmu, Michalovič Peter Úvod do všeobecnej metafyziky, Martin Gottfried Filosofie existence Introducing Lacan Introducing postfeminism Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková Videotéka VŠVU <http://www.c3.hu> <http://www.interface.ufg.ac.at/interface/> <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: 7

A	B	C	D	E	FX
42,86	28,57	0,0	14,29	0,0	14,29

**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:** 09.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<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:

Introduction to postmodernism, Grenz Stanley Introducing Lacan Introducing postfeminism  
Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century

Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková  
<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: 2

A	B	C	D	E	FX
100,0	0,0	0,0	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:** 09.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<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.	
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#### Recommended literature:

Introduction to postmodernism, Grenz Stanley Introducing Lacan Introducing postfeminism  
Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century

Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková  
<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: 3

A	B	C	D	E	FX
33,33	33,33	33,33	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. akad. mal. Júlia Sabová

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<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

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#### Recommended literature:

Introduction to postmodernism, Grenz Stanley Introducing Lacan Introducing postfeminism  
Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century

Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková  
<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: 13

A	B	C	D	E	FX
61,54	7,69	0,0	0,0	15,38	15,38

**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 Hojstričová, ArtD.

**Last change:** 07.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b4/11		<b>Course title:</b> Additional Studio			
<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> 4.					
<b>Educational level:</b> I.					
<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> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio.					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 3					
A	B	C	D	E	FX
33,33	33,33	33,33	0,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					



**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11		<b>Course title:</b> Additional Studio			
<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> 5.					
<b>Educational level:</b> I.					
<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> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study.					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 5					
A	B	C	D	E	FX
0,0	40,0	40,0	20,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b6/11		<b>Course title:</b> Additional Studio			
<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> 6.					
<b>Educational level:</b> I.					
<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> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio.					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study.					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 3					
A	B	C	D	E	FX
66,67	0,0	33,33	0,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b7/11		<b>Course title:</b> Additional Studio			
<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> 7.					
<b>Educational level:</b> I.					
<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> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio.					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study.					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	0,0	100,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
<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 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., Šimůnková 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: Príbehy Starého zákona  
 Rusina, Ivan: Príbehy 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-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
100,0	0,0	0,0	0,0	0,0	0,0

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

**Last change:** 10.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
<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	

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 Odporúčaná literatúra:  
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 3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003  
 4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider  
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 7. Encyklopedie knihy - Peter Voit 2006  
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 Losos, L.; Lux, V.: Pozlacování II., Praha 1987  
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 Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006  
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 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: Príbehy Starého zákona  
 Rusina, Ivan: Príbehy 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  
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 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  
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 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: 23

A	B	C	D	E	FX
43,48	56,52	0,0	0,0	0,0	0,0

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

**Last change:** 30.10.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
<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	



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- 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.
1. Prints - Art and techniques : Susane Lambert 2001
  2. Maliarsky rukopis : V. Volavka 1956
  3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003
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- Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994

Rusina, Ivan: Príbehy Starého zákona  
 Rusina, Ivan: Príbehy Nového zákona  
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003  
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 Zelinger, J.: Chemie v práci konzervátora a restaurátora  
 Zelinger, J.; Kubička, R.: Výkladový slovník  
 Odborné časopisy: mesačník Restauero, Restauratorenblätter  
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 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  
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 TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998  
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 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: 2

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

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

**Last change:** 30.10.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<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> A relief or fully three-dimensional 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. <ol style="list-style-type: none"> <li>1. assignment of the topic and subsequent discussion</li> <li>2. finding and solving inspiration</li> <li>3. drawings, sketches, models</li> <li>4. material tests</li> <li>5. final project, object, sculpture, installation of a smaller scale</li> <li>6. preparation of the defense</li> </ol>	
<b>Recommended literature:</b>	

monographs of artists  
 catalogs for exhibitions  
 William Tucker: The language of sculpture  
 Petr Rezek: To the theory of plasticity  
 Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD  
 Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century  
 Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century  
 Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries  
 Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture  
 Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures  
 Isabel Kuhl: 50 sculptures: you should know  
 Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

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

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<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> A relief or fully three-dimensional 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. <ol style="list-style-type: none"> <li>1. assignment of the topic and subsequent discussion</li> <li>2. finding and solving inspiration</li> <li>3. drawings, sketches, models</li> <li>4. material tests</li> <li>5. final project, object, sculpture, installation of a smaller scale</li> <li>6. preparation of the defense</li> </ol>	
<b>Recommended literature:</b>	

monographs of artists catalogs for exhibitions William Tucker: The language of sculpture Petr Rezek: To the theory of plasticity Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures Isabel Kuhl: 50 sculptures: you should know Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 3

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

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<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> A relief or fully three-dimensional 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. <ol style="list-style-type: none"> <li>1. assignment of the topic and subsequent discussion</li> <li>2. finding and solving inspiration</li> <li>3. drawings, sketches, models</li> <li>4. material tests</li> <li>5. final project, object, sculpture, installation of a smaller scale</li> <li>6. preparation of the defense</li> </ol>	
<b>Recommended literature:</b>	



monographs of artists catalogs for exhibitions William Tucker: The language of sculpture Petr Rezek: To the theory of plasticity Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures Isabel Kuhl: 50 sculptures: you should know Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and English

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

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<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 William Tucker: The language of sculpture Petr Rezek: To the theory of plasticity Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures Isabel Kuhl: 50 sculptures:	

you should know Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and 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. Mgr. art. Patrik Kovačovský

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<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:**

Picture encyclopedia of fashion. Prague 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., History of Clothing – Sraovek. Prague 1998  
Kybalová, L., History of Clothing – Baroque and Rococo. Prague 1998  
Kybalová, L., History of clothing – Renaissance. Prague 1999  
Kybalová, L., The age of tournaments and secession - Lidové noviny 2006  
Máchalová, J. – History of clothing – Fashion of the 20th century. Lidové noviny, 2003  
Fashion, Kyoto Costume Institute Collection, From the history of clothing in the 18th, 19th, 20th centuries – Taschen, Slovart 2003  
Carlotte Seelingova, Centuries of fashion 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Contemporary Fashion Designers, Terry Jones - Taschen 2006  
Francis, Baudot, Fashion of the century - Ikar, 2001  
Susan Meller – Textile Designs-Two Hundred Years of European and American Patterns  
Organized by Motif, Style, Color, Layout, and Period  
Literature: Lemberg, F.: Textile Conservation. Abbeig Stiftung, Rigisberg 2001  
Miniarttextil: 20 years. 1991-2010. International exhibition of contemporary art. I, 1991-2000  
Miniarttextil: 20 years. 1991-2010. International exhibition of contemporary art. II, 2001-2005  
Miniarttextil: 20 years. 1991-2010. International exhibition of contemporary art. III, 2006-2010  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak language, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 11

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

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

**Last change:** 11.10.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<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, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
60,0	0,0	40,0	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. akad. mal. Júlia Sabová

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<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, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 8

A	B	C	D	E	FX
37,5	37,5	12,5	0,0	0,0	12,5

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<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, Rigišberg 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, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
33,33	66,67	0,0	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. akad. mal. Júlia Sabová

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<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.	
<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. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b>	

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, Vydavateľstvo Academia 2002, Pedants + Locketts, 500 Bracelets, www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de www .klimt02.com

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

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

**Past grade distribution**

Total number of evaluated students: 8

A	B	C	D	E	FX
75,0	0,0	12,5	0,0	12,5	0,0

**Lecturers:** 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.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<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.	
<b>Learning outcomes:</b> The result of education in the given 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. The result is: <b>Skills:</b> being able to grasp the given issue both theoretically and practically. <b>Knowledge:</b> basic knowledge of the medium of the studio. <b>Competences:</b> 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. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b>	

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, Vydavateľstvo Academia 2002, Pedants + Locketts, 500 Bracelets, www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de  
www .klimt02.com

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

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

**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. arch. Karol Weisslechner, doc. Mgr. art. Patrik Illo, doc. MgA. Daniel Piršč, doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<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.	
<b>Learning outcomes:</b> The learning outcomes 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. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b>	



Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996,  
Helen W Drutt , Peter Dorner, Jewlry of our Time, 1995, PhDr. Alena Křížová, Proměny  
českého šperku na konci 20 století, 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

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

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

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
50,0	16,67	33,33	0,0	0,0	0,0

**Lecturers:** 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.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Personal 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.	
<b>Learning outcomes:</b> 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. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b> Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996, Helen W Drutt , Peter Dorner, Jewelry of our Time, 1995, PhDr. Alena Křížová, Proměny českého šperku na konci 20 století, 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

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

Výučba v ATELIÉRI S+M+L\_XL - KOV A ŠPERK sa ponúka v Slovenskom jazyku, Nemeckom Jazyku, Anglickom jazyku

**Past grade distribution**

Total number of evaluated students: 10

A	B	C	D	E	FX
60,0	10,0	20,0	10,0	0,0	0,0

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

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b4/11	<b>Course title:</b> Additional Studio
<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> 4.	
<b>Educational level:</b> I.	
<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> Porozumenie systému a metód práce grafického dizajnéra. Tréning komunikácie v interdisciplinárnom dialógu a schopnosť integrovať grafický dizajn a vizuálnu komunikáciu v rámci vlastného odboru.	
<b>Class syllabus:</b> The student works on visualizing the story. The processing of a book template, one's own invented story, or an authentic experience can be the displayed topic. The visual form of the display is not limited in any way. In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.	
<b>Recommended literature:</b> McCloud, Scott: Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels, McCloud, Scott: Understanding Comics 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	

<p>BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999</p> <p>MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012</p> <p>ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9</p> <p>kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9</p>					
<p><b>Languages necessary to complete the course:</b> slovak and/or english</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
37,5	31,25	31,25	0,0	0,0	0,0
<p><b>Lecturers:</b> doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Juraj Blaško, ArtD., Mgr. art. Peter Nosál, prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, Mgr. MgA. Jan Čumlivski, PhD., doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Ján Šicko, ArtD.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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.b5/11	<b>Course title:</b> Additional Studio
<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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<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 course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.</p>	
<b>Learning outcomes:</b> <p>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.</p>	
<b>Class syllabus:</b> <p>Students work on developing individual visual identity themes, each choosing a narrower theme independently during discussions, it can be real or fictitious. In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.</p>	
<b>Recommended literature:</b> <p>Hyland, A.; King, E.: c/id: Visual Identity and Branding for the Arts; Floch, M., Osselger, P.V.: Visual Identities; Apeloig, P.: The Spiral, the Hand and the Menorah: Museum of Jewish Art and History in Paris - The Visual Identity (Directions)          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</p>	

<p>BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999</p> <p>MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012</p> <p>ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9</p> <p>kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9</p>					
<p><b>Languages necessary to complete the course:</b> slovak and/or english</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 14</p>					
A	B	C	D	E	FX
28,57	35,71	14,29	14,29	7,14	0,0
<p><b>Lecturers:</b> prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Juraj Blaško, ArtD., Mgr. art. Peter Nosál, doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Ján Šicko, ArtD.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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.b6/11	<b>Course title:</b> Additional Studio
<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> 6.	
<b>Educational level:</b> I.	
<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> During the semester, the student works on a more widely assigned topic with an emphasis on the independent formulation of a specific design problem (font and text). In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.	
<b>Recommended literature:</b> Squire, Victoria: Getting it Right with Type: The Do's and Don'ts of Typography; Hochuli, Jost: Detail in Typography by Jost Hochuli; Ambrose, Gavin; Harris, Paul: Basics Design: Typography; Lupton, Elen: Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students LONGAUER, E. Modernost' tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, E. 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	



<p>BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978</p> <p>BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999</p> <p>MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012</p> <p>ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9</p> <p>kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9</p>					
<p><b>Languages necessary to complete the course:</b> slovak and/or english</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 10</p>					
A	B	C	D	E	FX
30,0	30,0	40,0	0,0	0,0	0,0
<p><b>Lecturers:</b> prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, Mgr. art. Peter Nosál, doc. Mgr. art. Juraj Blaško, ArtD., doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Ján Šicko, ArtD.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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.b7/11	<b>Course title:</b> Additional Studio
<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> 7.	
<b>Educational level:</b> I.	
<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> During the semester, the student works on a more widely assigned topic with an emphasis on the independent formulation of a specific design problem of the publication. In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.	
<b>Recommended literature:</b> Haslam, Andrew: Book Design; Lupton, Elen: Indie Publishing: How to Design and Produce Your Own Book; Hendel, Richard: On Book Design; Birdsall, Derek: Notes on Book Design 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

**Languages necessary to complete the course:**

slovak and/or english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

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

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

**Last change:** 17.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Rtmv.b6/11	<b>Course title:</b> Analysis of Textile Materials and Textures 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> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> To know the basic weaving weaves, derivative weaves, textile materials, their properties.	
<b>Course requirements:</b> For the semester, active participation, completed practical exercises and a presentation on a pre-agreed topic related to the implemented textile techniques are evaluated. To obtain grade A, at least 75 points are required, to obtain grade B at least 70 points, to obtain grade C at least 65 points, to obtain grade D at least 60 points, and to obtain grade E at least 55 points.	
<b>Learning outcomes:</b> The student will focus on the basic division of bobbin weave and jacquard weave fabrics, their characteristics and plotting. The student will perform analyses of materials and fabrics. The student will be able to evaluate fabric analysis and record the associated protocol. Analysis of weaves and materials of restored textiles and textile objects.	
<b>Class syllabus:</b> 1. jacquard weave single, weft. 2. analyses of fabrics with weft weave, simple jacquard weave. 3. continuous analyses of material and weaves of restored textile objects.	
<b>Recommended literature:</b> BEDNÁŘ V., SVATOŠ S., Vázby a rozborů tkanin II, vydavatel'stvo Alfa, Bratislava, DUFEK J., Vázby žakárskych tkanin, SPN Praha 1967, GOODY R.: Pattern weaving, Stackpole books, 2012, DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, ALBERS A.: On weaving, Princeton university press, 2017, GEIER A.: A history of textile art, Rizzoli Intl Pubns 1982, An encyclopedia of textiles: <a href="https://archive.org/details/cu31924052382714/mode/2up">https://archive.org/details/cu31924052382714/mode/2up</a>	
<b>Languages necessary to complete the course:</b> Slovak language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 20					
A	B	C	D	E	FX
80,0	10,0	5,0	5,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Ingrid Ondrejičková Soboslayová, ArtD.					
<b>Last change:</b> 21.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Rtmv.b7/11	<b>Course title:</b> Analysis of Textile Materials and Textures 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> 2	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Rtmv.b6/11 - Analysis of Textile Materials and Textures I.	
<b>Recommended prerequisites:</b> Knowledge of jacquard weaves simple, weft.	
<b>Course requirements:</b> For the semester, active participation, completed practical exercises and a presentation on a pre-agreed topic related to the implemented textile techniques are evaluated. To obtain grade A, at least 75 points are required, to obtain grade B at least 70 points, to obtain grade C at least 65 points, to obtain grade D at least 60 points, and to obtain grade E at least 55 points.	
<b>Learning outcomes:</b> The student will focus on the basic division of bobbin weave and jacquard weave fabrics, their characteristics and plotting. The student will perform analyses of materials and fabrics. The student will be able to evaluate fabric analysis and record the associated protocol. Analysis of weaves and materials of restored textiles and textile objects.	
<b>Class syllabus:</b> 1. jacquard weave warp. 2. analyses of fabrics with jacquard weave. 3. continuous analyses of the material and weaves of restored textile objects.	
<b>Recommended literature:</b> BEDNÁŘ V., SVATOŠ S., Vázby a rozborý tkanín II, vydavateľstvo Alfa, Bratislava, DUFEK J., Vázby žakárskych tkanín, SPN Praha 1967, GOODY R.: Pattern weaving, Stackpole books, 2012, DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, ALBERS A.: On weaving, Princeton university press, 2017, GEIER A.: A history of textile art, Rizzoli Intl Pubns 1982, An encyclopedia of textiles: <a href="https://archive.org/details/cu31924052382714/mode/2up">https://archive.org/details/cu31924052382714/mode/2up</a>	
<b>Languages necessary to complete the course:</b> Slovaque language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 10					
A	B	C	D	E	FX
90,0	0,0	10,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
<b>Last change:</b> 21.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/BaPr.b8/22	<b>Course title:</b> Bachelor's Thesis (consultation, formulation)
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> (KTT/AtCe.b6/13 - Studio of Fibre Art or KTT/AtFu.b6/11 - Studio of Textile Design or KTT/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level or KTT/AtSa.b6/11 - Studio of Clothing Design) and (KTT/AtCe.b7/13 - Studio of Fibre Art or KTT/AtFu.b7/11 - Studio of Textile Design or KTT/LAHP.b7/17 - Lab: Studio led by a visiting professor - 1st level or KTT/AtSa.b7/11 - Studio of Clothing Design)	
<b>Course requirements:</b> A - 100% fulfillment of the realized creation in the field of textiles, textile or clothing design with its own theme, portfolio, and output photographic documentation on time and properly installed for defense. Successful final defense before the department committee. B - 80% completion of the realized creation in the field of textiles, textile or clothing design with its own theme, portfolio, and output photographic documentation on time and properly installed for defense. Successful final defense before the department committee. C - 60% completion of the realized creation in the field of textiles, textile or clothing design with its own theme, portfolio, and output photographic documentation on time and properly installed for defense. Successful final defense before the department committee. D - 40% completion of the realized work in the field of textiles, textile or clothing design with its own theme, portfolio, and output photographic documentation on time and properly installed for the defense. Successful final defense before the department committee. E - 30% completion of the realized creation in the field of textiles, textile or clothing design with its own theme, portfolio, and output photographic documentation on time and properly installed for defense. Successful final defense before the department committee. FX - 20% fulfillment of realized work in the field of textiles, textile or clothing design with own theme, portfolio, and output photographic documentation.	
<b>Learning outcomes:</b> The student acquires the ability to create independently on his own topic in the field of textiles, textile or clothing design, consulted with the work supervisor.	
<b>Class syllabus:</b> The bachelor's thesis is the final thesis of the bachelor's studies at VŠVU and contains only the practical part. The bachelor's thesis has one supervisor (head teacher of the studio) and is assessed by the examination committee during the public defense. In the case of specific study	



<p>programs, the bachelor's thesis consists of the realization of a work of art or a set of works of art, an architectural project that includes project documentation, an architectural installation or documentation of architectural research, and a design project that includes a realized prototype, model studies, a realized work or a set of works from the field of visual communication, a further restored work or a set of restored works with complete restoration documentation.</p>					
<p><b>Recommended literature:</b> Individual according to the topic of the bachelor's thesis.</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: 0</p>					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<p><b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková</p>					
<p><b>Last change:</b> 12.10.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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> CV/Zmpc.b1-b7/11		<b>Course title:</b> Basics of Computer Modelling 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> 2					
<b>Recommended semester:</b> 1., 3., 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> CV/Zmpc.b1/08 or CV/Zmpu.b3/07					
<b>Course requirements:</b> Completing all assignments and submitting final project					
<b>Learning outcomes:</b> Overview of basic modeling in 3D programs and capability to create a 3D model individually on a given assignment. Creation of basic 3D visualizations from 3D programs.					
<b>Class syllabus:</b> Basics of Computer Modeling I is aimed at basic familiarization of students with 3D modeling in various software so that they are able to create simple and more complex 3D models, compositions and visualizations.					
<b>Recommended literature:</b> Study resources for the course available online though MS Teams platform in the course group. are available in PDF files on computers in classroom D102. There are licensed training texts in PDF files for rhino3d 1, 2, 3, 4, 5, 6 and a course from Pixel magazine, plus current manuals for specific models. These are updated each semester according to specific given assignments. Additional auxiliary study materials and online courses are available at <a href="http://www.rhino3d.com">www.rhino3d.com</a>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 281					
A	B	C	D	E	FX
93,59	6,41	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD.					
<b>Last change:</b> 06.12.2022					

**Approved by:** prof. akad. mal. Júlia Sabová

## 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> CV/Zpmc.b2-b8/11		<b>Course title:</b> Basics of Computer Modelling 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> 2					
<b>Recommended semester:</b> 2., 4., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> CV/Zmpc.b1-b7/11 - Basics of Computer Modelling I.					
<b>Antirequisites:</b> CV/Zmpc.b2/08 or CV/Zmpu.b4/07					
<b>Course requirements:</b> Completing all assignments and submitting final project					
<b>Learning outcomes:</b> Advanced modeling in 3D programs and capability to create a 3D model individually on a given assignment. Creation of basic 3D visualizations from 3D programs. Finalization of virtual models and scenes in various software systems and plugins for 3D modeling.					
<b>Class syllabus:</b> Creating simple and more complex 3D models, Algorithmization of procedures and problem solving in the construction of 3D models. Virtualization tools. Finalization of virtual models and scenes, rendering applications and specialized plugins.					
<b>Recommended literature:</b> Study resources for the course available online through MS Teams platform in the course group. are available in PDF files on computers in classroom D102. There are licensed training texts in PDF files for rhino3d 1, 2, 3, 4, 5, 6 and a course from Pixel magazine, plus current manuals for specific models. These are updated each semester according to specific given assignments. Additional auxiliary study materials and online courses are available at <a href="http://www.rhino3d.com">www.rhino3d.com</a>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 210					
A	B	C	D	E	FX
92,38	7,62	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD.					

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Zdit.b1/11	<b>Course title:</b> Basics of Design Creation I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> In the subject, students complete analog drawing training, which is the basis for modeling in the summer semester. Emphasis is placed on the subject, recording drawing, its stylization and abstraction that can be used later in designing. The course is intended to support the individual knowledge and abilities of individual students and to develop their individual way of drawing that can be used in design work. Continuously during the semester, students draw directly in the studio, they also present drawings individually, there are joint debates and consultations about drawing. Part of the subject is also familiarization with technologies, technological workplaces and their professionals. This acquired knowledge is later used when working in the summer semester. A condition for successful completion of the course is presentation in the form of an exhibition of works at the end of the semester. Scale of assessment (preliminary/final): 30/70 percent	
<b>Learning outcomes:</b> By completing the course, students will improve their subject drawing, the emphasis is placed on the individual's individuality, abilities and current skills. By developing the skills of classical hand drawing, subsequent imagination and computer modeling are also visibly improved.	
<b>Class syllabus:</b> The course introduces students to the specifics of the subject drawing and its importance in the designer's work. It is closely related to the summer semester and work on three-dimensional models. Topics are entered individually with the possibility of self-reflection, drawing is done together in the studio but also individually, joint and individual consultations take place.	
<b>Recommended literature:</b> According to individual tasks.	
<b>Languages necessary to complete the course:</b> Slovak, Czech, English language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 247					
A	B	C	D	E	FX
48,18	39,68	6,07	2,83	0,81	2,43
<b>Lecturers:</b> akad. soch. Václav Kautman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Zdit.b2/11	<b>Course title:</b> Basics of Design Creation II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Zdit.b1/11 - Basics of Design Creation I.	
<b>Course requirements:</b> Based on the drawing training from the first semester, students model shape studies during which they complete classic technologies such as working with metal (structures), modeling with clay, clay, work with plaster, molding, separating, laminating, grinding, sealing, surface treatments and others technologies, or depending on the assignment, they will learn other materials and technologies such as vacuuming, working with plastics, 3D milling, etc. A condition for successful completion of the course is presentation in the form of a work exhibition at the end of the semester. Scale of assessment (preliminary/final): 30/70 percent	
<b>Learning outcomes:</b> By completing the subject, students will improve the classic technologies of modeling, forming, separating, laminating, grinding, sealing and surface treatment of models. They will learn to understand and build a shape from a drawing to a three-dimensional model. They each work on an individual topic, while learning from each other and from each other. While working, they will also get to know individual workshops, technologies and workshop workers.	
<b>Class syllabus:</b> The course introduces students to the specifics of classic analog design technologies and procedures, taking into account the knowledge and skills of individual students acquired in the previous period. Its task is to develop and balance knowledge of classic technologies and procedures and to prepare students for work in studios. The topics are entered individually with the possibility of self-reflection, so that everyone goes through the individual work and technological procedures and processes manually. Emphasis is also placed on work habits and cooperation in solving individual problems. The result is conditioned by the presentation of the work at the end of the semester.	
<b>Recommended literature:</b> According to individual tasks.	
<b>Languages necessary to complete the course:</b> Slovak, Czech, English language.	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 219					
A	B	C	D	E	FX
61,19	29,22	7,76	0,46	0,91	0,46
<b>Lecturers:</b> akad. soch. Václav Kautman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Zmmv.b57/22	<b>Course title:</b> Basics of Management and Marketing for Artists 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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> active participation of a min. 75% unless the teacher determines otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Knowledge and understanding of the given topic, ability to react independently to situations related to the artist's or curator's practice.	
<b>Class syllabus:</b> 1. Introduction to project management 2. Different models of organizations: state contributory, non-profit sector, galleries, cultural centers, art residencies, magazines + guest 3. Profile focus of organisations and projects 4. Vision, mission, goals, project definition 5. Fundraising models and principles 6. Funding and resources - an introduction to domestic and foreign programmes, crowdfunding 7. Project budget and timeline, ecological aspects in programme design 8. Preparation of portfolio and CV, structure and analysis of website (artists, galleries, institutions, festivals, fairs, magazines...) 9. PR, press release, communication with media, social networks 10. Excursion to Bratislava galleries with interviews with stakeholders 11. excursion to non-profit and artist run spaces in Vienna with an interview with stakeholders 12. Joint evaluation of the programme	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b> Maximum 15 students	

<b>Past grade distribution</b>					
Total number of evaluated students: 147					
A	B	C	D	E	FX
73,47	19,73	5,44	1,36	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. Lýdia Pribišová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Zmmv.b68/22	<b>Course title:</b> Basics of Management and Marketing for Artists 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> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTDU/Zmmv.b57/22 - Basics of Management and Marketing for Artists I.	
<b>Course requirements:</b> active participation of a min. 75% unless the teacher determines otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Knowledge and understanding of the given topic, ability to react independently to situations related to the artist's or curator's practice.	
<b>Class syllabus:</b> 1. Introduction to project management, summary of knowledge from the previous semester 2. Case studies: management of a non-profit gallery / artist run space 3. Excursion - non profit gallery / artist run space in Bratislava, debate with stakeholders 4. Case studies: management of a commercial gallery, interview with gallery owner(s) 5. Case studies: festival management + guest 6. Case studies: management of art magazine publishing 7. Case studies: management of the ECOC Trenčín 2026 + guest 8. Case studies: cultural centre management + guest 9. Case studies: cultural policy in the city of Bratislava + guest 10. Case studies: cultural policy in the Ministry of Culture and Culture of Bratislava + guest 11. Audience project proposals, presentation, feedback 12. Audience project proposals, presentation, feedback and joint evaluation of the programme	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b> Maximum 15 students	

<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. Mgr. Lýdia Pribišová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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> KK/Zmtf.b3/11	<b>Course title:</b> Basics of Painting /Colour Theory 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> 3.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the most important final evaluation ends to mutual satisfaction.	
<b>Learning outcomes:</b> Elementary school of painting means basic craft mastery of realistic painting according to the model, gradual familiarization with basic painting techniques such as watercolor, tempera, acrylic. Samples of the so-called painting Old Master on various background colors with colored or white underpainting and glazes. I developed the technology using contemporary materials, so students will be able to use this "old master" technique for their own contemporary creations. Getting to know the effect of colors, the possibilities of mixing and the basic use of colors according to their quality. The "Zorn palette" method is successfully implemented	
<b>Class syllabus:</b> Still life and portrait painting using various painting techniques and approaches. The basic requirement is mastering the construction of a picture, working with a brush, gradually gaining painting "self-confidence". The use of the most realistic colors is required. The "Zorn palette" technique is successfully implemented	
<b>Recommended literature:</b> Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Techniky malby I/II, Praha 1953-1956.	
<b>Languages necessary to complete the course:</b> English	
<b>Notes:</b> Anders Leonard Zorn (18 February 1860 – 22 August 1920) is a well-known Swedish portraitist. His "palette" consisting of four colors is known.	

<b>Past grade distribution</b>					
Total number of evaluated students: 206					
A	B	C	D	E	FX
54,85	31,07	9,22	0,97	0,0	3,88
<b>Lecturers:</b> doc. akad. mal. Stanislav Bubán					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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> KK/Zmtf.b4/11		<b>Course title:</b> Basics of Painting /Colour Theory 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> 4.					
<b>Educational level:</b> I., II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the final evaluation results in mutual satisfaction.					
<b>Learning outcomes:</b> Elementary school of painting means basic craft mastery of realistic painting according to the model, gradual familiarization with basic painting techniques such as watercolor, tempera, acrylic. Samples of the so-called painting old master's on various background colors with colored or white underpainting and glazes. I developed the technology from contemporary materials, so students will be able to use this "old master" technique for their own contemporary creations. The "Zorn palette" method is successfully implemented. Getting to know the effect of colors, the possibilities of mixing and the basic use of colors according to their quality.					
<b>Class syllabus:</b>					
<b>Recommended literature:</b> Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Painting Techniques I/II, Prague 1953-1956.					
<b>Languages necessary to complete the course:</b> English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 178					
A	B	C	D	E	FX
73,6	20,22	3,37	1,12	0,56	1,12
<b>Lecturers:</b> doc. akad. mal. Stanislav Bubán					



<b>Last change:</b> 19.11.2022
<b>Approved by:</b> prof. akad. mal. Júlia Sabová

## 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> KK/Zmtf.b5/11		<b>Course title:</b> Basics of Painting /Colour Theory III.			
<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> 5.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): Cieľom priebežneho hodnotenia je mobilizácia zvýšeného úsilia v druhej polovici semestra, aby záverečné hodnotenie dopadlo k vzájomnej spokojnosti.					
<b>Learning outcomes:</b> basic painting school means basic craft mastery of painting according to the model, gradual familiarization with basic painting techniques such as watercolor, tempera, acrylic. Samples of the so-called painting Old Master on various background colors with colored or white underpainting and glazes. I developed the technology from contemporary materials, so students will be able to use this "old master" technique for their own contemporary creations. Getting to know the effect of colors, the possibilities of mixing and the basic use of colors according to their quality. The ability to paint a picture without fear and amateur errors.					
<b>Class syllabus:</b> figure painting using various painting techniques and approaches. The basic requirement is mastering the construction of an image, working with a brush, creative work with a color scale, the use of strictly realistic colors is not required.					
<b>Recommended literature:</b> Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Techniky malby I/II, Praha 1953-1956.					
<b>Languages necessary to complete the course:</b> English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 57					
A	B	C	D	E	FX
50,88	36,84	7,02	0,0	0,0	5,26

<b>Lecturers:</b> doc. akad. mal. Stanislav Bubán
<b>Last change:</b> 19.11.2022
<b>Approved by:</b> prof. akad. mal. Júlia Sabová

## 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> KK/Zmtf.b6/11	<b>Course title:</b> Basics of Painting /Colour Theory IV.
<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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the final evaluation results in mutual satisfaction.	
<b>Learning outcomes:</b> Elementary school of painting means basic craft mastery of realistic painting according to the model, gradual familiarization with basic painting techniques such as watercolor, tempera, acrylic. Samples of the so-called painting Old Master on various background colors with colored or white underpainting and glazes. I developed the technology from contemporary materials, so students will be able to use this "old master" technique for their own contemporary creations. Getting to know the effect of colors, the possibilities of mixing and the basic use of colors according to their quality. The ability to express one's own creative opinion in a well-founded manner in painting.	
<b>Class syllabus:</b> figure painting in space using various painting techniques and approaches. The basic requirement is mastering the construction of an image, working with a brush. Creating your own image construction and your own painting style. In the summer semester, teaching in the form of block teaching, as 2 hours/week is very little for focused work.	
<b>Recommended literature:</b> Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Techniky malby I/II, Praha 1953-1956.	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 68					
A	B	C	D	E	FX
77,94	16,18	4,41	1,47	0,0	0,0
<b>Lecturers:</b> doc. akad. mal. Stanislav Bubán					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Záfo.b35/12	<b>Course title:</b> Basics of Photography 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> 2	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> none	
<b>Course requirements:</b> To pass the course, the student must complete 85% of exercises and theoretical lectures. For evaluation, he is obliged to submit outputs from the technical and free assignment, which have been continuously consulted and meet an acceptable technical and artistic level. Scale of assessment (preliminary/final): For the final evaluation, the student submits practical assignments in full. The technical and artistic processing of the given topics is evaluated.	
<b>Learning outcomes:</b> The subject should prepare the student to work with the photographic medium, which is an integral part of every field. It conveys to him the basic technological procedures applied in photographic practice. The student will gain an overview of trends in contemporary art, world and domestic photography.	
<b>Class syllabus:</b> In the subject, students gradually become familiar with the basic principles of photography/aperture and depth of field/exposure time/ISO sensitivity/focal length of lenses/accessories used in photographic practice. The exercises are focused on appropriate lighting and exposure of the object, portrait and one freely chosen topic, according to the focus of the home field of study. Students are introduced to trends in contemporary art, world and domestic photography in the form of presentations.	
<b>Recommended literature:</b> O fotografické kompozici, Jiří Jeníček , Orbis, 1960; Digitální fotografie, Alex May, SLOVART, 2002; Miroslav Myška-Světlo a osvětlení v digitální fotografii, Computer press, Brno 2008; F.Hunter,P. Fuqua- Light Science and Magic, Focal Press 1990; L.Frost-Kreativní fotografie od A do Z, Computer press, Brno 2003; The film photography handbook, Chris Marquardt, Monika Andrae, Rocky Nook, 2019; Fotolexikon, György Morvay, Alfa, 1988;	

P.Velkoborský., P. Vermouzek-Exponometrie v analogové a digitální fotografii, Computer press, 2006;  
Photography Calling!, Steidl 2011;  
Škola fotografovania ČB fotografia, Richard Olsenius National Geographic, slovat 2005

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 132

A	B	C	D	E	FX
59,85	32,58	3,03	0,76	0,0	3,79

**Lecturers:** Mgr. art. Jana Ilková, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Záfo.b46/12	<b>Course title:</b> Basics of Photography 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> 2	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> To pass the course, the student must complete 85% of exercises and theoretical lectures. For evaluation, he is obliged to submit outputs from the technical and free assignment, which have been continuously consulted and meet an acceptable technical and artistic level. Scale of assessment (preliminary/final): For the final evaluation, the student submits practical assignments in full. The technical and artistic processing of the given topics is evaluated.	
<b>Learning outcomes:</b> The subject should prepare the student to work with the photographic medium, which is an integral part of every field. It conveys to him extended technological procedures applied in photographic practice. The student will gain an overview of trends and happenings in contemporary, global and domestic photography.	
<b>Class syllabus:</b> In the course, students will become familiar with the expanded possibilities of using technology in photographic practice. The exercises of the subject will be carried out in the interior / exterior / studio where they will learn to properly expose the motifs of portrait, still life, architecture, landscape; from detail to whole. Choice of subject processing technology: analog/digital is optional. Students are introduced to trends in contemporary art, world and domestic photography in the form of presentations.	
<b>Recommended literature:</b> Susan Sontagová, O fotografii, Paseka 2002; Roland Barthes, Svetlá komora, Archa 1994; F.Hunter/P. Fuqua- Light Science and Magic, Focal Press 1990; L.Frost-Kreativní fotografie od A do Z, Computer press, Brno 2003; Miroslav Myška-Světlo a osvětlení v digitální fotografii, Computer press, Brno 2008; P.Velkoborský., P. Vermouzek-Exponometrie v analogové a digitální fotografii, Computer press, Brno 2006; Externí blesk : jedno světlo pro všechny typy fotografií, John Denton, Adam Duckworth, Press, 2012;	



Profesionální retušování portrétů ve Photoshopu / Autor Scott Kelby, Computer Press, 2011;  
Fotografie & světlo : naučte se techniky fotografického svícení / Autor Fill Hunter, Steven Biver,  
Paul Fuqua, Zoner Press, 2007;  
Andreas Feininger, Groesse Fotolehre, HEYNE, 2001;  
Sprievodca digitálneho fotografa, Tom Ang, Euromedia 2004

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 106

A	B	C	D	E	FX
59,43	27,36	7,55	0,94	0,0	4,72

**Lecturers:** Mgr. art. Jana Ilková, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Bina.b57/21	<b>Course title:</b> Bioart and Nature art 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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of the introductory lectures, participation in the block teaching - workshop, artistic creation in the workshop. Participation in events is an absolute prerequisite; assessment is dependent on the conceptual and artistic quality of the visual output - the work.	
<b>Learning outcomes:</b> The learning outcomes are familiarization with the concepts of "bioart" and "nature art", the acquisition of theoretical knowledge in these fields, practical artistic creation in the field - nature with minimalist, ephemeral elements in the intentions of image/object/installation/performance and their photo- and video documentation. The most prominent outcome is the testing of an improvisational position of visual art that responds to the site (site specific) and manipulates to minimize the input and maximize the idea/concept. This position of making aims to oxygenate the student's making and thinking in their preferred medium of creation	
<b>Class syllabus:</b> The semester course starts with two introductory lectures on the art movements of bioart and nature art, which focus on the definition of terms, the art-historical context, examples and recommended literature. Instruction continues with a five-day workshop based on 1. acquiring knowledge of the site, 2. developing a concept for the work, 3. consultation, 4. realization, 5. documentation, 6. presentation of the work, and 7 professional discussion of the resulting work.	
<b>Recommended literature:</b> Eduardo Kac: Telepresence and Bioart, The University of Michigan Press, 2005, ISBN: 0-472-09810-1, Robert Mitchell: Bioart and the vitality of media, The University of Washington Press, 2010, ISBN: 978-2-2-295-99007-1 Eduardo Kac (editor): Signs of Life, The MIT Press, Cambridge, Massachusetts, London, England, 2009, ISBN: 978-0-262-11293-2 William Mayers: Bio Art, Thames and Hudson, New York, 2015, ISBN: 978-0-500-23932-2 George Gessert: A history of Art involving DNA. In LifeScience (Ars Electronica 1999), edited by Gerfried Stocker and Christine Schöpf, New York, Springer, 1999. Natalie Jeremijenko and Eugene Thacker: Creative Biotechnology: A Users Manual. New York: Locus+, 2004 Mitchell W. What Do Pictures Want? The Lives and Loves of Images. Chicago: University of Chicago Press, 2005.	

Rosalind E. Krauss: Reinventing the Medium, Critical inquiry 25, no. 2, 1999 Martina Ivičič: Bioarty, Enter No. 16/IV/2013, Košice, ISSN: 1338-1946 Erőss István: Természetművészet, 2011, ISBN 978-963-08-1305-1 Naphimnusz, Nemzetközi Velencei-tavi symposion 2006-2013, Symposion Alapítvány, Budapest, 2013, ISBN 978-963-08-8434-1

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 17

A	B	C	D	E	FX
76,47	11,76	11,76	0,0	0,0	0,0

**Lecturers:** Mgr. art. Gabriel Gyenes, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Bina.b68/21	<b>Course title:</b> Bioart and Nature art 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> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of introductory lectures, participation in block teaching - workshop, creative work at the workshop. Participation in the events is an absolute condition, the evaluation depends on the conceptual and artistic quality of the visual output - the work.	
<b>Learning outcomes:</b> The results of the education are familiarization with the terms "bioart" and "nature art", the acquisition of theoretical knowledge in these fields, practical artistic creation in the field - nature with minimalistic, ephemeral elements in the intentions of the image/object/installation/performance and their photo and video documentation . The main result is trying out the improvisational position of visual art, which responds to the given place (site specific) and handles with the aim of minimizing the input and maximizing the idea/concept. This position of creation aims to oxygenate the creation and thinking of the student in his preferred medium of creation.	
<b>Class syllabus:</b> Semester teaching begins with two introductory lectures on the artistic directions of bioart and nature art, which are focused on the definition of terms, art-historical context, examples and recommended literature. The teaching continues with a five-day workshop, based on 1. acquiring knowledge of the given place, 2. creating the concept of the work, 3. consultation, 4. implementation, 5. documentation, 6. presentation of the work, 7. professional discussion about the created work.	
<b>Recommended literature:</b> Eduardo Kac: Telepresence and Bioart, The University of Michigan Press, 2005, ISBN: 0-472-09810-1, Robert Mitchell: Bioart and the vitality of media, The University of Washington Press, 2010, ISBN: 978-2-295-99007-1 Eduardo Kac (editor): Signs of Life, The MIT Press, Cambridge, Massachusetts, London, England, 2009, ISBN: 978-0-262-11293-2 William Mayers: Bio Art, Thames and Hudson, New York, 2015, ISBN: 978-0-500-23932-2	

George Gessert: A history of Art involving DNA. In LifeScience (Ars Electronica 1999), edited by Gerfried Stocker and Christine Schöpf, New York, Springer, 1999.  
 Natalie Jeremijenko and Eugene Thacker: Creative Biotechnology: A Users Manual. New York: Locus+, 2004  
 Mitchell W.J. Thomas: What Do Pictures Want? The Lives and Loves of Images. Chicago: University of Chicago Press, 2005.  
 Rosalind E. Krauss: Reinventing the Medium, Critical inquiry 25, no. 2, 1999  
 Martina Ivičič: Bioarty, Enter No. 16/IV/2013, Košice, ISSN: 1338-1946  
 Eröss István: Természetművészté, 2011, ISBN 978-963-08-1305-1  
 Naphimnusz, International Velencei-tavi symposium 2006-2013, Symposion Alapítvány, Budapest, 2013, ISBN 978-963-08-8434-1

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 10

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

**Lecturers:** Mgr. art. Gabriel Gyenes, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Odšk.b2/22	<b>Course title:</b> Clothing Stylisation of Drawing 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> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - at least 70% attendance at exercises - 100% completion of assigned topics and tasks - preparation of the final portfolio/semester portfolio <b>Rating:</b> A - excellently mastered assignments and preparation of the final portfolio, min. 70% attendance at exercises B - well mastered assignments and preparation of the final portfolio, min. 70% attendance at exercises C - above-average mastered assignments and preparation of final portfolio, min. 70% attendance at exercises D - average, sufficiently mastered assignments and preparation of final portfolio, min. 70% attendance at exercises E - below average, sufficiently mastered assignments and preparation of final portfolio, min. 70% attendance at exercises FX - insufficiently mastered assignments and preparation of final portfolio, and/or unfulfilled 70% attendance at exercises	
<b>Learning outcomes:</b> The result of the course is the ability to draw and paint a portrait, understanding the anatomy of the human head as well as the depiction of clothing on the body with respect to its anatomy and proportions in basic as well as combined and experimental painting and drawing techniques within the framework of the chosen concept.	
<b>Class syllabus:</b> - Studies of the head/portrait with an emphasis on anatomy and proportions, in the basic drawing technique of pencil, marker, line drawing - Studies of the head/portrait with an emphasis on anatomy and proportions in painting and combined techniques, shading techniques - Material and structural studies in painting and combined techniques, shading techniques	

- Motion pictures, quick figure sketches in A4 format in painting and combined techniques, shading techniques
- Fashion illustration - practical exercises on selected topics in combined and experimental techniques of drawing and painting
- Fashion illustration - thematically adapted to the studio semester assignment, selection and exercises of a suitable drawing processing technique
- creating a final portfolio

**Recommended literature:**

THE FASHION DESIGNERS DIRECTORY OF SHAPE AND FORM, Simon Travers-Spencer and Zarida Zaman, A & C Black Publishers, 2008, London ISBN: 978-0-7136-8796-5  
 FIGURE DRAWING FOR FASHION DESIGN, Elisabetta Drudi, Tiziana Paci, Pepin Press BV, 2001, Amsterdam, ISBN: 90-5496-080-9

**Languages necessary to complete the course:**

English language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 104

A	B	C	D	E	FX
31,73	38,46	23,08	0,96	3,85	1,92

**Lecturers:** doc. Mgr. art. Barbora Peuch, ArtD.

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Odšk.b4/22	<b>Course title:</b> Clothing Stylisation of Drawing 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> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - at least 70% attendance at exercises - 100% completion of assigned topics and tasks - preparation of the final portfolio/semester portfolio <b>Rating:</b> A - excellently mastered assignments and preparation of the final portfolio, min. 70% attendance at exercises B - well mastered assignments and preparation of the final portfolio, min. 70% attendance at exercises C - above-average mastered assignments and preparation of final portfolio, min. 70% attendance at exercises D - average, sufficiently mastered assignments and preparation of final portfolio, min. 70% attendance at exercises E - below average, sufficiently mastered assignments and preparation of final portfolio, min. 70% attendance at exercises FX - insufficiently mastered assignments and preparation of final portfolio, and/or unfulfilled 70% attendance at exercises	
<b>Learning outcomes:</b> The result of completing the subject is the ability to portray human body and clothing with regard to its anatomy and proportions in basic, combined, experimental painting and drawing techniques within the chosen concept.	
<b>Class syllabus:</b> - Studies of the figure focused on the whole body and selected details of the hand and foot with an emphasis on anatomy and proportions in basic drawing techniques, pencil, marker, charcoal... - Studies of the figure focusing on the whole body and selected details of the hand and foot with an emphasis on anatomy and proportions in painting and combined techniques, shading techniques - Material and structural studies in basic drawing techniques, pencil, marker, charcoal... - drawing of movement, quick sketches of figures in A4 format in the basic drawing technique of pencil, marker, line drawing	



<ul style="list-style-type: none"> <li>- Fashion drawing, practical exercises on selected topics in combined and experimental techniques of drawing and painting</li> <li>- Fashion drawing thematically adapted to the studio semester assignment, selection and exercises of a suitable drawing processing technique</li> <li>- creating a final portfolio</li> </ul>					
<p><b>Recommended literature:</b>          THE FASHION DESIGNERS DIRECTORY OF SHAPE AND FORM, Simon Travers-Spencer and Zarida Zaman, A &amp; C Black Publishers, 2008, London ISBN: 978-0-7136-8796-5          FIGURE DRAWING FOR FASHION DESIGN, Elisabetta Drudi, Tiziana Paci, Pepin Press BV, 2001, Amsterdam, ISBN: 90-5496-080-9</p>					
<p><b>Languages necessary to complete the course:</b>          English Language</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b>          Total number of evaluated students: 75</p>					
A	B	C	D	E	FX
29,33	40,0	25,33	4,0	0,0	1,33
<p><b>Lecturers:</b> doc. Mgr. art. Barbora Peuch, ArtD.</p>					
<p><b>Last change:</b> 03.12.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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/Psob.b1-7/16	<b>Course title:</b> Computer picture processing (Photoshop)
<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., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - active participation (the subject is taught in the form of an intensive workshop) - mastering assigned tasks	
<b>Learning outcomes:</b> The student will acquire basic knowledge and skills in working with bitmap graphics with a focus on practical usability in artistic creation. The teaching takes place in the environment of the Adobe Photoshop CS6 graphics program.	
<b>Class syllabus:</b> 345 / 5 000 Výsledky prekladov — theoretical introduction to working with bitmap graphics — user environment and workflow of Photoshop — setting and managing colors — work with layers — typography — photo/scan processing and editing techniques — coloring, photomontage, basic retouching, digital drawing / painting — preparation of documents for various printing and imaging technologies	
<b>Recommended literature:</b> — Adobe Photoshop CS6 user manual ( <a href="http://help.adobe.com/archive/en/photoshop/cs6/photoshop_reference.pdf">http://help.adobe.com/archive/en/photoshop/cs6/photoshop_reference.pdf</a> ) — <a href="http://tv.adobe.com/show/learn-photoshop-cs6/">http://tv.adobe.com/show/learn-photoshop-cs6/</a> — various tutorials on the web for working with Photoshop	
<b>Languages necessary to complete the course:</b> SK, ENG	
<b>Notes:</b>	

The course capacity is limited to 20 students (two groups of 10 each). The subject is offered only in the winter semester.

**Past grade distribution**

Total number of evaluated students: 103

A	B	C	D	E	FX
88,35	2,91	4,85	0,0	0,0	3,88

**Lecturers:** Mgr. art. Zuzana Pustaiová, ArtD.

**Last change:** 21.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Kost.b3/11	<b>Course title:</b> Construction 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> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<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 the pattern cutting principles of the construction of women's skirts, women's blouses, women's dresses, men's shirts, as well as own construction variants of clothing. He/She is able to apply his knowledge in the creation of original clothing.	
<b>Class syllabus:</b> 1. Introduction to the construction of cuts. 2. Basic pattern construction of the skirt. 3. Basic pattern construction of a women's blouse. 4. Basic pattern construction of women's dresses. 5. Basic pattern construction of a men's shirt. 5. Own author's clothing variants. 6. Consultation of construction solutions during the implementation of semester work.	
<b>Recommended literature:</b> Clothing for secondary schools 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Clothing for secondary schools 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Clothing for secondary schools 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 SPŠ - Modeling of Cuts for the 4th year SPŠ clothing, František Marko, Alfa plus, 1995	

SOU - designing men's clothing cuts, František Marko, Alfa plus, 1995  
Cutting school - Women's shirts, blouses and dresses, Jana Kocurková, information center, Prague 2004  
School of tailoring - Women's trousers, Jana Kocurková, information center, Prague 2000

**Languages necessary to complete the course:**

Slovak

**Notes:**

The student will get acquainted with the basic principles of constructing patterns for women's skirts, women's blouses, women's dresses, men's shirts, which are the methods of obtaining body measurements /measurements on the figure, calculations/ and various construction methods of constructing basic garment patterns. On the basis of this acquired knowledge and skills, the student is finally able to independently create the pattern construction of ladies' skirts, ladies' blouses, ladies' dresses, men's shirts, and its form variations.

**Past grade distribution**

Total number of evaluated students: 103

A	B	C	D	E	FX
49,51	33,01	12,62	4,85	0,0	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Kost.b4/11	<b>Course title:</b> Construction 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> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Kost.b3/11 - Construction 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 the pattern cutting principles of the construction of men's and women's vests and men's and women's trousers. He is able to apply his knowledge in the creation of original clothing.	
<b>Class syllabus:</b> 1. Basic pattern construction of a women's vest. 2. basic pattern structure of men's vest. 3. Basic pattern construction of women's trousers. 4. Basic pattern construction of men's trousers. 5. Own author's clothing variants. 6. Consultation of construction solutions during the implementation of semester work.	
<b>Recommended literature:</b> Odívání pro střední školy 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Odívání pro střední školy 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Odívání pro střední školy 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 SPŠ - Modelovanie Strihov pre 4.ročník SPŠ odevných, František Marko, Alfa plus, 1995 SOU - konštruovanie strihov pánskych odevov, František Marko, Alfa plus, 1995 Škola střihů - Dámske košile, halenky a šaty, Jana Kocurková, infortorium, Praha 2004 Škola střihů - Dámske kalhoty, Jana Kocurková, infortorium, Praha 2000	

**Languages necessary to complete the course:**

Slovak

**Notes:**

The student will become familiar with the basic principles of construction of men's and women's waistcoats and men's and women's trousers, which are the methods of obtaining body measurements /measurements on the figure, calculations/ and various construction methods of constructing basic garment patterns. On the basis of this acquired knowledge and skills, the student is finally able to independently create a pattern construction of men's and women's waistcoat and men's and women's trousers and its variants.

**Past grade distribution**

Total number of evaluated students: 82

A	B	C	D	E	FX
64,63	31,71	2,44	1,22	0,0	0,0

**Lecturers:** prof. akad. mal. Júlia Sabová**Last change:** 03.12.2022**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Kost.b5/11	<b>Course title:</b> Construction of Designs III.
<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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Kost.b3/11 - Construction of Designs I. and KTT/Kost.b4/11 - Construction of Designs II.	
<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 the pattern cutting principles of the construction of women's and men's jackets and women's and men's outerwear, as well as own construction variants of clothing. He/She is able to apply his knowledge in the creation of original clothing.	
<b>Class syllabus:</b> 1. Basic construction of ladies jacket. 2. Basic construction of a men's jacket. 3. Basic construction of a ladies' overcoat. 4. Basic construction of a men's overcoat. 5. Author's own variants of the garment. 6. Consultation of design solutions in the realization of the semester work.	
<b>Recommended literature:</b> Odívání pro střední školy 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Odívání pro střední školy 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Odívání pro střední školy 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 SPŠ - Modelovanie Strihov pre 4.ročník SPŠ odevných, František Marko, Alfa plus, 1995 SOU - konštruovanie strihov pánskych odevov, František Marko, Alfa plus, 1995 Škola střihů - Dámske košile, halenky a šaty, Jana Kocurková, informatorium, Praha 2004	



**Languages necessary to complete the course:**

Slovak

**Notes:**

The student will get acquainted with the basic principles of construction of women's and men's jackets and men's and women's overcoats, which are the methods of obtaining body measurements /measurements on the figure, calculations/ and various construction methods of constructing basic garment patterns. On the basis of this acquired knowledge and skills, the student is finally able to independently create the pattern construction of ladies' and men's jackets and ladies' and men's overcoats and their variants.

**Past grade distribution**

Total number of evaluated students: 46

A	B	C	D	E	FX
63,04	19,57	15,22	2,17	0,0	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Kost.b6/11	<b>Course title:</b> Construction of Designs IV.
<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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Kost.b3/11 - Construction of Designs I. and KTT/Kost.b4/11 - Construction of Designs II. and KTT/Kost.b5/11 - Construction of Designs III.	
<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 the pattern cutting principles of the construction of men's jackets, children's clothes and the construction of clothes from elastic materials, as well as their own construction variants of clothing. He/She is able to apply his knowledge in the creation of original clothing.	
<b>Class syllabus:</b> 1. Basic cut construction of a men's jacket. 2. Basic cut construction of children's clothes. 3. Basic cut construction of clothes made of elastic material. 4. Own author's clothing variants. 5. Consultation of construction solutions during the implementation of semester work.	
<b>Recommended literature:</b> Odívání pro střední školy 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Odívání pro střední školy 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Odívání pro střední školy 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 SPŠ - Modelovanie Strihov pre 4.ročník SPŠ odevných, František Marko, Alfa plus, 1995 SOU - konštruovanie strihov pánskych odevov, František Marko, Alfa plus, 1995 Škola střihů - Dámske košile, halenky a šaty, Jana Kocurková, informatorium, Praha 2004	

Škola střihů - Dámske kalhoty, Jana Kocurková, inforatorium, Praha 2000

**Languages necessary to complete the course:**

Slovak

**Notes:**

The student will learn the basic principles of pattern construction of men's jacket, children's clothing and pattern construction of clothing made of elastic materials, which are methods of obtaining body measurements /measurements on the figure, calculations/ and various construction methods of basic patterns. On the basis of this acquired knowledge and skills, the student is finally able to independently create the garment patterng construction of men's jackets, children's clothing and the construction of garments made of elastic materials and its variants.

**Past grade distribution**

Total number of evaluated students: 40

A	B	C	D	E	FX
72,5	17,5	7,5	2,5	0,0	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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> KTT/BcTTV.b8/22	<b>Course title:</b> Defence of Bachelor's Thesis
<b>Number of credits:</b> 10	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/BaPr.b8/14 - Bachelor's Thesis (consultation, formulation)	
<p><b>Course requirements:</b> Adequate installation of the thesis in the field of textiles, textile or clothing design within the given deadlines and appropriate scope and subsequent successful defence and state debate (state examination) the departmental committee. During the defence, a member of the committee may propose a change of the evaluation. The final evaluation is decided by the committee by vote. In the event of a tie, the chair's vote is decisive. A student who has failed to pass the defence of his/her Bachelor's thesis may re-apply again within two years. If the student fails to defend the thesis at the next deadline, or fails to appear for the defence, he/she will be expelled from the course for failure to pass.</p>	
<p><b>Learning outcomes:</b> The student acquires the ability to create and present his/her work independently and participates in a professional state 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 experts from practice approved by the Academy of Performing Arts.</p>	
<p><b>Class syllabus:</b> The defence of the bachelor thesis takes place before an examination committee, whose chairman and members are appointed by the Rector from among 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 experts from practice approved by the Academy of Performing Arts. During the defence, a member of the committee may propose a change in the evaluation. The final evaluation is decided by the committee by voting. In the event of a tie, the chairperson's vote is decisive. A student who has failed to pass the defence of his/her bachelor thesis may re-apply again within two years. If the student fails to defend the thesis at the next deadline, or fails to appear for the defence, he/she will be expelled from the course for failure to pass.</p>	
<b>State exam syllabus:</b>	
<p><b>Recommended literature:</b> According to the individual topic of the bachelor thesis.</p>	
<p><b>Languages necessary to complete the course:</b> Slovak language</p>	
<b>Last change:</b> 17.12.2022	

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Dita.b57/17		<b>Course title:</b> Design talk 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> 2					
<b>Recommended semester:</b> 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The student passes the course as long as he actively participates in lectures and discussions. He prepares reports on current topics, which he chooses himself and provokes discussions. To successfully complete the subject, the student must not have an unexcused absence and must complete eight teaching units					
<b>Learning outcomes:</b> Strengthening the quality of presentation and communication. Guidance of independent study and acquisition of further knowledge and skills in the field. Preparation for creating an individual program.					
<b>Class syllabus:</b> The subject is a discussion forum on current professional and social topics. Space for lectures by teachers from the department and invited experts from practice. A crash zone for urgent requests for students that cannot be provided in the other portfolio of subjects and information at the department.					
<b>Recommended literature:</b> Current information - all media					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 236					
A	B	C	D	E	FX
62,71	20,34	12,71	2,54	0,0	1,69
<b>Lecturers:</b> Mgr. art. Peter Nosál'					
<b>Last change:</b> 17.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Dita.b68/17		<b>Course title:</b> Design talk 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> 2					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The student passes the course as long as he actively participates in lectures and discussions. He prepares reports on current topics, which he chooses himself and provokes discussions. To successfully complete the subject, the student must not have an unexcused absence and must complete eight teaching units					
<b>Learning outcomes:</b> Strengthening the quality of presentation and communication. Guidance of independent study and acquisition of further knowledge and skills in the field. Preparation for creating an individual program.					
<b>Class syllabus:</b> The subject is a discussion forum on current professional and social topics. Space for lectures by teachers from the department and invited experts from practice. A crash zone for urgent requests for students that cannot be provided in the other portfolio of subjects and information at the department.					
<b>Recommended literature:</b> Current information - all media					
<b>Languages necessary to complete the course:</b> slovak, english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 227					
A	B	C	D	E	FX
63,44	28,19	6,61	0,88	0,44	0,44
<b>Lecturers:</b> Mgr. art. Peter Nosál					
<b>Last change:</b> 17.11.2022					

**Approved by:** prof. akad. mal. Júlia Sabová



## 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/Hisr.b5/12	<b>Course title:</b> Designs in history 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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> A minimum of 75% attendance in the class blocks is a prerequisite for passing the course. Passing the final exam and realization of the final output - an accessory or a garment component or part of a selected historical sample made on the basis of period patterns and technological procedures. Another condition is the preparation of the cut documentation and photo-documentation of the practical output. Scale of assessment (preliminary/final): Ongoing consultation and activity: 20% Final exam: 40% Practical exercises defence: 40%	
<b>Learning outcomes:</b> The student should become familiar and oriented in the basic terminology of period clothing technology and historical patterns, as well as learn the practical skills of construction and fabrication of the chosen garment. Also to independently make a basic cut. The student should become familiar with the principles of making patterns for Coptic tunics and robes of the early Middle Ages.	
<b>Class syllabus:</b> 1. Introduction to the problem of historical patterns, methods and principles of making patterns in the past. 2. Interpretation of the basic concepts of clothing and cutting terminology (historical types of stitches, seams and period technological elements). 3. Specification of different types of fabrics with emphasis on their use in the history of clothing. 4. Terminology of pattern construction, circumferential and length measurements, mid-body lines. 5. Basic cut construction. Historical taking of measurements. 6. Fundamentals and principles of pattern cutting and fitting. Examples of 19th century period examples. 7. Reconstruction of the Coptic tunic cut, transformations of the cut of early medieval robes.	
<b>Recommended literature:</b> KYBALOVÁ, L.: Středověk, Praha : Lidové noviny, 2009. KYBALOVÁ, L.: Coptic textiles. London : Paul Hamlyn, 1967.	

HILL, M. H. a BUCKNELL, P. E.: The Evolution of Fashion : Pattern and Cut From 1066 to 1930. London : Pavilion Books, 1987  
 KOHLER, C.: A History of Costume. New York : Dover Publication Inc., 1963.  
 CALISABETTA, Ch. M. - TORTORA, P.: Dictionary of Fashion. Laurence King Publishing 2003.  
 HAMŽÍK, P., GALÚSEK, D.: Odevnícke názvoslovie. Bratislava, 1990.  
 HARRIS, K.: Authentic Victorian Dressmaking Techniques. New York : Dover Publication Inc., 1999.  
 HARTLEY, D.: Medieval Costume. How to Recreate It. New York : Dover Publication Inc., 2003.  
 MODRÁKOVÁ, R.: Čas odložil svůj šat. Móda z rukopisů 11. -16. století. Praha : Národní knihovna České republiky, 2008.  
 a individuálne odporúčaná literatúra

**Languages necessary to complete the course:**

Slovak language and English language

**Notes:**

- Examination and final evaluation and defence of the final output, editing documentation and photo-documentation.
  - The student will gain theoretical knowledge in the field of historical haircuts, which can be subsequently applied during practical exercises and follow-up implementation. The student will clarify and develop skills and basic practical experience in the construction of a period cut with application to contemporary proportions, as well as craftsmanship skills associated with the production of clothing components.
- Emphasis will be placed on understanding the concepts, expressions and elements of period clothing technology and pattern construction in both theoretical and practical terms.
- The course is taught in a block format. Each teaching block consists of a lecture and exercises, i.e. a theoretical and a practical part.

**Past grade distribution**

Total number of evaluated students: 32

A	B	C	D	E	FX
81,25	18,75	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Jana Zaujecová

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Hisr.b6/12	<b>Course title:</b> Designs in history 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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> A minimum of 75% attendance in class is a prerequisite for the course. Passing the final exam and realization of the final output - an accessory, a garment component, or a part of a selected historical sample made on the basis of contemporary patterns and technological procedures. Another condition is the preparation of the cut documentation and photo-documentation of the practical output. Scale of assessment (preliminary/final): Examination and final evaluation of the final output, editing documentation and photo-documentation. Ongoing consultation and activity: 20% Final exam: 40% Practical exercises defence: 40%	
<b>Learning outcomes:</b> - The student will gain theoretical knowledge in the field of historical haircuts, which can then be applied during practical exercises and subsequent implementation. The student will learn and develop skills and basic practical experience in constructing a period cut with application to contemporary proportions, as well as craftsmanship skills associated with making garment components. Emphasis will also be placed on understanding the concepts, expressions and elements of period clothing technology and pattern construction in both theoretical and practical terms. - The student should become familiar and oriented in the terminology of period clothing technology and historical patterns, and acquire the practical skills of construction and realization of the chosen garment creation. The student should become familiar with the principles of creating the patterns of the Middle Ages and the Spanish Renaissance.	
<b>Class syllabus:</b> 1. Cutting solutions of robes and cloaks of the Middle Ages. Differences in the construction of the "cotte and surcotte" cut 2. The typology of individual medieval garments and overcoats of the Burgundian court. 3. Late Renaissance pattern books from Slovakia, Bohemia and Spain. 4. Tightness and conservatism of the fashion of the Spanish Renaissance 5. Constructing a basic cut of a torso garment with elements of the Spanish Renaissance 6. Garment technology of the Spanish Renaissance	

## 7. Academic reconstruction of the cut and dress of Elizabeth Báthory

### Recommended literature:

ARNOLD, J.: Patterns of Fashion 1 ( English Women's Dresses and their Constructions 1660-1860). New York: Drama Book Publisher, 2005.

ARNOLD, J.: Patterns of Fashion 4: The Cut and Construction of Linen Shirts, Smocks, Neckwear, Headwear and Accessories for Men and Women C. 1540-1660 (Patterns of Fashion). New York: Drama Book Publisher, 2008.

WAUGH, N.: The cut of Women's Clothes 1600 - 1930. London : Faber & Faber, 1987.

ŠIMŠA, M.: Books of tailoring cuts in the Czech lands in the 16th to 18th centuries. Strážnice: National Institute of Folk Culture, 2013.

KYBALOVÁ, L.: The Middle Ages, Prague : Lidové noviny, 2009.

KYBALOVÁ, L.: Renaissance, Prague : Lidové noviny, 2000.

HILL, M. H. and BUCKNELL, P. E.: The Evolution of Fashion : Pattern and Cut From 1066 to 1930. London : Pavilion Books, 1987

KOHLER, C.: A History of Costume. New York : Dover Publication Inc., 1963.

HARTLEY, D.: Medieval Costume. How to Recreate It. New York : Dover Publication Inc., 2003.

MODRAKOVÁ, R.: Time has cast aside its garment. Fashion from 11th-16th century manuscripts. Prague : National Library of the Czech Republic, 2008.

and individually recommended literature

### Languages necessary to complete the course:

Slovak language and English language

### Notes:

The course is taught in blocks. Each teaching block consists of a lecture and exercises, i.e. theoretical and practical part.

### Past grade distribution

Total number of evaluated students: 26

A	B	C	D	E	FX
80,77	19,23	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Jana Zaujecová

**Last change:** 02.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Dnzt.b5/15	<b>Course title:</b> Digital Designing for Jacquard Textiles 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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Account for at least 80% of the tuition. Assignments will be assessed on the design and output in the digital program Arahne and the implementation of the designed fabric. A minimum of 75 points is required for an A grade, 70 points for a B grade, 65 points for a C grade, 60 points for a D grade, and 55 points for an E grade. No credit will be awarded to the student after obtaining less than this. Points are earned for work in design courses and fabric implementation continuously throughout the semester in 4 assessments of 20 points each. Max. The maximum number of points possible is 80.	
<b>Learning outcomes:</b> Understanding the principles of designing fabric in the digital program Arahpaint, working with simple and composite weaves in Arahweave, formatting a given fabric into an object in Arahdrape and implementation on TC2 digital looms.	
<b>Class syllabus:</b> The brief outline of the course consists of learning the basics of weave structures, digital creation of weave structures, creating a pattern book of structures, working with photography and developing your own artistic design. Composing weaves in a single-woven fabric. The course is taught in digital software, with output to practical exercises on TC2-digital looms. Participation in mid-term evaluations, submission of term papers. The aim of the course is the ability of basic digital fabric design and its implementation in Arahpaint and Arahweave. The processing of a custom fabric design in Arahpaint. Working with weaves in Arahweave. Mapping a custom fabric design onto a three-dimensional object Realising the fabric on TC2	
<b>Recommended literature:</b> Digital Jacquard Design - Julie Holyoke, Warp and Weft -Jessica Hemmings, Weaving Textiles that Shape themselves - Ann Richards	
<b>Languages necessary to complete the course:</b> Slovak, English	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 32					
A	B	C	D	E	FX
43,75	53,13	3,13	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Beáta Gerbocová, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Dnzt.b6/15	<b>Course title:</b> Digital Designing for Jacquard Textiles 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> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Dnzt.b5/15 - Digital Designing for Jacquard Textiles I.	
<b>Course requirements:</b> Account for at least 80% of the tuition. Assignments will be assessed on the design and output in the digital program Arahne and the implementation of the designed fabric. A minimum of 75 points is required for an A grade, 70 points for a B grade, 65 points for a C grade, 60 points for a D grade, and 55 points for an E grade. No credit will be awarded to the student after obtaining fewer points. Points are earned for work in design courses and fabric implementation continuously throughout the semester in 4 assessments of 20 points each. Max. The maximum number of points possible is 80. Scale of assessment (preliminary/final): Participation in mid-term evaluations, submission of semester work, practical control of digital weaving on TC2	
<b>Learning outcomes:</b> The aim of the course is the ability to advanced digital design of multi-weft fabric and its implementation in Arahpaint and Arahweave. Advanced knowledge and mastery of designing fabric in the digital program Arahpaint, preparing a design for multi-contact weaving. Weave design processing for multi weaving, designing and realization of 3D surfaces, experiment with fiber, realization on TC2 digital looms.	
<b>Class syllabus:</b> Advanced knowledge of creating your own digital fabric design in Arahpaint. Deepening the ability to design and work with weaves in Arahweave. Mapping a custom fabric design onto a three-dimensional Arahdrape object. Implementing a multi-threaded fabric on TC2 .	
<b>Recommended literature:</b> Digitálny žakárový dizajn - Julie Holyoke, Osnova a útok -Jessica Hemmings, Inovatívny žakárový textilný dizajn s využitím digitálnych technológií - Frankie Ng Jiu Zhou, Tkanie textílií, ktoré sa samy tvarujú - Ann Richards	
<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: 22					
A	B	C	D	E	FX
86,36	4,55	9,09	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Beáta Gerbocová, ArtD.					
<b>Last change:</b> 02.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					



## 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/DTeNa.b1/11	<b>Course title:</b> Digital Textile Design 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> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 95% participation in classes, handing in the final work according to the assignment. Scale of assessment (preliminary/final): Block form of teaching in the form of exercisesplace: Teaching Center of Communication and Visualization of VŠVU in Kremnicaassessment: exam and submitted workSubmission of work according to the assignment also in electronic form, exam focusing on knowledge of the Adobe Illustrator program, skills in designing and orientation in print issues.	
<b>Learning outcomes:</b> During exercises and accompanying lectures, the student will acquire knowledge and skills in designing textiles in digital form. He will get an overview of the software used in practice and learn to recognize their use in the field of design. Mastering the design of patterns in the Adobe Illustrator program.	
<b>Class syllabus:</b> 1. Acquaintance: with programs, their differences, advantages for digital designing, basics of screen printing, offset and digital printing. 2. Determining students' computer literacy through a short test exercise and dividing them into groups according to their level of knowledge. 3. students design a utility print, the assignment includes: topic, number of colors, dimensions of the proposed print in reality and on the design, printing technique: screen printing. 4. Explanation and subsequent practice of the basic functions of the program necessary for designing. 5. Implementation of proposals in digital form. Accompanying lecture with illustrative examples about colors, use of international standards in determining colors (CMYK, RGB, PANTONE). 6. Implementation of digital design with an individual approach to students, according to the need and their level of knowledge of the program. Students encounter specific problems when creating a design and practice their solutions in exercises, thereby learning the program. 7. Accompanying lecture on possibilities and necessities for digital output. The final form of the proposals when presented to the client and for production. 8. Accompanying lecture on the wide use of digital design, its advantages, the role of the artist- designer in designing.	
<b>Recommended literature:</b>	

Adobe Illustrator CS – official tutorial, Softpress publishing house.

**Languages necessary to complete the course:**

Slovak language or English language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 147

A	B	C	D	E	FX
59,18	29,25	6,8	2,72	1,36	0,68

**Lecturers:** Mgr. art. Veronika Muchová

**Last change:** 07.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/DTeNa.b2/11	<b>Course title:</b> Digital Textile Design 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> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/DTeNa.b1/11 - Digital Textile Design I.	
<b>Recommended prerequisites:</b> Digital design I.	
<b>Course requirements:</b> Participation in classes 95% and submission of the final work according to the assignment. Test of acquired knowledge. Scale of assessment (preliminary/final): Block form of teaching in the form of exercisesplace: Teaching Center of Communication and Visualization of VŠVU in Kremnicaassessment: exam and submitted workFinal project-work in electronic and printed form according to the assignment and an exam on acquired knowledge.	
<b>Learning outcomes:</b> During exercises and accompanying lectures, the student will acquire knowledge and skills in designing textiles in digital form. He will get an overview of the software used in practice and learn to recognize their use in the field of design. He will get a comprehensive opinion on the process from the assignment, through the selection of the program, creation, creation of technical documents for production to the output for the use of the design in practice. Mastering the creation of patterns and the preparation of their materials for screen printing and transfer printing in both digital and printed form. Presenting your proposals.	
<b>Class syllabus:</b> 1. Students follow up on the previous semester, receive an assignment. The assignment includes: topic, number of colors, form and size of the output - design. 2. Creation of the design, then the student presents his intention, the type of technique with which the design should theoretically be realized, determines the program that is suitable for creation. 3. Realization of digital design with an individual approach to students, according to the need and their level of knowledge of the program. Students encounter specific problems when creating a design and practice their solutions in exercises, thereby learning the program. 4. Discussion on the correctness of the selection of techniques and the program and creation of the proposal, so that the students learn from the mistakes of their colleagues.	

5. Output of digital designs and their presentation. 6. Accompanying lecture on the subordination and use of computer programs of the designer's intention in digital design, transitions from one program to another, intervention of the artist in the process outside the digital image and re-digitization. 6. preparation of the background for the digital embroidery machine.					
<b>Recommended literature:</b> Adobe Illustrator CS – official tutorial, Softpress publishing house. Photoshop CS, Softpress publishing house.					
<b>Languages necessary to complete the course:</b> Slovak language or English language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 137					
A	B	C	D	E	FX
71,53	19,71	4,38	0,0	1,46	2,92
<b>Lecturers:</b> Mgr. art. Veronika Muchová					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Drvm.b1/16	<b>Course title:</b> Dramaturgy of Creative Material I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <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> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course syllabus	
<b>Learning outcomes:</b> As a result of the training, the students will be oriented in the issues of technological practices in history and in the present. During the duration of the academic year, in the winter and summer semesters, students are introduced in the form of lectures to the knowledge of the input of materials into a painting work, their properties, composition and influence on the process of creation. The objective is to familiarize students with basic art materials and selected art techniques. The emphasis is not on encyclopaedic knowledge, but is intended to initiate individual reading. That is why we use the term "dramaturgy" instead of "technology". The lectures do not leave the terrain of the technology of painting, but, with the emphasis on initiation, leave room for independent study based on the recommended literature. The purpose of the lectures is to acquire the ability to orient oneself to the subject matter. Therefore, we do not insist on memorization, but require authorial reflection. The lectures include seminar exercises with visual material with emphasis on visual-haptic cognition and on processuality.	
<b>Class syllabus:</b> Students go through the historical development of the emergence of the material, which appeared in the practice of creation and subsequently found application in artistic techniques, both historical and contemporary. Emphasis is placed on listening to the "voice of the material" and its use as an independent idea. Semester lectures are supplemented by demonstrations of technological processes and materials to bring the essence of the given lecture topic closer to the audience. Winter semester (brief outline of each lecture topic) : pigments, dyes, binders, supports in painting, painting tools, handmade paper, parchment, drawing techniques, fixatives, pastel, watercolor, gouache, tempera, acrylic, frottage, decal, monotype, collage.	
<b>Recommended literature:</b>	

Jiří Toroň - Materials and practical technology in painting, Bohumil Slánský - Technique of painting, A.Blažej-P.Krkoška - Technology of paper production, J.H.Kocman - Medium paper, E.Šimunková-T.Bayerová - Pigments, V. Volavka - Malba a malířsky rukopis, D.Tóth - Nemá kniha , J.Baleka - Modř , barva mezi barvami , C.Cennini - Kniha umeni středoveku (Il libro dell arte) , K.Teissig - Technika kresby , K.Srp - Minimal art , G.Bachelard - Poetika prostor (The Poetics of Space) and other books and publications

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 197

A	B	C	D	E	FX
73,6	23,35	2,03	0,0	0,0	1,02

**Lecturers:** Mgr. art. František Demeter

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Drvm.b2/16	<b>Course title:</b> Dramaturgy of Creative Material II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week: 2 / 1 per level/semester: 24 / 12</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course syllabus	
<b>Learning outcomes:</b> As a result of the training, the students will be oriented in the issues of technological practices in history and in the present. During the duration of the academic year, in the winter and summer semesters, students are introduced in the form of lectures to the knowledge of the input of materials into a painting work, their properties, composition and influence on the process of creation.	
<b>Class syllabus:</b> Students go through the historical development of the emergence of the material, which appeared in artistic practice and subsequently found application in art techniques both historical and contemporary. Emphasis is placed on listening to the "voice of the material" and using it as an idea in its own right. Semester lectures are supplemented by demonstrations of technological processes and materials to bring the essence of the given lecture topic closer. Summer semester (brief outline of each lecture topic) : balsams, resins, thinners, varnishes, oils, media, reconstruction of the construction of a medieval painting, gilding, glazes, reconstruction of the construction of a historical oil painting, sheps, wax, encaustic, fresco, sgraffito, stucco, mosaic, contemporary technological methods in painting.	
<b>Recommended literature:</b> Jiří Toroň - Materials and practical technology in painting, Bohumil Slánský - Technique of painting, A.Blažej-P.Krkoška - Technology of paper production, J.H.Kocman - Medium paper, E.Šimunková-T.Bayerová - Pigments, V. Volavka - Malba a malířský rukopis, D.Tóth - Nemá kniha , J.Baleka - Modř , barva mezi barvami , C.Cennini - Kniha umeni středoveku (Il libro dell arte) , K.Teissig - Technika kresby , K.Srp - Minimal art , G.Bachelard - Poetika prostoru (The Poetics of Space) and other books and publications	
<b>Languages necessary to complete the course:</b> Slovak	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 178					
A	B	C	D	E	FX
52,81	33,71	10,67	1,69	0,56	0,56
<b>Lecturers:</b> Mgr. art. František Demeter					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					



## 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> KK/KrTU.b1/11	<b>Course title:</b> Drawing 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> 4	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Format: exercise 3 hours/week Material security: carbon, rubber, fixative (student), stand, board, paper, model (Cabinet of drawings) Topics: Drawing of a "large" still life (chair), drawing of a drapery, drawing of a human body based on a living model Exercises to develop mental thinking. Active work with the model.	
<b>Course requirements:</b> Participation in exercises min. 75%. Completion and submission of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the most important final evaluation ends to mutual satisfaction.	
<b>Learning outcomes:</b> A comprehensive school of vision on the axis: eye-brain-hand, i.e. mastering the representation of reality with the simplest means of expression - drawing. The ability to use mental vision on the axis: brain-hand-eye, i.e. the ability to materialize creative thinking: The ability of the graduate of the project to transfer the acquired skills and knowledge to others and the skill to express one's own creative ideas through drawing	
<b>Class syllabus:</b> Drawing a human figure-nude according to a model is the basic outline for the entire period of the Drawing subject. In the 1st semester, mastering the composition and proportions of the human body is a basic requirement. I have several anatomy lectures on this topic with practical examples from the literature. Students draw the figure as a whole, without the possibility of "cutting", which is difficult to adapt the proportions of the figure to the chosen paper format. Exercises from the subject Drawing I always begin with a drawing warm-up, aimed at developing mental vision. The basic technique in the 1st grade is charcoal drawing on paper.	
<b>Recommended literature:</b>	

K#NIG, Frigyes: Spatial Analysis, ISBN 978-963-278-383  
 K#NIG, Frigyes: Drapéria, ISBN ISBN 978-963-278-533-2  
 K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9  
 BMMES, Gottfried: Nude study. Leipzig 1973  
 BMMES, Gottfried: Der nackte Mensch. Dresden 1982  
 BMMES, Gottfried: Akt. Stuttgart and Zurich 1992  
 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010  
 BMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0  
 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956  
 PETŘÍČEK, Radek: Art anatomy. Petříček Radek 2017, ISBN 978-80-270-0099-9  
 Catalog FIGUREMA 10, ISBN 978-80-254-6712-1  
 Catalog FIGUREMA 11, ISBN 978-80-904889-0-8  
 Catalog FIGUREMA 12, ISBN 987-80-904889-1-5  
 Catalog FIGUREMA 13, ISBN 978-80-904889-2-2  
 Catalog FIGUREMA 14, ISBN 978-80-904889-3-9  
 Catalog FIGUREMA 15, ISBN 978-80-904889-4-6  
 Catalog FIGUREMA 16, ISBN 978-80-904889-5-3  
 Catalog FIGUREMA 17, ISBN 978-80-904889-6-0  
 Catalog FIGUREMA 18, ISBN 978-80-904888-0-9  
 Catalog FIGURAMA 19, ISBN 978-80-904889-8-4  
 Catalog FIGUREMA 20, ISBN 978-80-904889-9-1

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 306

A	B	C	D	E	FX
28,43	38,56	26,8	4,9	0,98	0,33

**Lecturers:** doc. akad. mal. Stanislav Bubán

**Last change:** 19.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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> KK/KrTU.b2/11	<b>Course title:</b> Drawing 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> 4	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> ~Participation in the exercises at least 75%, Submission of a specified number of drawings meeting the criteria for I. and II. semester of a bachelor's degree. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the most important final evaluation ends to mutual satisfaction.	
<b>Learning outcomes:</b> A comprehensive school of vision on the axis: eye-brain-hand, i.e. mastering the representation of reality with the simplest means of expression - drawing. The ability to use mental vision on the axis: brain-hand-eye, i.e. the ability to materialize creative thinking: The ability of the graduate of the project to transfer the acquired skills and knowledge to others and the skill to express one's own creative ideas through drawing	
<b>Class syllabus:</b> Drawing a human figure-nude according to a model is the basic outline for the whole period of the figure drawing subject. In II. semester, mastering the complex vision of the figure is a basic requirement. I have several lectures on this topic on light and shadow, with practical examples from literature. Students draw the figure as a whole, with relation to the background. Very important is the way of seeing light and shadow, the ability to compare and transcribe light and shadow with the aspect of the material used. Exercise from the subject Drawing II. always starts with a drawing warm-up, aimed at developing mental vision. The basic technique in II. year is a charcoal and white chalk drawing on paper.	
<b>Recommended literature:</b> K#NIG, Frigyes: Spatial Analysis, ISBN 978-963-278-383 K#NIG, Frigyes: Drapéria, ISBN ISBN 978-963-278-533-2 K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Nude study. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart and Zurich 1992	

BAMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010  
 BAMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0  
 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956  
 PETŘÍČEK, Radek: Art anatomy. Petříček Radek 2017, ISBN 978-80-270-0099-9  
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 Catalog FIGUREMA 16, ISBN 978-80-904889-5-3  
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 Catalog FIGUREMA 18, ISBN 978-80-904888-0-9  
 Catalog FIGURAMA 19, ISBN 978-80-904889-8-4  
 Catalog FIGUREMA 20, ISBN 978-80-904889-9-1

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 276

A	B	C	D	E	FX
44,2	36,59	15,94	1,09	0,36	1,81

**Lecturers:** doc. akad. mal. Stanislav Bubán

**Last change:** 19.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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> KK/KrTU.b3/11	<b>Course title:</b> Drawing III.
<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> 4	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the most important final evaluation ends to mutual satisfaction.	
<b>Learning outcomes:</b> A comprehensive school of vision on the axis: eye-brain-hand, i.e. mastering the representation of reality with the simplest means of expression - drawing. The ability of mental vision on the axis: brain-hand-eye, i.e. the ability to materialize creative thinking: The ability of a projectionist graduate to draw the initial drafts of projects in their field. Thanks to transparent communication during proofreading, students acquire the ability to transfer skills and knowledge to others.	
<b>Class syllabus:</b> Drawing a human figure-nude according to a model is the basic outline for the whole period of the figure drawing subject. In the 3rd semester, the basic requirement is to master the complex vision of the figure and one's own expression in the drawing. I have several lectures on this topic about drawing in contemporary art, with practical examples from the literature. Students do not have to draw the whole figure, I emphasize special author's compositional procedures. The basic technique in II. year is a drawing with charcoal, white chalk, or dry pastel on paper.	
<b>Recommended literature:</b> K#NIG, Frigyes: Spatial Analysis, ISBN 978-963-278-383 K#NIG, Frigyes: Drapéria, ISBN ISBN 978-963-278-533-2 K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Nude study. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart and Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 BMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0	

<p>MEYNER, Friedrich: Künstleranatomie. Leipzig 1956          PETŘÍČEK, Radek: Art anatomy. Petříček Radek 2017, ISBN 978-80-270-0099-9          Catalog FIGUREMA 10, ISBN 978-80-254-6712-1          Catalog FIGUREMA 11, ISBN 978-80-904889-0-8          Catalog FIGUREMA 12, ISBN 987-80-904889-1-5          Catalog FIGUREMA 13, ISBN 978-80-904889-2-2          Catalog FIGUREMA 14, ISBN 978-80-904889-3-9          Catalog FIGUREMA 15, ISBN 978-80-904889-4-6          Catalog FIGUREMA 16, ISBN 978-80-904889-5-3          Catalog FIGUREMA 17, ISBN 978-80-904889-6-0          Catalog FIGUREMA 18, ISBN 978-80-904888-0-9          Catalog FIGURAMA 19, ISBN 978-80-904889-8-4          Catalog FIGUREMA 20, ISBN 978-80-904889-9-1</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: 267</p>						
A	B	C	D	E	FX	
38,58	43,07	16,85	0,0	0,0	1,5	
<p><b>Lecturers:</b> doc. akad. mal. Stanislav Bubán</p>						
<p><b>Last change:</b> 19.11.2022</p>						
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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> KK/KrTU.b4/11	<b>Course title:</b> Drawing IV.
<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> 4	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the most important final evaluation ends to mutual satisfaction.	
<b>Learning outcomes:</b> A comprehensive school of vision on the axis: eye-brain-hand, i.e. mastering the representation of reality with the simplest means of expression - drawing. The ability of mental vision on the axis: brain-hand-eye, i.e. the ability to materialize creative thinking: The ability of a projection graduate to transfer acquired skills and knowledge to others.	
<b>Class syllabus:</b> Drawing a human figure-nude according to a model is the basic outline for the whole period of the figure drawing subject. In the 4th semester, as in the 3rd semester, the basic requirement is to master the complex vision of the figure and one's own expression in the drawing. On this topic, I have several lectures on drawing in contemporary art, with practical examples from literature. Students do not have to draw the whole figure, I emphasize special author's compositional procedures. The basic technique in II. year is a drawing with charcoal, white chalk, or dry pastel on paper.	
<b>Recommended literature:</b> K#NIG, Frigyes: Spatial Analysis, ISBN 978-963-278-383 K#NIG, Frigyes: Drapéria, ISBN ISBN 978-963-278-533-2 K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BAMMES, Gottfried: Nude study. Leipzig 1973 BAMMES, Gottfried: Der nackte Mensch. Dresden 1982 BAMMES, Gottfried: Akt. Stuttgart and Zurich 1992 BAMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 BAMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956	

<p>PETŘÍČEK, Radek: Art anatomy. Petříček Radek 2017, ISBN 978-80-270-0099-9          Catalog FIGUREMA 10, ISBN 978-80-254-6712-1          Catalog FIGUREMA 11, ISBN 978-80-904889-0-8          Catalog FIGUREMA 12, ISBN 987-80-904889-1-5          Catalog FIGUREMA 13, ISBN 978-80-904889-2-2          Catalog FIGUREMA 14, ISBN 978-80-904889-3-9          Catalog FIGUREMA 15, ISBN 978-80-904889-4-6          Catalog FIGUREMA 16, ISBN 978-80-904889-5-3          Catalog FIGUREMA 17, ISBN 978-80-904889-6-0          Catalog FIGUREMA 18, ISBN 978-80-904888-0-9          Catalog FIGURAMA 19, ISBN 978-80-904889-8-4          Catalog FIGUREMA 20, ISBN 978-80-904889-9-1</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: 235</p>					
A	B	C	D	E	FX
50,64	35,74	11,91	1,28	0,43	0,0
<p><b>Lecturers:</b> doc. akad. mal. Stanislav Bubán</p>					
<p><b>Last change:</b> 19.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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> KK/KrTU.b5/11	<b>Course title:</b> Drawing V.
<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> 4	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> 0	
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the most important final evaluation ends to mutual satisfaction.	
<b>Learning outcomes:</b> The goal is for the graduate of the subject to be able to communicate his creative ideas through drawing and painting at a level worthy of a student and later an art school graduate. This means the ability to draw and paint initial drafts of projects in one's field. Alternatively, create unique works in the medium of drawing and painting.	
<b>Class syllabus:</b> Drawing a human figure-nude according to a model is the basic outline for the whole period of the figure drawing subject. In 5. semester, the basic requirement is mastery of all previous knowledge and skills, but in the technique of drawing with a brush. On this topic, I have several lectures on materials suitable for brush drawing, with practical examples from literature. The basic technique in III. year is a drawing with ink, tempera, watercolor, acrylic in 2-3 colors.	
<b>Recommended literature:</b> K#NIG, Frigyes: Spatial Analysis, ISBN 978-963-278-383 K#NIG, Frigyes: Drapéria, ISBN ISBN 978-963-278-533-2 K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 BMMES, Gottfried: MENSCHEN ZEICHNEN Grundlagen zum Aktzeichnen, ISBN 978-3-419-53719-0	

MEYNER, Friedrich: Künstleranatomie. Leipzig 1956  
 PETŘÍČEK, Radek: Výtvarná anatomie. Petříček Radek 2017, ISBN 978-80-270-0099-9  
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 Katalóg FIGURAMA 19, ISBN 978-80-904889-8-4  
 Katalóg FIGURAMA 20, ISBN 978-80-904889-9-1

**Languages necessary to complete the course:**

english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 249

A	B	C	D	E	FX
54,22	32,53	8,84	1,2	0,4	2,81

**Lecturers:** doc. akad. mal. Stanislav Bubán

**Last change:** 19.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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> KK/KrTU.b6/11	<b>Course title:</b> Drawing VI.
<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> 4	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> 0	
<b>Course requirements:</b> Participation in classes at least 75%. Completion of assignments and exercises. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the final evaluation results in mutual satisfaction.	
<b>Learning outcomes:</b> The goal is for the graduate of the subject to be able to communicate his creative ideas through drawing and painting at a level worthy of a student and later an art school graduate. This means the ability to draw and paint initial drafts of projects in one's field. Alternatively, create unique works in the medium of drawing and painting.	
<b>Class syllabus:</b> Drawing a human figure-nude according to a model is the basic outline for the whole period of the figure drawing subject. In the 6th semester, the basic requirement is mastery of all previous knowledge and skills in brush drawing technique. On this topic, I have several lectures on the offer of contemporary materials for drawing and painting. Students are challenged to a creative approach, the model is only a pretext for the content. Unlike previous semesters, the realistic rendering of the figure is not important. The main emphasis is placed on the author's contribution and experiment on a formal level. The basic technique in III. year is a drawing with ink, tempera, watercolor, acrylic in 2-3 colors.	
<b>Recommended literature:</b> K#NIG, Frigyes: Spatial Analysis, ISBN 978-963-278-383 K#NIG, Frigyes: Drapéria, ISBN ISBN 978-963-278-533-2 K#NIG, Frigyes: Foundations of Artistic Anatomy, ISBN 978-963-278-493-9 BMMES, Gottfried: Aktstudium. Leipzig 1973 BMMES, Gottfried: Der nackte Mensch. Dresden 1982	

BAMMES, Gottfried: Akt. Stuttgart und Zurich 1992  
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 Katalóg FIGURAMA 17, ISBN 978-80-904889-6-0  
 Katalóg FIGURAMA 18, ISBN 978-80-904888-0-9  
 Katalóg FIGURAMA 19, ISBN 978-80-904889-8-4  
 Katalóg FIGURAMA 20, ISBN 978-80-904889-9-1

**Languages necessary to complete the course:**

English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 212

A	B	C	D	E	FX
68,87	19,81	8,96	1,42	0,0	0,94

**Lecturers:** doc. akad. mal. Stanislav Bubán

**Last change:** 19.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b5-8/22	<b>Course title:</b> English Conversation 1st 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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> the course covers the following topics: characteristics of presentation skills, structure and delivery of a presentation, parts of art criticism (description, analysis, interpretation and evaluation), selected art styles of the first half of the 20th century: impressionism, art nouveau, cubism, futurism, De Stijl, muralism, surrealism, their characteristics and contributions. The course is conceived as a dialogue on the given topic, which is artistic styles, between students and teacher and between students themselves.	
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Six absences result in FX grade. The key requirement for completing the course is a 10-minute presentation given in English which should be followed by an active discussion. In the presentation a student is supposed to describe, analyse, interpret and evaluate an artwork of their choice which should however, be related to the topic discussed in class. The presentation is obligatory and maximum of 30 points can be allocated for it. The presentation is accompanied with a writing assignment which should have a form of art critique for which the student can be given maximum of 10 points.	
<b>Learning outcomes:</b> the student will gain an adequate vocabulary for description, analysis, interpretation and judgement of an art work belonging to the first half of the 20th century. the course aims to enhance a language competence and speaking skills.	
<b>Class syllabus:</b>	
<b>Recommended literature:</b> study materials are sent to a student's email account.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 5					
A	B	C	D	E	FX
20,0	60,0	0,0	0,0	0,0	20,0
<b>Lecturers:</b> PaedDr. Monika Dobrovičová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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.b5-8/22	<b>Course title:</b> English Conversation 1st 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> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> the course covers the following topics: characteristics of presentation skills, structure and delivery of a presentation, parts of art criticism (description, analysis, interpretation and evaluation), selected art styles of the first half of the 20th century: impressionism, art nouveau, cubism, futurism, De Stijl, muralism, surrealism, their characteristics and contributions. The course is conceived as a dialogue on the given topic, which is artistic styles, between students and teacher and between students themselves.	
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Six absences result in FX grade. The key requirement for completing the course is a 10-minute presentation given in English which should be followed by an active discussion. In the presentation a student is supposed to describe, analyse, interpret and evaluate an artwork of their choice which should however, be related to the topic discussed in class. The presentation is obligatory and maximum of 30 points can be allocated for it. The presentation is accompanied with a writing assignment which should have a form of art critique for which the student can be given maximum of 10 points.	
<b>Learning outcomes:</b> the student will gain an adequate vocabulary for description, analysis, interpretation and judgement of an art work belonging to the first half of the 20th century. the course aims to enhance a language competence and speaking skills.	
<b>Class syllabus:</b>	
<b>Recommended literature:</b> study materials are sent to a student's email account.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 5					
A	B	C	D	E	FX
20,0	60,0	0,0	0,0	0,0	20,0
<b>Lecturers:</b> PaedDr. Monika Dobrovičová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					



## 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/Anja.b13/22		<b>Course title:</b> English 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> 2					
<b>Recommended semester:</b> 1., 3.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KTDU/JA.b1/08 or KTDU/JN.b1/08					
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Students are also supposed to introduce their department and talk about their major in a 5-minute speech. Students are supposed to submit a motivation letter in which they show their interest in an Erasmus program of their choice. Six absences result in FX grade. In addition, during the semester students are given short optional written assignments which are also assessed. The course is completed either with a written test focused on vocabulary and an oral exam.					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b> The course focuses on enlarging vocabulary related to the following art fields: drawing, painting, printmaking, photography, sculpture, installation, intermedia and architecture.					
<b>Recommended literature:</b> Study materials are sent to students' email accounts at the beginning of the term.					
<b>Languages necessary to complete the course:</b> English B2 and higher					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 569					
A	B	C	D	E	FX
48,51	18,28	14,24	10,72	6,68	1,58
<b>Lecturers:</b> Tracy Lynn Lesan, PaedDr. Monika Dobrovičová, PhD., Dana Moderdovská					
<b>Last change:</b> 09.11.2022					

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Anja.b24/22		<b>Course title:</b> English 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> 2					
<b>Recommended semester:</b> 2., 4.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KTDU/JA.b2/08 or KTDU/JN.b2/08					
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Six absences result in FX grade. During the term each student is supposed to introduce and describe one artwork/product of design in a five-minute presentation which should be followed by a discussion. Students are also supposed to submit their own or fictitious structured CV. In addition, during the semester students are given short optional written assignments which are also assessed. The course is completed either with a written test focused on vocabulary or an oral exam.					
<b>Learning outcomes:</b> increase in language competence and speaking skills					
<b>Class syllabus:</b> The course focuses on enlarging vocabulary related to the following art fields: applied arts, jewellery, art restauration and conservation, publishing design and typography, product and interior design, transport design and fashion design and on further discussion of these topics.					
<b>Recommended literature:</b> Study materials are sent to students' email accounts at the beginning of the term.					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 374					
A	B	C	D	E	FX
50,27	21,12	18,98	6,15	2,67	0,8

<b>Lecturers:</b> Tracy Lynn Lesan, PaedDr. Monika Dobrovičová, PhD., Dana Moderdovská
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<b>Last change:</b> 09.11.2022
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<b>Approved by:</b> prof. akad. mal. Júlia Sabová
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## 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.b5/17	<b>Course title:</b> Experimental Techniques - 1st 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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - the condition is 75% participation in exercises/teaching - independent work on the 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): ongoing:independent work, attendance, practical tasks, realization of samples and final products/prototypesfinal:participation, author's sample book + output in the assignment of the main studio (small or large theme)- independent documentation of experimental research and building a library of materials and technological procedures- basic design experimental research	
<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 techniques 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) - 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. <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> <a href="http://www.skolatextilu.cz/index.php?adr=23">http://www.skolatextilu.cz/index.php?adr=23</a>	

<http://www.skolatextilu.cz/elearning/494/zaklady-textilnich-technologie/zuslechtovani-textilili/Barveni.html>  
<http://www.skolatextilu.cz/elearning/502/zaklady-textilnich-technologie/zuslechtovani-textilili/Textilni-tisk.html>

**Languages necessary to complete the course:**

slovak+english

**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. akad. mal. Júlia Sabová

## 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.b6/17	<b>Course title:</b> Experimental Techniques - 1st 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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - the condition is 75% participation in exercises/teaching - independent work on the 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): ongoing:independent work, attendance, practical tasks, realization of samples and final products/prototypesfinal:participation, author's sample book + output in the assignment of the main studio (small or large theme)- independent documentation of experimental research and building a library of materials and technological procedures- basic design experimental research Scale of assessment (preliminary/final): ongoing:independent work, attendance, practical tasks, realization of samples and final products/prototypesfinal:participation, author's sample book + output in the assignment of the main studio (small or large theme)- independent documentation of experimental research and building a library of materials and technological procedures- basic design experimental research	
<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 techniques 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) - 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+english</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 0</p>					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<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. akad. mal. Júlia Sabová</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.b7/17	<b>Course title:</b> Experimental Techniques - 1st 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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - the condition is 75% participation in exercises/teaching - independent work on the 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): ongoing:independent work, attendance, practical tasks, realization of samples and final products/prototypesfinal:participation, author's sample book + output in the assignment of the main studio (small or large theme)- independent documentation of experimental research and building a library of materials and technological procedures- basic design experimental research Scale of assessment (preliminary/final): ongoing:independent work, attendance, practical tasks, realization of samples and final products/prototypesfinal:participation, author's sample book + output in the assignment of the main studio (small or large theme)- independent documentation of experimental research and building a library of materials and technological procedures- basic design experimental research	
<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 techniques 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) - 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>          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>  <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-technologiei/zuslechtovani-textilili/Barveni.html">http://www.skolatextilu.cz/elearning/494/zaklady-textilnich-technologiei/zuslechtovani-textilili/Barveni.html</a> <a href="http://www.skolatextilu.cz/elearning/502/zaklady-textilnich-technologiei/zuslechtovani-textilili/Textilni-tisk.html">http://www.skolatextilu.cz/elearning/502/zaklady-textilnich-technologiei/zuslechtovani-textilili/Textilni-tisk.html</a></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: 4</p>					
A	B	C	D	E	FX
50,0	50,0	0,0	0,0	0,0	0,0
<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. akad. mal. Júlia Sabová</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.b8/17	<b>Course title:</b> Experimental Techniques - 1st 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> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - the condition is 75% participation in exercises/teaching - independent work on the 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): ongoing:independent work, attendance, practical tasks, realization of samples and final products/prototypesfinal:participation, author's sample book + output in the assignment of the main studio (small or large theme)- independent documentation of experimental research and building a library of materials and technological procedures- basic design experimental research Scale of assessment (preliminary/final): ongoing:independent work, attendance, practical tasks, realization of samples and final products/prototypesfinal:participation, author's sample book + output in the assignment of the main studio (small or large theme)- independent documentation of experimental research and building a library of materials and technological procedures- basic design experimental research	
<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 techniques 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) - 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+english</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 4</p>					
A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0
<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. akad. mal. Júlia Sabová</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/Vukk.b1/22	<b>Course title:</b> Fine Art in the Cultural Context I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 4 / 2 <b>per level/semester:</b> 48 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<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, interpretation of artworks as well as reading and interpretation of selected texts is a prerequisite for graduation. The final essay - a critical commentary on the assigned topic - is part of the evaluation of VUKK I and the completion of the first semester. The educational content of the lectures and seminars of VUKK I is part of the final commission examination of the entire four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV.	
<b>Learning outcomes:</b> The educational programme Fine Arts in Cultural Context I is aimed at acquiring knowledge of the history of older art, starting from the Palaeolithic and Neolithic periods and ending with the Late Gothic period in Central Europe. The educational content of the course includes a broad set of contextual knowledge, covering in particular the areas of cultural history, aesthetic and philosophical thought, as well as issues of theories of art and theories of art history related to a given segment of artistic production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret the work of art and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, as well as the possibility of an updated or autonomized grasp of the work of art, the period of art history, or the variously articulated aesthetic and artistic problems, drawn from the contexts. The educational content of the course also includes a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual artistic and aesthetic thought in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical, and argumentative thinking. The curriculum focuses on the development of interpretive skills, critical reflection, the creative formulation of one's own positions based on acquired knowledge, and the ability to discuss and discursively articulate one's thinking.	

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own opinions and views. Fostering the skills of self-study and passionate focus on the problem under study, not only in relation to the area of art historical and contextual learning, but also in relation to the area of one's own individual artistic production

### **Class syllabus:**

#### **LECTURE SERIES:**

1. Prehistoric art and art of natural peoples.

Art of the Paleolithic. Small sculpture and sculptural artefacts. Cave painting and rock art. *Homo sapiens* and art. Neolithic cultural package and megalithic art of the Neolithic.

2. Egyptian and Mesopotamian art.

Egyptian art and culture. The art and culture of Mesopotamia. Pyramids and ziggurats. Sculpture. Relief. Painting. Myth, writing, image and memory.

3. Aegean, pre-Hellenistic and Hellenistic art of archaic and classical Greece.

Art and cultures of ancient Crete and Mycenae. Art and culture of archaic and classical Greece. Architecture, sculpture, ceramics and pottery, painting. The Athenian Acropolis and Feidias. Important sculptural works of Myron, Polykleitos, Praxiteles. Art and the Greek polis. The problem of the concept of mimesis and catharsis. Contours of aesthetic thought in classical Greek philosophy (Plato, the problem of the image and intellectual-political iconoclasm, Aristotle and the defence of art).

4. Etruscan, Hellenistic and Roman art.

A) General characteristics and panoramic view:

Etruscan art. Hellenistic art. The art and culture of Republican and Imperial Rome. Monumental architecture - Colosseum, Pantheon, triumphal arches. Historical relief. Portraiture. Painting and mosaic. Aesthetic thought of high Hellenism - Plotinus.

5. Early Christian art, Byzantium, Carolingian and Ottonian art. Romanesque art.

Early Christian art. The art of the barbarians. The main areas of Romanesque culture. Sacred architecture and monasteries. The basilica and its transformations. Sculptural tasks. Book and wall painting. Insular art. Carolingian art. Great Moravia. From iconoclasm to the religion of images. Functions of medieval art. *Imago Dei* and the understanding of the image in medieval aesthetic thought. Aesthetic thought and the theological aesthetics of Aurelius Augustine.

6. Gothic art.

Gothic art of Western, Central and Southern Europe. Characteristic features of the Gothic cathedral. The concept of the heavenly Jerusalem. Monumental sculpture. Painting and its basic types - Pissano and Giotto. Winged altars. Features of medieval art. *Imago dei* and the understanding of the image in medieval aesthetic thought. Abbot Suger's aesthetic thought and the Gothic. Aesthetics of light and stained glass. The aesthetic thought of Thomas Aquinas and scholastic scholarship.

7. Netherlandish realism and the late Gothic of central Europe.

Dutch Realism (Jan van Eyck, Rogier van der Weyden, Robert Campin, Hieronymus Bosch, Pieter Brughel st.) Late Gothic in Germany and Central Europe (Martin Schongaur, Tilman Riemenschneider, Veit Stoss, Master Paul of Levoča).

#### **SEMINAR SERIES:**

1. Introduction to the subject Fine Arts in Cultural Context

2. Iconography, iconology and iconics. Giotto: The Kiss of Judas, Panofsky and Imdhal

3. Moravian and Viestonian Venus, their known and unknown contexts or the importance of correct handling of context

4. The Temple Administrator EBIH-IL (Mesopotamia, ancient city of Mari, modern Syria, Louvre Museum) and the Seated Scribe (Egypt, Saqqara, Louvre Museum).

5. Laocoon and its places in the history of art

6. The tomb of Marcus Vergil Eurysaces 7. Pyxida of Čierny Klyachian 8. Master Paul of Levoča					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b> Educational activity takes place online in the environment of the MS teams system of VŠVU. In the case of seminar activities, a combination of online and face-to-face learning is possible.					
<b>Past grade distribution</b> Total number of evaluated students: 5					
A	B	C	D	E	FX
40,0	20,0	40,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Norbert Lacko, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Nad'a Kančevová, PhD., Mgr. art. Barbara Hodášová, PhD., Mgr. Beata Jablonská, PhD., prof. PhDr. Marián Zervan, PhD., Mgr. art. Michal Huba, ArtD., Mgr. art. Jakub Huba, Mgr. Ádám Korcsmáros					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Vukk.b2/22	<b>Course title:</b> Fine Art in the Cultural Context II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 4 / 2 <b>per level/semester:</b> 48 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Fine Art in the cultural context 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, interpretation of artworks as well as reading and interpretation of selected texts is a prerequisite for graduation. The final essay - a critical commentary on the assigned topic - is part of the evaluation of VUKK I and the completion of the first semester. The educational content of the lectures and seminars of VUKK II is part of the final commission examination of the entire four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV.	
<b>Learning outcomes:</b> The educational programme Fine Arts in Cultural Context II is aimed at acquiring knowledge of art history, starting from the early Renaissance period in Florence and northern Italy and ending with the Baroque and Rococo periods in Central Europe. The educational content of the course includes a broad set of contextual knowledge, covering in particular the areas of cultural history, aesthetic and philosophical thought, as well as issues of theories of art and theories of art history related to the given segment of artistic production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret the work of art and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, as well as the possibility of an updated or autonomized grasp of the work of art, the period of art history, or the variously articulated aesthetic and artistic problems, drawn from the contexts. The educational content of the course also includes a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual artistic and aesthetic thought in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical, and argumentative thinking. The curriculum focuses on the development of interpretive skills,	



critical reflection, the creative formulation of one's own positions based on acquired knowledge, and the ability to discuss and discursively articulate one's thinking.

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own opinions and views. Fostering the skills of self-study and passionate focus on the problem under study, not only in relation to the area of art historical and contextual learning, but also in relation to the area of one's own individual artistic production.

### **Class syllabus:**

#### **LECTURE SERIES:**

##### **1. Italian Renaissance architecture and sculpture.**

Introduction to Renaissance culture: the Imago mundi and the Renaissance as a project. Changes in the concept of art and the artist in the Renaissance. Seeing and knowing. Stylistic characteristics (palaces, churches, patrons, etc., ) Early Renaissance in Florence and northern Italy, High Renaissance in Italy (Filippo Brunelleschi, Lorenzo Ghiberti, Leon Battista Alberti, etc. ) Important sculptors (Andrea del Verrocchio, Donatello, Michelangelo) and painters (Uccello, Fra Angelico, Benozzo Gozzoli, Piero della Francesca, Masaccio, Domenico Ghirlandaio, Andrea Mantegna, Botticelli, Leonardo da Vinci, Raphael, Michelangelo, and others), the Venetian school of painting (Bellini, Giorgione, Titian, Paolo Veronese, Tintoretto, and others). Aesthetic thought of the Renaissance (Alberti, Leonardo da Vinci, Michelangelo, Vasari).

##### **2. Transalpine Renaissance.**

Transalpine Renaissance. Albrecht Dürer and German painting. Dürer's graphic and pictorial work. Matthias Grünewald and the Isenheim altarpiece. Lucas Cranach the Younger. Albert Altdorfer and landscape. Hans Holbein the Younger and portraiture.

##### **3. Mannerism in Italy, Western and Central Europe.**

General features. Italian Mannerism (Parmigianino, Giulio Romano, Benvenuto Cellini, Pontormo, Bronzino, Giambologna, Federico Barocci). France (Rosso Fiorentino, Jean Goujon, Francesco Primaticcio, Jacques Clouet). El Greco. The Prague court of Rudolf II and Giuseppe Arcimboldo. The aesthetic thought of mannerism. Mannerism as a problem of art history.

##### **4. Baroque art.**

Baroque art and culture. High Baroque in Italy. Stylistic characteristics of the Baroque. Profane and sacred architecture - typology of buildings. Caravaggio and Italian art of the 17th century (Artemisia Gentileschi, Giovanni Lanfranco, Guido Reni, Pietro da Cortona, Luca Giordano, Andrea Pozzo). Annibale Carracci and the Bolognese School. The sculptor Gian Lorenzo Bernini. Architect Francesco Borromini. Baroque in Central Europe (Jan Blažej Santini-Aichel, Kilian Ignaz Dientzenhofer, Christopher Dientzenhofer, Johann Bernhard Fischer von Erlach, Joseph Emanuel Fischer von Erlach, Johann Lukas von Hildebrandt, Matthias Bernard Braun)

##### **5. The Golden Age of Dutch and Flemish painting.**

Protestant Holland: Rembrandt. Frans Hals. Landscape, still life, group portrait and self-portrait, other genres. Jan Steen, Pieter de Hooch, Vermeer van Delft, Willem Claesz Heda, Rachel Ruysch. Catholic Flanders: P. P. Rubens and his workshop. Anthony Van Dyck.

##### **6. Baroque classicism of Western Europe, French and Spanish painting of the 17th century.**

The century of Louis XIV. Versailles. Georges de La Tour. Antoine, Louis and Mathieu Le Nain. Nicolas Poussin. Claude Lorrain. Hyacinthe Rigaud. Sculptors François Girardon, Pierre Puget. The golden age of Spanish painting. Diego Velázquez and Spanish painting (Juan Sánchez Cotán, Jusepe de Ribera. Francisco de Zurbarán. Bartolomé E. Murillo).

##### **7. Rococo art.**

Concept and characteristic stylistic features of Rococo. French Rococo painting and sculpture: Jean-Antoine Watteau, François Boucher, Jean-Honoré Fragonard, Jean-Antoine Houdon, Étienne-Maurice Falconet, Jean-Baptiste Pigalle. Italian Rococo: Giovanni Battista Piranesi, Giovanni

Battista Tiepolo, Canaletto. Rococo of Central Europe. (Johann Baptist Zimmermann, Johan Michael Rottmayr, Paul Troger, Ignaz Gunther, Franz Anton Maulbertsch.

**SEMINAR SERIES:**

1. Raffaello's Madonna della Sedia or on the visible and the telling
2. Paulo Ucello: The Battle of San Romano
3. Piero della Francesca: The Resurrection of Christ
4. Tiziano Vecelli (Titian): Apollo and Marsyas
5. Dürer: Melancholia I
6. Velasquez: Court Ladies
7. Jan Vermeer: The Glory of Painterly Art
8. David - Michelangelo vs. Bernini
9. Jan Blažej Santini-Aichel and the Pilgrimage Church of the Holy Name of Mary (Křtiny)
6. Gothic Art.

Gothic art of Western, Central and Southern Europe. Characteristic features of a Gothic cathedral. The concept of the heavenly Jerusalem. Monumental sculpture. Painting and its basic types - Pissano and Giotto. Winged altars. Features of medieval art. Imago dei and the understanding of the image in medieval aesthetic thought. Abbot Suger's aesthetic thought and the Gothic. Aesthetics of light and stained glass. The aesthetic thought of Thomas Aquinas and scholastic scholarship.

7. Netherlandish realism and the late Gothic of central Europe.

Dutch Realism (Jan van Eyck, Rogier van der Weyden, Robert Campin, Hieronymus Bosch, Pieter Brughel st.) Late Gothic in Germany and Central Europe (Martin Schongaur, Tilman Riemenschneider, Veit Stoss, Master Paul of Levoča).

**SEMINAR SERIES:**

1. Introduction to the subject Fine Arts in Cultural Context
2. Iconography, iconology and iconics. Giotto: The Kiss of Judas, Panofsky and Imdhal
3. Moravian and Viestonian Venus, their known and unknown contexts or the importance of correct handling of context
4. The Temple Administrator EBIH-IL (Mesopotamia, ancient city of Mari, modern Syria, Louvre Museum) and the Seated Scribe (Egypt, Saqqara, Louvre Museum).
5. Laocoon and its places in the history of art
6. The tomb of Marcus Vergil Eurysaces
7. Pyxida of Čierny Klyachian
8. Master Paul of Levoča

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak

**Notes:**

Educational activity takes place online in the environment of the MS teams system of VŠVU. In the case of seminar activities, a combination of online and face-to-face learning is possible.

**Past grade distribution**

Total number of evaluated students: 5

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

**Lecturers:** doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Norbert Lacko, PhD., Mgr. Naďa Kančevová, PhD., Mgr. Beata Jablonská, PhD., Mgr. Mgr. art. Barbara Hodásová, PhD., prof. PhDr. Marián Zervan, PhD.

**Last change:** 09.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Vukk.b3/22	<b>Course title:</b> Fine Art in the Cultural Context III.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 4 / 2 <b>per level/semester:</b> 48 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Fine art in the cultural context I. Fine art in the cultural context II.	
<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, interpretation of artworks as well as reading and interpretation of selected texts is a prerequisite for graduation. The final essay - a critical commentary on the assigned topic - is part of the evaluation of VUKK I and the completion of the first semester. The educational content of the lectures and seminars of VUKK III is part of the final commission examination of the entire four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV.	
<b>Learning outcomes:</b> Educational programme Fine Arts in Cultural Context III is aimed at acquiring knowledge of art history, starting from the Enlightenment and the Classical period and ending with the advent of abstract art and the Bauhaus movement. The educational content of the course includes a broad set of contextual knowledge, covering in particular the areas of cultural history, aesthetic and philosophical thought, as well as issues of theories of art and theories of art history related to a given segment of artistic production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret the work of art and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, as well as the possibility of an updated or autonomized grasp of the work of art, the period of art history, or the variously articulated aesthetic and artistic problems, drawn from the contexts. The educational content of the course also includes a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual artistic and aesthetic thought in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical,	

and argumentative thinking. The curriculum focuses on the development of interpretive skills, critical reflection, the creative formulation of one's own positions based on acquired knowledge, and the ability to discuss and discursively articulate one's thinking.

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own opinions and views. Fostering the capacity for self-study and passionate focus on the problem under study, not only in relation to the area of art historical and contextual learning, but also in relation to the area of one's own individual artistic production.

### **Class syllabus:**

#### LECTURE SERIES:

##### 1. Classicism and Enlightenment.

1. Classicism in architecture, painting and sculpture. Painters Jacques-Louis David and Jean-Auguste Dominique Ingres - principles of classical painting: priority of drawing and composition. Sculptors Antonio Canova and Bertel Thorvaldsen. The constitution of institutional art collections. Enlightenment and classicism. The aesthetic thought of Johann J. Winckelmann, Alexander Gottlieb Baumgarten, Edmund Burke and Denis Diderot.

##### 2. Romanticism.

Art and culture of Romanticism. From English pictorialism to the aesthetics of the sublime. Romanticism in architecture, painting and sculpture. English Neo-Gothic architecture. Painting by Théodore Géricault and Eugène Delacroix - exoticism in subject matter. Germany - Caspar David Friedrich and Philip Otto Runge. Sculptor Antoine Louis Barye. Francisco Goya. English Pre-Raphaelitism Dante Gabriel Rossetti, William H. Hunt, John Everett Millais, William Morris and Edward Burne-Jones. Aesthetic thought of the representatives of German classical philosophy I. Kant and G. W. F. Hegel. The aesthetic thought of J. Ruskin. The aesthetic thought of Romanticism. The aesthetic thought of Arthur Schopenhauer.

##### 3. Realism, impressionism, neo-impressionism. Post-impressionism.

Gustave Courbet's realism. The work of Eduard Manet. The rise of a new generation of French painters and the origins of Impressionism

Art salons and the beginnings of the art market. The sculptural work of Auguste Rodin. Theoretical principles of neo-impressionism - Georges Seurat, Paul Signack. Post-Impressionism - the work of Paul Cézanne, Vincent van Gogh and Paul Gauguin as the starting point of the 20th century avant-gardes. Modernism and modernity. Critical thought and art (Kant, Baudelaire, Nietzsche). Contours of Auguste Comte's positivist philosophy. Henri Bergson's aesthetic thought and intuition.

##### 4. 19th century photography

The origins and formation of photography. Business card photography. The founding of photographic studios. Portrait realistic photography (Nadar). Portrait pictorialist photography (Julia Margaret Cameron). The photographic record of movement (Edward Muybridge). The relationship between photography and painting. Pictorialism. The origins of film-making: the Lumiere brothers. Walter Benjamin and the work of art in an age of technical reproducibility.

##### 5. The 1900 phenomenon

The questions of the time - nature, the city, man. The cultural impact of colonial exhibitions. The contribution of the Neo-Gothic artists and the Arts and Crafts reform movement - August Pugin, John Ruskin, William Morris. The origins and themes of Symbolism and Art Nouveau. Art Nouveau in applied arts, architecture, painting and sculpture - major centres, representatives. Aesthetic thinking of J. Ruskin. S. Freud, psychoanalysis and art.

##### 6. Fauvism and expressionism

Explosion of colours - characteristics of Fauvism - Henri Matisse. André Derain. Origins of Expressionism (painting and graphic work of Edvard Munch and James Ensor). Abstraction and empathy - the theoretical influence of Wilhelm Worringer. Artistic groups Die Brücke, Der Blaue

Reiter. Expressionist film in Germany. The aesthetic thought of Søren Kierkegaard and Friedrich Nietzsche.

#### 7. Cubism and Futurism

Cubism - characteristics, background, subdivisions, artistic means. Pablo Picasso, Georges Braque and other representatives of Cubist painting and sculpture. Cubist variations - Ferdinand Léger, Orphic Cubism - Robert and Sonia Delaunay, František Kupka. Czech Cubism. Futurist Manifesto - Filippo Marinetti. Characteristics of the direction and its main representatives. Russian Formal School and Dynamic Structuralism of Jan Mukařovský.

#### 8. The birth of abstract art

##### A) General characteristics and panoramic view:

The crisis of representation. Hilma af Klint and the spiritual background of the autonomous composition of the image. Mikalojus Konstantinas Čiurlionis - sound in the structure of the painting. Neoplasticism and De Stijl. Vasily Kandinsky - on the spirituality of the conception of art. František Kupka and abstract reality. Robert Delaunay and Orphism. Paul Klee - colour and line. Archetypal and organic form in sculpture: Constantin Brancusi and Hans Arp.

#### 9. Russian Revolutionary Avant-Gardes

Social and cultural transformations of Russia. Ideological and artistic aspects of Russian primitivism, cubofuturism, lucism: Mikhail Larionov, Natalia Goncharova, Kazimir Malevich. Suprematism of Kazimir Malevich. Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lisitsky, Varvara Stepanova, Lyubov Popova, Naum Gabo, Antoine Pevsner. Suprematism and constructivism and their utopian monuments and projects. The Russian Formal School and the Dynamic Structuralism of Jan Mukharovsky. The aesthetic and art-theoretical initiative of Oskar Čepan. Walter Benjamin: the aestheticization of politics and the politicization of art.

#### 10. Bauhaus and abstract art

##### General characteristics and panoramic view:

The new synthesis of the arts, the unity of art and technology, art and craft. Walter Gropius's modern system of teaching - the relationship of form and function. The preparation of designers for industry. Important Bauhaus teachers, their work and theoretical studies. Bauhaus and the aesthetics of modernism. The influence of the Bauhaus in Czechoslovakia.

##### SEMINAR SERIES:

1. Romanticism(s) and the image(s) of landscape
2. Manet: Breakfast in the Grass VS Cezanne: The Great Bathing
3. Poster and Toulouse Lautrec
4. Two forms of artistic expressionism Munch's The Scream vs The Cabinet of Dr. Caligari
5. Picasso: Portrait of Daniel-Henry Kahnweiler
6. Mondrian and Kupka
7. Malevic and Tatlin

#### **Recommended literature:**

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

Slovak

#### **Notes:**

Educational activity takes place online in the environment of the MS teams system of VŠVU. In the case of seminar activities, a combination of online and face-to-face learning is possible.

<b>Past grade distribution</b>					
Total number of evaluated students: 5					
A	B	C	D	E	FX
80,0	20,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Norbert Lacko, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Nad'a Kančevová, PhD., Mgr. Beata Jablonská, PhD., Mgr. art. Jakub Huba, Mgr. art. Michal Huba, ArtD., Mgr. Ádám Korcsmáros					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Vukk.b4/22	<b>Course title:</b> Fine Art in the Cultural Context IV.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 4 / 2 <b>per level/semester:</b> 48 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<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 discussions is a prerequisite for graduation of the seminar, interpretation of the artworks as well as reading and interpretation of the selected texts. Educational The educational content of the lectures and the VUKK IV seminar is part of the final examination of the entire of the four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV. The questions of the final board examination of the subject Fine Arts in Cultural Context are as follows are designed in one block covering all four semesters of the course. Each question is focuses on a particular historical layer, segment, or range of art history issues and approaches and accompanying cultural, theoretical, artistic, aesthetic, or philosophical contexts. Each question has 2 parts, which together form one consistent answer option. A) The first part of the question focuses on the overall characterization of the period or issue. Important is The ability to take a panoramic view. In this part of the question, we expect the student to Demonstrate knowledge that is indicative of his/her level of understanding of the topic or issue. Important is The individual ability to independently establish, construct and interpret interrelationships is also important here. Thus, there is no single, unified way to construct an answer to this part of the question. There is only a certain set of facts that should be taken into account when interpreting a given topic. Questions are designed as frameworks in which the student can choose his or her own approach to answer. It is not necessary to respond to all the sub-topics of the syllabus.	



B) In the second part of the question, the student is free to choose individually from a range of artistic approaches and their representatives, problems but also interpretive, art historical, art theoretical or aesthetic texts. The task is to interpretatively present a particular artistic phenomenon (work, school, problem, etc.) chosen within the frames of a given question according to of one's own choice and preferences.

Concept of the whole answer: the student will introduce the topic and context of the whole question (part A), then focuses on the selected part of the sub-question (part B). Not only factual knowledge is expected, related to the question, but above all an orientation to the critical concepts, themes and themes, the ability to think independently about the chosen problem and to present it to the committee. Total time

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answers should not exceed 20 minutes - approximately 10 minutes are allotted for each part of the answer

### **Learning outcomes:**

Educational programme Fine Arts in Cultural Context IV is aimed at acquiring knowledge of art history, starting with post-war abstract art and ending with the issue of postmodern art. The educational content of the course includes a broad set of contextual of cultural history, aesthetic and philosophical thought and issues of art theories and art history theories related to the given segment of art production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret

artwork and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, and at the same time the opportunity to learn from the contexts of an updated or autonomized grasp of an artwork, a period of history art, or variously articulated aesthetic and artistic problems. Part of the educational of the educational content of the course is also a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual art and aesthetic thinking in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical, and argumentative thinking. Educational The curriculum focuses on the development of interpretive skills, critical reflection, creative formulation own opinions based on the acquired knowledge, the ability to discuss and discursively articulate their thinking.

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own the subject matter and the ability to formulate opinions and views. Fostering the ability to self-study and to focus passionately on the problem at hand. not only in relation to the field of the historical-artistic and contextual learning acquired, but also in relation to the field of their own individual artistic creation.

### **Class syllabus:**

LECTURE SERIES:

1. Art of Postwar Europe and American Modernism after 1945

Informel and Tacheistic Painting. Jean Fautrier, Wolfgang Schulze - Wols. The influence of Eastern calligraphy:

Hans Hartung, Georges Mathieu, Henri Michaux . Jean Dubuffet and Art Brut, Experiment with

Antoni Tàpies

New figuration and existential sculpture. Francis Bacon, Peter Blake, David Hockney and Alberto Giacometti, Fritz Wotruba

The situation in American art after 1945. Characteristics of the concept of abstract expressionism, action painting, colour field painting, combine painting and the main exponents: Jackson Pollock, Robert Motherwell, Mark Rothko, Willem de Kooning, Barnett Newman, Ad Reinhardt, Robert Rauschenberg. Existentialist and phenomenological aesthetics (Jean-Paul Sartre, Martin Heidegger, Roman Ingarden). Artistic creation as a manifestation of authentic existence, ontology

and phenomenology of the work of art. Reflection I. Kant in the American environment (Clement Greenberg),

The aesthetic category of the sublime and abstract expressionism.

## 2. Pop Art and New Realism

Pop art as a mirror of mass culture. Claes Oldenburg, Tom Wesselmann, Roy Lichtenstein, James Rosenquist, Ed Ruseh, George Segal Edward Kienholz. Andy Warhol's Mass Subjectivity. The Independent Group and English Pop Art. Lawrence Alloway and mass culture. The exhibition This is

tomorrow (1956) Edoardo Paolozzi, Richard Hamilton.

New Realism. Arman, Daniel Spoerri, César Baldaccini, Jean Tinguely, Niki de Saint Phalle.

Yves Klein: Monochrome, anthropometry and zones of immaterial pictorial sensibility.

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The problem of the definition of art. Arthur Danto, George Dickie and the World of Art. Art, Anti-Art and

non-art. T. W. Adorno, critical theory and popular culture criticism.

## 3. Op art and kinetic art. Minimalism and post-minimalist tendencies

### A) General characteristics and panoramic view

Synthesis of space movement, light and color forms. Alexander Calder, Jean Tinguely, Nicolas Schöffer, Gyula Kosice, Victor Vasarely, Bridget Riley, Jesus Rafael Soto

Group Zero: Heinz Mack, Otto Piene, Günter Uecker

Group GRAV: Francois Morellet, Julio Le Parc, Francisco Sobrino. Background and definition of the term

Minimalism. Frank Stella and painterly minimalism. Robert Morris - the bodily reception of the work in

gallery space. Carl Andre - a re-evaluation of the ready-made. Donald Judd - specific objects.

Dan Flavin- the luminous object. Postminimalist tendencies.

Ryman, Eva Hesse. Primary Structure (1966) and When Attitudes Become Form. Live in your Head (1969)

## 4. Procedural and Action Art. Land art.

White manifesto by Lucio Fontana. Piero Manzoni's achromes and lines.

Arte povera: Mario Merz, Jannis Kounellis, Alessandro Boetti, Michelangelo Pistoletto, Giovanni Anselmo

Joseph Beuys - art as a personal mythology, as a ritual, as an activity for everyone.

Roman Opalka, Hannah Darboven, On

Kawara, Hans Haacke

Background of action art and characteristics of happening, performance, body-art, event.

Yves Klein, John Cage, Alan Kaprow. Wolf Vostell, Nam June Paik, Vito Acconci, Dennis Oppenheim, Chris Burden, Marina Abramovic/Ulay, Gilbert and George, Laurie Anderson, Mathew Barney, Katarzyna Kozyra

Viennese Actionism Günter Brus, Otto Muhel, Hermann Nitsch, Rudolf Schwarzkogler

Performance in the context of feminist art Gina Pane, Valie Export, Rebecca Horn, Carolee Schneemann, Ana Mendieta, Hanna Wilke

Land art: Robert Smithson, Mike Heizer, Dennis Oppenheim, Walter De Maria, Richard Long, Andy Galsworthy

Umberto Eco and the concept of the open work. Performative Aesthetics.

4. Conceptual art. Art as an instrument of change

A ) General characteristics and panoramic view

Artwork as text, diagram, photograph. Joseph Kosuth, Sol LeWitt, Douglas Huebler, Lawrence Weiner, On Kawara, Robert Barry, Hanne Darboven, Jan Dibbets, Ed Ruscha, Berndt and Hilla Becher.

Art as a tool for change. Situationist International. Asger Jorn and Guy Debord

Institutional critique. Daniel Buren, Marcel Broodthaers, Hans Haacke .

Feminism and identity politics. Nicky de Saint Phale, Louis Bourgeois, Eva Hesse, Judy Chicago, Miriam Schapiro, Nancy Spero. Second generation feminists Cindy Sherman, Barbara Kruger, Sherire Levine, Jenny Holzer, Rebecca Horn, MaryKelly and the radical feminism of the Guerrilla Girls

Arthur Danto, George Dickie, and the Art World. Nicolas Bourriaud, post-production and relational aesthetics.

Semantic and semiotic aesthetics and philosophy: Charles S. Peirce, Charles Morris, Umberto Eco, Roland Barthes. Michel Foucault and the aesthetics of existence. Judith Butler and performativity.

5. The Fluxus movement and the notion of intermedia. Video art

Intermedia of the Fluxus movement: George Maciunas Yoko Ono, Dick Higgins, Yayoi Kusama, Ben

Vautier Robert Watts

Video Art. The origins of a new medium. Computer art, laser art as interaction of the technical and the aesthetic. Nam June Paik, Wol Vostell, Woody Vasulka and Steina Vasulka, Vito

Page: 4

Acconci, Marina Abramovich, Bruce Nauman, Dan Graham, Bill Viola, Douglas Gordon, Matthew Barney

6. Postmodern.

A) General characteristics and theoretical anchoring:

Characteristics of the notion of poststructural and neoconservative postmodernism. Postmodernism in

Architecture. Neo-expressionism: Georg Baselitz, Sigmar Polke, Anselm Kiefer, Jörg Immendorf. Italian Transavantgarde: Sandro Chia, Francisco Clemente, Enzo Cucchi.

John Baldessari and the Picture Generation: Cindy Sherman, Barbara Kruger, Richard Prince  
Commodity art, simulated painting, neo-geo: Ashley Bickerton, Peter Halley, Jeff Koons, Haim Steinbach, Allen Mc Collum.

Postmodern aesthetics and philosophy - Jean-Francois Lyotard, Wolfgang Iser, Jacques Derrida.  
SEMINAR SERIES:

1. Marcel Duchamp, The Fountain and the struggles with the definition of art

2. René Magritte: This is not a pipe

3. Kandinsky: Composition VII (1913)

4. Mies van der Rohe and The Barcelona Pavilion (1929)

5. Eduardo Chillida: The Altar of the Cross (2000)

6. Alberto Giacometti: The Man Crossing the Square (1949)

7. Warhol: Marilyn Diptych

8. Robert Smithson: Spiral Jetty

<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: 5					
A	B	C	D	E	FX
20,0	20,0	20,0	20,0	20,0	0,0
<b>Lecturers:</b> Mgr. Norbert Lacko, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Naďa Kančevová, PhD., Mgr. Beata Jablonská, PhD.					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Hitt.b57/21	<b>Course title:</b> Historic Textile Techniques I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week:</b> 3 / 1 <b>per level/semester:</b> 36 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Practical part (exercises): the student will get acquainted with historical textile techniques, which it is advisable to learn before the student will be engaged in weaving on hand looms. The student also get a basic overview of the skills involved in preparing a simple warp, designing and sketching a pattern, which will then be realised. Selected techniques with which he will be introduced are: laces, Lucets, Plank weaving, Card weaving, Tambourine embroidery. In the exercises, the student will demonstrate the prerequisites to be able to use the knowledge and skills associated with these types of textiles in professional restoration activities (e.g. making copies of historic textiles, tambourine embroidery).	
<b>Course requirements:</b> The semester is evaluated by active participation, practical exercises and presentation on a pre-agreed topic related to the implemented textile techniques. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade. Scale of assessment (preliminary/final): 40% for active participation, 40% for practical exercises, 20% for a presentation on a pre-agreed topic related to the textile techniques.	
<b>Learning outcomes:</b> By completing the course, the student will gain a general overview of historical textile techniques, gain professional terminology, methods of preparation and production of selected techniques not only from a theoretical, but also from a practical point of view.	
<b>Class syllabus:</b> Practical part (exercises): 1. Finger knitting of cords, 2. Lucets: knitting with the help of a lucet, 3. Weaving on the board: preparatory work, weaving according to the pattern, 4. Weaving on the board: design and realization of the fabric according to own design, 5. Card/Tablet Weaving: preparation of the pattern and warp, 6. Card/Tablet Weaving: weaving of the prepared pattern, 7. Card/Tablet Weaving: design and realization of the fabric according to own design 8. Tambourine embroidery: preparing the fabric for embroidery, sewing the braces, fixing the fabric to the frame, 9. Tambourine	

embroidery: basic stitch chain, curve, slug, 10. Tambourine embroidery: garter stitch, dot stitch, 11. Tambourine embroidery: own design and its realization.

**Recommended literature:**

Theoretical part (lectures): COLLINGWOOD, P.: The Techniques of Tablet Weaving.1982  
STAŇKOVÁ, J.: Tradiční textilní techniky. Vydavatel'stvo: GRADA, 2007.  
CZINTELOVÁ, A.: Gemerská paličkovaná čipka. Rožňava : Banické múzeum, 2002.  
DILLMONT, Thérèse de: Enzyklopädie der Handarbeiten. Dornach : Verlag von Th. de Dillmont, [nedat.].  
GÉCIOVÁ-KOMOROVSKÁ, V.: Slovenská ľudová paličkovaná čipka. Bratislava : Alfa, 1986.  
MARKOVÁ, E.: Slovenské čipky. Bratislava : Slov. vyd. krásnej literatúry, 1962.  
MARKOVÁ, I.: Tylové čipky z okolia Brezovej pod Bradlom. Bratislava : ÚLUV, 2010.  
RYBÁNSKA, J.: Zápästky. Vyd.: Ústredie ľudovej umeleckej výroby, BRATISLAVA, 2014.  
RYBÁNSKA, J.: Tkanice. Vyd.: Ústredie ľudovej umeleckej výroby, BRATISLAVA, 2012.  
ŽLNKOVÁ, I.: Paličkované čipky z Hontu. Bratislava : ÚLUV, 2009.  
Practical part (exercises): RYBÁNSKA, J.: Tkanice. Vyd.: Ústredie ľudovej umeleckej výroby, Bratislava, 2012. ZAJONC, J.: Tkanice, Vyd.: Ústredie ľudovej umeleckej výroby, Bratislava, 2013, RYBÁNSKA, J.: Šnúry a pletence, Vyd.: Ústredie ľudovej umeleckej výroby, Bratislava, 2011, CROCKETT, C.: Card weaving, Interweave press, 1991. COLLINGWOOD, P.: The Techniques of Tablet Weaving.1982. CHLUPOVÁ, A a kolektív: Slovenská ľudová výšivka, Ústredie ľudovej umeleckej výroby, Bratislava, 2011, VERNON, D. and COLDAN, L.: The art of tambour beading and embroidery, Guild of Master Craftsman Publications Ltd, 2018, ZAJONC, J.: Premeny vlákna. Vydavatel'stvo: Edition Ryba, 2013

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 18

A	B	C	D	E	FX
55,56	5,56	33,33	5,56	0,0	0,0

**Lecturers:** Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD., Mgr. art. Anna Blonska

**Last change:** 21.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Hitt.b68/21	<b>Course title:</b> Historic Textile Techniques II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week:</b> 3 / 1 <b>per level/semester:</b> 36 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Practical part (exercises): the student acquires skills related to the design and production of openwork fabrics - laces. The student will become familiar with the appropriate materials, tools and working procedure in order to be able to create a historical lace as well as its contemporary form according to own design. Selected techniques with which the student will become familiar are: sewn lace, bobbin lace, netting. In the exercises, the student will demonstrate the prerequisites to be able to use the knowledge and skills associated with these types of textiles in professional restoration activities (e.g. making a copy of bobbin lace or sewn lace).	
<b>Course requirements:</b> The semester is evaluated by active participation, practical exercises and presentation on a pre-agreed topic related to the implemented textile techniques. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade. Scale of assessment (preliminary/final): 40% for active participation, 40% for practical exercises, 20% for a presentation on a pre-agreed topic related to the textile techniques	
<b>Learning outcomes:</b> By completing the course, the student will gain a general overview of historical textile techniques, gain professional terminology, methods of preparation and production of selected techniques not only from a theoretical, but also from a practical point of view.	
<b>Class syllabus:</b> Theoretical part (lectures): 1 Embroidery - division according to types, 2 Medieval embroidery from Beauyx 3 Križovian gatras, sewn lace (basic grid, loop fillers, tenerifs) 4 Gold embroidery, basics of plastic embroidery, 5 Embroidery own motif 6 Peruvian techniques , 3D embroidery, 7 Coptic knitting 8 Buttons - medieval production/"pozamentieri", tassels. Practical part (exercises): 1. Bobbin lace: preparation of cylinder, pattern, selection of suitable material, winding of bobbins, 2. Bobbin lace: plain weave with flat edge, plain weave with looped edge, coloured chain 3. Bobbin lace: hoops and their different possibilities in Slovak bobbin lace, 4. Bobbin lace: half stitch, combination of transition between plain and half stitch, 5. Bobbin	

lace: spider, figure-8 in plain weave, 6. Bobbin lace: design and realization of own pattern with application of acquired skills, 7. Sewn lace: preparation of sampler, selection of suitable material, basic construction, 8. Sewn lace: thick canvas, loose canvas, eyelet, group of eyelets, tulle canvas, 9. Sewn lace: design and realization of own sewn lace, 10. Netting: basic tools (netting needles, netting material), basic netting knot and stitch, 11. Netting: adding and removing stitches, netted square and rectangle, embroidery on the net.					
<b>Recommended literature:</b> DANGLOVÁ, O.: Výšivka na Slovensku. ÚEUV, 2009. ISBN 978-80-88852-66-7 DILLMONT, Thérèse de: Enzyklopädie der Handarbeiten. Dornach : Verlag von Th. de Dillmont, [nedat.]. TORANOVÁ, E.: Výšivky minulých storočí. Tatran, 1984. ZAJONC, J.: Premeny vlákna. Vydavateľstvo: Edition Ryba, 2013. ISBN: 9788089250134 STAŇKOVÁ, J.: Tradiční textilní techniky. Vydavateľstvo: GRADA, 2007. MARKOVÁ, E.: Slovenské čipky. SVKL, Bratislava, 1962. KINDLOVÁ, Z.: Šitá krajka, Praha: Vydala Iva Prošková, 1999					
<b>Languages necessary to complete the course:</b> Slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 33					
A	B	C	D	E	FX
60,61	30,3	6,06	0,0	0,0	3,03
<b>Lecturers:</b> Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD., Mgr. art. Anna Blonska					
<b>Last change:</b> 29.10.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					



## 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/Aott.b7/20	<b>Course title:</b> Image Analysis (Textile Art) 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> 2	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Min. 80% attendance during the semester. Form of completion - EXAM, which consists of two parts: 1. Elaboration of the seminar exercise and its presentation before the group, 2. student answers the questions posed by the teacher not only on the topic of the presentation itself, but also on the semester topics.	
<b>Learning outcomes:</b> Students should understand the formal elements in clothing culture and design. They should become familiar with structural analysis through the basic means of expression that form the basic schema in clothing and fashion design.	
<b>Class syllabus:</b> 1. Expressive means of clothing. 2. Clothing silhouette 3. Clothing composition, composition, cut. 4. Material, Color. 5. De/shaping of the body. "New body". 6. Clothing as the body of the body. Protection, safety. 7. Nudity and carnality in clothing culture. 8. Impracticality of clothing, irrationality in fashion. 9. Dressing style and in fashion. Relationship with the visual arts. 10. Dressing style and fashion: relation to social and cultural context. 11. Dressing style and fashion: valorisation of the ego.	
<b>Recommended literature:</b> Boucher, F. 1967. A History of costume in the West. London: Thames and Hudson. Cumming, V. 2010. The dictionary of fashion history. Oxford: Berg. ECO, U. 2005. Dejiny krásy. Praha: Argo. Harris, J. 2011. 5000 Years of Textiles. Washington: Smithsonian Books. KÖNIG, R. 1973. The Restless Image: A Sociology of Fashion. London: George Allen & Unwin Ltd. Kybalová, L. – Herbenová, O.- Lamarová, M. 1973. Obrazová encyklopédie módy. Praha. Laver, J. 1995. A Concise History of Costume. Londres: Thames and Hudson Ltd. Lipowetsky, G. 2002. Říše	

pomíjivosti. Móda a její úděl v moderních společnostech. Praha. Prostor. ROCAMORA, A. – SMELIK, A. 2015. (eds.). Thinking through Fashion. A Guide to Key Theorists. London: Bloomsbury. Waugh, N. 1987. The Cut of Women Clothes 1600-1930. London: Faber&Faber. kol.autorov. 2003. Móda. Dějiny odívání 18., 19. a 20.století (Ze sbírek Ústavu odívání v Kjótu). Praha: Slovart.

**Languages necessary to complete the course:**

Slovak, Czech, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 16

A	B	C	D	E	FX
87,5	0,0	0,0	0,0	0,0	12,5

**Lecturers:** Mgr. Eva Hasalová

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Aott.b8/20	<b>Course title:</b> Image Analysis (Textile Art) 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> 2	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Min. 80% attendance during the semester. Form of completion - EXAM, which consists of two parts: 1. Elaboration of the seminar exercise and its presentation before the group 2. student answers the questions posed by the teacher not only on the topic of the presentation itself, but also on the semester topics.	
<b>Learning outcomes:</b> Students should gain an general knowledge of the reflection on clothing and fashion in the professional writings of different disciplines through basic approaches and themes. They will learn to reflect on clothing and fashion in its interdisciplinary contexts.	
<b>Class syllabus:</b> 1. Basic concepts, phenomena in clothing culture: body modification, clothing, dressing, clothing tradition. 2. Fashion as an object of research. Brief history of interest and research in fashion, clothing. 3. Fashion, clothing fashion: origin, features, characteristics. (philosophy of fashion) 4. The processuality of fashion. Institutionalized forms of fashion. (economics of fashion) 5. Clothing/fashion as a non-verbal communicator. (sociological and anthropological research) 6. Symbolic language of clothing and fashion. (semiotic and anthropological researches) 7. The psychological nature of fashion. Human needs creating fashion changes (psychological researches). 8. To Have or To Be. The accumulation of possessions versus aestheticism. Overproduction of clothing, recycling of clothing. 9. The directivity of the fashion norm aka freedom of choice. Who determines fashion norms? Haute couture/pr#t à porter authority system their press tools. Authorities of "street fashion" movie stars, influencers. 10. Traditional clothing production as a current concept of environmental protection. 11. Antimode. Revolution through physical modification. History and present. 12. The Fashion/Odeal Canon: social, group, religious, aesthetic etiquette.	
<b>Recommended literature:</b>	

BARTHES, Roland. 1967. *Système de la mode*. Paris: Éditions du Seuil.

DESCAMPS, Marc-Alain. 1979. *Psychologie de la mode*. Paris: Presses universitaires de France.

GAIMSTER, Julia. 2011. *Visual research methods in fashion*. Oxford : Berg, Oxford, New York.

GODART, Frédéric. 2011. *Penser la mode*. Paris: IFM.

GODART, Frédéric. 2016. *Sociologie de la mode*. Paris: La decouverte.

KAWAMURA, Yuniya. 2005. *Fashion-ology. An Introduction to Fashion Studies. Dress, Body, Culture*. New York; Oxford: Berg.

KAWAMURA, Yuniya. 2020. *Doing Reserch in Fashion and Dress: An Introduction to Qualitative Methods*. London: Bloomsbury.

KÖNIG, René. 1973. *The Restless Image: A Sociology of Fashion*. London: George Allen & Unwin Ltd.

KÖNIG, René. 1973. *A la mode. On the Social PSychology of Fashion*. New York: The Seaburg Press.

LIPOVETSKY, Gilles. 2002. *Říše pomíjivosti. Móda a její úděl v moderních společnostech*. Praha: Prostor.

YALOMOVÁ, Marilyn. 1997. *Dějiny ňadra. Kulturní a sociální dějiny prsou od starověku až po současnost*. Praha: Rybka Publishers.

ROCAMORA, Agnès – SMELIK, Anneke (eds.). 2015. *Thinking through Fashion. A Guide to Key Theorists*. London: Bloomsbury.

SCAPIRO, Meyer. 2006. *Dílo a styl*. Praha: Argo.

SVENDSEN, Lars. *Fashion: A Philosophy*. London: Reaktion Books, 2006

**Languages necessary to complete the course:**

Slovak, Czech, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 14

A	B	C	D	E	FX
85,71	7,14	0,0	7,14	0,0	0,0

**Lecturers:** Mgr. Eva Hasalová

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b1-8/22	<b>Course title:</b> Introduction to Chinese culture and language - 1st level
<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> 2., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KTDU/Ucin.b2-6/18	
<b>Course requirements:</b> a) during the teaching part (continuously) a paper or presentation (50 points) on a selected topic from (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. Instructors will accept a maximum of 3 absences. The exact date and topic of the midterm evaluation will be will be announced at the beginning of the semester. Exam dates will be published via AIS no later than in the last week of the teaching part.	
<b>Learning outcomes:</b> The student gains a basic overview 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	

<p>Taoism on Chinese society both culturally and ideologically and their impact on the running of the country</p> <p>3. China's historical capitals 1</p> <p>4. China's Historical Capitals 2 - Beijing</p> <p>5. The garden as a principle of the universe in the Chinese cultural world</p> <p>6. Chinese lyric poetry - a brief overview of the history, the most important poets and their works</p> <p>7. Buddhism and its influence on Chinese art</p> <p>8. Significant Buddhist monuments in China. Representation of Buddha in sculptures, temples, caves, cliffs with rich sculptural decoration.</p> <p>9. Chinese theatre, its specifics. Presentation of different styles up to the 20th century.</p> <p>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.</p>					
<p><b>Recommended literature:</b> it is determined by the teacher on the first class</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: 57</p>					
A	B	C	D	E	FX
19,3	35,09	12,28	7,02	1,75	24,56
<p><b>Lecturers:</b> prof. Mgr. Janka Benická, PhD., Mgr. Daniela Zhang Cziráková, PhD.</p>					
<p><b>Last change:</b> 09.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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/Ucin.b1-8/22	<b>Course title:</b> Introduction to Chinese culture and language - 1st level
<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., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KTDU/Ucin.b2-6/18	
<b>Course requirements:</b> a) during the teaching part (continuously) a paper or presentation (50 points) on a selected topic from (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. Instructors will accept a maximum of 3 absences. The exact date and topic of the midterm evaluation will be will be announced at the beginning of the semester. Exam dates will be published via AIS no later than in the last week of the teaching part.	
<b>Learning outcomes:</b> The student gains a basic overview 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	

<p>Taoism on Chinese society both culturally and ideologically and their impact on the running of the country</p> <p>3. China's historical capitals 1</p> <p>4. China's Historical Capitals 2 - Beijing</p> <p>5. The garden as a principle of the universe in the Chinese cultural world</p> <p>6. Chinese lyric poetry - a brief overview of the history, the most important poets and their works</p> <p>7. Buddhism and its influence on Chinese art</p> <p>8. Significant Buddhist monuments in China. Representation of Buddha in sculptures, temples, caves, cliffs with rich sculptural decoration.</p> <p>9. Chinese theatre, its specifics. Presentation of different styles up to the 20th century.</p> <p>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.</p>					
<p><b>Recommended literature:</b> it is determined by the teacher on the first class</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: 57</p>					
A	B	C	D	E	FX
19,3	35,09	12,28	7,02	1,75	24,56
<p><b>Lecturers:</b> prof. Mgr. Janka Benická, PhD., Mgr. Daniela Zhang Cziráková, PhD.</p>					
<p><b>Last change:</b> 09.11.2022</p>					
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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/UdoS.b1/20	<b>Course title:</b> Introduction to Studies 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> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 70 % - attendance in lectures 30% - discussion	
<b>Learning outcomes:</b> Familiarization with the pedagogical and research process in individual studios and departments of AFAD, basic understanding of the school structure and departments.	
<b>Class syllabus:</b> 1. Presentation of the concept of the studio - Architectural Design - Urban Strategies (Mitášová, Zervan + studio teachers and PhD students) 2. Presentation of the studio concept - Architectural Design - Architecture Studio II + Architecture Studio III A3 (Mitášová, Zervan + studio teachers and PhD students) 3. Presentation of the concept of the studio - Architectural Design - Virtual Studio (Mitášová, Zervan + teachers of the studio and PhD students) 4. Presentation of the studio concept - Design - Industrial Design Studio + Experimental Design Studio (Kolesár + studio teachers and PhD students) 5. Presentation of the studio concept - Design - Transport Design Studio + Interior Design Studio (Kolesár + studio teachers and PhD students) 6. Presentation of the studio concept - Applied Arts - Ceramics Studio + Glass Studio (Kancheva + studio teachers and PhD students) 7. Presentation of the studio concept - Applied Arts - Metal and Jewellery Studio (Kancheva + studio teachers and PhD students) 8. Presentation of the studio concept - Photography and New Media - Studio Photography, Reality, Construction (Pašteková + studio teachers and PhD students) 9. Presentation of the studio concept - Photography and New Media - Studio about Photography + Studio Laboratory of Photography (Pašteková + studio teachers and PhD students) 10. Presentation of the studio concept - Intermedia - Studio of Spatial Communications + (Grůň / Kralovič + studio lecturers and PhD students) 11. Presentation of the concept of the studio - Intermedia - Atelier vvv + Atelier of Intermedia (Grůň / Kralovič + teachers of the studio and PhD students) 12. Presentation of the studio concept - Digital Media (Tkáčik + studio teachers and PhD students)	

<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: 215	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. Daniel Grúň, PhD., Mgr. Beata Jablonská, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Naďa Kančevová, PhD., prof. PhDr. Marián Zervan, PhD., Mgr. Ján Kralovič, PhD., Mgr. Norbert Lacko, PhD., Mgr. Silvia Seneši Lutherová, PhD., prof. Ing. arch. Monika Mitášová, PhD.	
<b>Last change:</b> 24.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/UdoS.b2/20	<b>Course title:</b> Introduction to Studies 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> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 70 % - attendance in lectures 30% - discussion	
<b>Learning outcomes:</b> Familiarization with the pedagogical and research process in individual studios and departments of AFAD, basic understanding of the school structure and departments.	
<b>Class syllabus:</b> 1. Presentation of the concept of the studio - Restoration - Atelier of Wooden Sculpture Restoration + Atelier of Stone Sculpture and Stone Architecture Restoration (Žáry + teachers of the studio and PhD students) 2. Presentation of the concept of the studio - Restoration - Atelier of restoration of wall paintings + Atelier of restoration of hanging paintings and panel paintings (Žáry + teachers of the studio and PhD students) 3. Presentation of the concept of the studio - Restoration - Atelier for the restoration of works of art on paper and photography (Žáry + teachers of the studio and PhD students) 4. Presentation of the concept of the studio - Visual Communication - Studio Space + Studio Identity (Kolesár / Lutherová / Lacko + studio teachers and PhD students) 5. Presentation of the concept of the studio - Visual Communication - Font Studio + Multimedia Studio (Kolesár / Lutherová / Lacko + studio lecturers and PhD students) 6. Presentation of the studio concept - Graphics and other media - Free Graphics Studio + Free and Colour Graphics Studio (Lacko / Jablonská + studio lecturers and PhD students) 7. Presentation of the concept of the studio - Graphics and other media - Studio of illustration and graphics (Lacko / Jablonská + studio teachers and PhD students) 8. Presentation of the studio concept - Sculpture, object, installation - S.O.S Studio + Sculpture in 3D Virtual Space and Architecture Studio (Grúň / Kralovič + studio teachers and PhD students) 9. Presentation of the concept of the studio - Painting - Atelier mal+by + Atelier of Painting III (Jablonská + studio teachers and PhD students) 10. Presentation of the concept of the studio - Painting - 4th studio (Jablonská + studio teachers and PhD students)	

11. Presentation of the studio concept - Textile Design - Textile Design Studio + Clothing Design Studio (Lutherová + studio teachers and PhD students)	
12. Presentation of the studio concept - Textile Design - Textile Design Studio in Space (Lutherová + studio teachers and PhD students)	
<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: 210	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. Daniel Grúň, PhD., prof. Ing. arch. Monika Mitášová, PhD., Mgr. Beata Jablonská, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Nad'a Kančevová, PhD., prof. PhDr. Marián Zervan, PhD., Mgr. Ján Kralovič, PhD., Mgr. Norbert Lacko, PhD., Mgr. Silvia Seneši Lutherová, PhD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Prtt.b6/20	<b>Course title:</b> Issues faced by Art Media (Textile Art ) 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> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Min. 80% attendance during the semester. Form of completion - EXAM, which consists of two parts: 1. Elaboration of the seminar exercise and its presentation before the group 2. student answers the questions posed by the teacher not only on the topic of the presentation itself, but also on the semester topics.	
<b>Learning outcomes:</b> Students should 1. acquire basic information on the development of textile and clothing culture; 2. be able to work critically with sources, specialist literature and online museum collections; 3. reflect on textiles and clothing in broader cultural and historical contexts.	
<b>Class syllabus:</b> 1. Basic principles of uncut, arranged clothing. Examples from ancient and medieval clothing culture, examples from traditional clothing (Slovakia, Asia). 2. Shaping clothing through geometry of cut. Example of clothing of the High and Late Middle Ages. 3. The perfect cut: the relationship between body and clothing, contemporary aesthetic norms, the development of norms. 4. Lost in metrage: shaping metrage into cut. Examples of the opulent form of Baroque and Rococo clothing. 5. Civility of 19th century menswear. Causes of fashion paradigm change. 6. Accessories in clothing and fashion: between utilitarian, religious and status. 7. Clothing accessories as dominants of styling: examples from fashion in the Gothic, Renaissance, Baroque and Rococo periods. 8. Unisex clothing in the past: an example of ancient and medieval clothing. 9. Unisex clothing in the 20th century. The use/breaking down of social and artistic stereotypes. 10. The emergence and development of fashion. The updating of clothing as a manifestation of modernity. Chronology of fashion. 11. Turbulence of clothing development - fashion in the 19th century. Overview of silhouettes, causes of change.	

**Recommended literature:**

Boucher, F. 1967. A History of costume in the West. London: Thames and Hudson. Cumming, V. 2010. The dictionary of fashion history. Oxford: Berg. Harris, J. 2011. 5000 Years of Textiles. Washington: Smithsonian Books. KÖNIG, R. 1973. The Restless Image: A Sociology of Fashion. London: George Allen & Unwin Ltd. Kybalová, L. – Herbenová, O.- Lamarová, M. 1973. Obrazová encyklopédie módy. Praha. Laver, J. 1995. A Concise History of Costume. Londres: Thames and Hudson Ltd. Lipowetsky, G. 2002. Říše pomíjivosti. Móda a její úděl v moderních společnostech. Praha. Prostor. ROCAMORA, A. – SMELIK, A. 2015. (eds.). Thinking through Fashion. A Guide to Key Theorists. London: Bloomsbury. Waugh, N. 1987. The Cut of Women Clothes 1600-1930. London: Faber&Faber. kol. autorov. 2003. Móda. Dějiny odívání 18., 19. a 20. století (Ze sbírek Ústavu odívání v Kjótu). Praha: Slovart.

**Languages necessary to complete the course:**

Slovak, English

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

Total number of evaluated students: 93

A	B	C	D	E	FX
24,73	15,05	27,96	23,66	6,45	2,15

**Lecturers:** Mgr. Eva Hasalová

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Prtt.b5/20	<b>Course title:</b> Issues faced by Art Media (Textile Art) 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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Min. 80% attendance during the semester. Form of completion - EXAM, which consists of two parts: 1. Elaboration of the seminar exercise and its presentation before the group, 2. student answers the questions posed by the teacher not only on the topic of the presentation itself, but also on the semester topics.	
<b>Learning outcomes:</b> Students should 1. acquire basic information on the development of textile and clothing culture; 2. be able to work critically with sources, specialist literature and online museum collections; 3. reflect on textiles and clothing in broader cultural and historical contexts.	
<b>Class syllabus:</b> 1. Sources for research on textiles and clothing. Specialized museums of clothing, fashion and textiles. 2. History of textile and clothing research. Amateur interest in ancient clothing and textiles. 3. Functions of textiles in cultural history. 4. The relationship of hand and machine labour in textile production. 5. Gender stereotypes in textile production. Emancipation of women through textile production. 6. Material as a basic differentiating feature: quantity, quality, colour. The example of ancient clothing culture. 7. Décor as a basic defining feature: technique of decoration, decor. Decoration on textiles as a style-forming element. Decor as an element of fashion, modernity. 8. Stylistic examples of silk fabrics from Persia, Byzantium, High and Late Middle Ages in Italy and Spain. Their use in clothing and home culture. 9. Synchronization through decor in textile techniques (products) in the Renaissance period. 10. Decoration on textiles in the Baroque and Rococo periods. 11. Minimization of decor on textiles: the example of Protestant fashion and textile decor in the Classical period. 12. Absence of decoration on textiles - valorisation of texture and textile technique, dominance of textile material. Examples from clothing and textile design.	

**Recommended literature:**

Boucher, F. 1967. A History of costume in the West. London: Thames and Hudson.  
Cumming, V. 2010. The dictionary of fashion history. Oxford: Berg.  
Harris, J. 2011. 5000 Years of Textiles. Washington: Smithsonian Books.  
KÖNIG, R. 1973. The Restless Image: A Sociology of Fashion. London: George Allen & Unwin Ltd.  
Kybalová, L. – Herbenová, O.- Lamarová, M. 1973. Obrazová encyklopédie módy. Praha.  
Laver, J. 1995. A Concise History of Costume. Londres: Thames and Hudson Ltd.  
Lipowetsky, G. 2002. Říše pomíjivosti. Móda a její úděl v moderních společnostech. Praha. Prostor.  
ROCAMORA, A. – SMELIK, A. 2015. (eds.). Thinking through Fashion. A Guide to Key Theorists. London: Bloomsbury.  
Waugh, N. 1987. The Cut of Women Clothes 1600-1930. London: Faber&Faber.  
kol. autorov. 2003. Móda. Dějiny odívání 18., 19. a 20. století (Ze sbírek Ústavu odívání v Kjótu). Praha: Slovart.

**Languages necessary to complete the course:****Notes:****Past grade distribution**

Total number of evaluated students: 94

A	B	C	D	E	FX
20,21	27,66	9,57	23,4	17,02	2,13

**Lecturers:** Mgr. Eva Hasalová**Last change:** 03.12.2022**Approved by:** prof. akad. mal. Júlia Sabová



## 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/LAHP.b5/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtPe.b4/21 - Preparatory Studio of Clothing Design	
<b>Course requirements:</b> Completion of lectures and consultations with a minimum 75% attendance rate unless specified by the guest lecturer otherwise. Adequate mastery and presentation of all parts of the assignment. Guest lecturer informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching implemented through staffing by internationally respected experts from an art practice or an art-educational institution. The professional focus of the individual The expertise of the personalities respects the scope of the study programme. Subject - Visiting Laboratory Professor's Lab - brings new topics and the most up-to-date ways of thinking to the teaching process in the arts. Students' learning and human experience with the personality of the visiting professor will broaden students with new artistic and research impulses important for the growth of artistic expression student's artistic development and confrontation with direct contact with cutting-edge artistic performances at international stage.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will be introduced in the form of a public lecture and the final selection of students is concluded. The lecturer assigns the students the main semester topic, consultations - critiques, discussions - presentations of the work in progress. At end of the semester public presentation of the results. Detailed syllabus will be presented by the guest lecturer. teacher at a public lecture.	
<b>Recommended literature:</b> The reading list is part of the guest lecturer's assignment, given the objectives and focus.	

**Languages necessary to complete the course:**

English language for teachers from abroad, Slovak language only for teachers from home environment

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

Total number of evaluated students: 98

A	B	C	D	E	FX
47,96	33,67	15,31	3,06	0,0	0,0

**Lecturers:**

**Last change:** 04.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/LAHP.b6/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtCe.b5/13 - Studio of Fibre Art or KTT/AtFu.b5/11 - Studio of Textile Design or KTT/AtSa.b5/11 - Studio of Clothing Design	
<b>Course requirements:</b> Completion of lectures and consultations with a minimum 75% attendance rate unless specified by the guest lecturer otherwise. Adequate mastery and presentation of all parts of the assignment. Guest lecturer informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching implemented through staffing by internationally respected experts from an art practice or an art-educational institution. The professional focus of the individual The expertise of the personalities respects the scope of the study programme. Subject - Visiting Laboratory Professor's Lab - brings new topics and the most up-to-date ways of thinking to the teaching process in the arts. Students' learning and human experience with the personality of the visiting professor will broaden students with new artistic and research impulses important for the growth of artistic expression student's artistic development and confrontation with direct contact with cutting-edge artistic performances at international stage.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will be introduced in the form of a public lecture and the final selection of students is concluded. The lecturer assigns the students the main semester topic, consultations - critiques, discussions - presentations of the work in progress. At end of the semester public presentation of the results. Detailed syllabus will be presented by the guest lecturer. teacher at a public lecture.	
<b>Recommended literature:</b>	

The reading list is part of the guest lecturer's assignment, given the objectives and focus.

**Languages necessary to complete the course:**

English language for teachers from abroad, Slovak language only for teachers from home environment

**Notes:**

**Past grade distribution**

Total number of evaluated students: 95

A	B	C	D	E	FX
54,74	27,37	12,63	3,16	2,11	0,0

**Lecturers:**

**Last change:** 04.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/LAHP.b7/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtCe.b6/13 - Studio of Fibre Art or KTT/AtFu.b6/11 - Studio of Textile Design or KTT/AtSa.b6/11 - Studio of Clothing Design	
<b>Course requirements:</b> Completion of lectures and consultations with a minimum 75% attendance rate unless specified by the guest lecturer otherwise. Adequate mastery and presentation of all parts of the assignment. Guest lecturer informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching implemented through staffing by internationally respected experts from an art practice or an art-educational institution. The professional focus of the individual The expertise of the personalities respects the scope of the study programme. Subject - Visiting Laboratory Professor's Lab - brings new topics and the most up-to-date ways of thinking to the teaching process in the arts. Students' learning and human experience with the personality of the visiting professor will broaden students with new artistic and research impulses important for the growth of artistic expression student's artistic development and confrontation with direct contact with cutting-edge artistic performances at international stage.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will be introduced in the form of a public lecture and the final selection of students is concluded. The lecturer assigns the students the main semester topic, consultations - critiques, discussions - presentations of the work in progress. At end of the semester public presentation of the results. Detailed syllabus will be presented by the guest lecturer. teacher at a public lecture.	
<b>Recommended literature:</b>	

The reading list is part of the guest lecturer's assignment, given the objectives and focus.

**Languages necessary to complete the course:**

English language for teachers from abroad, Slovak language only for teachers from home environment

**Notes:**

**Past grade distribution**

Total number of evaluated students: 83

A	B	C	D	E	FX
67,47	16,87	12,05	2,41	1,2	0,0

**Lecturers:**

**Last change:** 04.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Zlay.b2-8/22	<b>Course title:</b> Layout essentials (InDesign)
<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., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> active participation (the subject is taught in the form of an intensive workshop) mastering assigned tasks submission of a practical exercise (design of the layout of one's own portfolio)	
<b>Learning outcomes:</b> The student will acquire basic knowledge and practical skills in creating a simple layout (portfolio). Familiarize yourself with the rules of layout, typesetting and typography. Teaching takes place in the environment of the Adobe InDesign CS6 graphics program.	
<b>Class syllabus:</b> — theoretical introduction to working with layout — user environment and workflow of InDesign — setting and managing colors — page format and its proportions — work with the grid — typesetting and typography rules — styling text, paragraph and objects — work with images — preparation of documents for various printing, imaging and production technologies	
<b>Recommended literature:</b> — Robert Bringhurst, The Elements of Typographic Style — Alice Twemlowová, K čemu je grafický design? — Richard Poulin, Jazyk grafického designu — užívateľský manuál Adobe InDesign CS6 — ( <a href="http://help.adobe.com/archive/en/indesign/cs6/indesign_reference.pdf">http://help.adobe.com/archive/en/indesign/cs6/indesign_reference.pdf</a> ) — <a href="http://tv.adobe.com/show/learn-indesign-cs6/">http://tv.adobe.com/show/learn-indesign-cs6/</a> — rôzne tutoriály na webe na prácu s InDesignom — <a href="http://indesignsecrets.com/">http://indesignsecrets.com/</a>	
<b>Languages necessary to complete the course:</b>	

slovak and/or english					
<b>Notes:</b> The course capacity is limited to 10 students. The course is offered only in the summer semester.					
<b>Past grade distribution</b> Total number of evaluated students: 18					
A	B	C	D	E	FX
83,33	0,0	0,0	0,0	0,0	16,67
<b>Lecturers:</b> Mgr. art. Zuzana Pustaiová, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					



## 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.b3-7/22	<b>Course title:</b> Make Project and Build 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> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in block teaching, mastering the conceptual, preparatory and construction phase of the project at the level of a bachelor's 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.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. akad. mal. Júlia Sabová

## 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/MaVy.b57/15	<b>Course title:</b> Marketing for artists 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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Conditions for passing the subject: The evaluation will consist of three parts: 1) ACTIVITY – the activity during the exercises and the student's ability to communicate and present himself, his work and his artistic activities are monitored. 2) PARTICIPATION - Attendance is required for at least 70% of the subject's teaching time 3). ACTIVITY – 20% PARTICIPATION – 20% COMPLETED ASSIGNMENTS - 60%	
<b>Learning outcomes:</b> In the course of teaching the subject, the student will become familiar with the basic vocabulary of marketing issues in the visual arts. He will become familiar with the historical development of the fine arts market in Slovakia and its current form, the possibilities of financing his own creative activities, and the teaching will also touch on issues related to grant writing. A separate part will be devoted to presentation on the Internet and social networks. During the seminars, the student will practice working with the spoken word and written text, in which he develops the ability to verbalize and present himself as a creative person and to be able to introduce himself and talk about his own work as an artist. All this with regard to comprehensibility and clear delivery of the final message to your potential viewer or listener.	
<b>Class syllabus:</b> During the course, students become familiar with the basic terms of marketing and marketing strategies that they may encounter as artists. Subsequently, the teaching is focused on the application of such knowledge in real practice in the environment of social networks. At the same time, students practice methods of presentation and verbal expression in specific situations (developing their artistic intention, presenting their work in front of an audience, etc.).	
<b>Recommended literature:</b> C. Gallo, Speak like TED. BIZBOOKS, 2016. ISBN 9788026504535	

N. Gažovičová, The market never sleeps. Self-published, 2019. EAN 9788057002888  
 W. Gompertz, Think like an artist. Lidové noviny Publishing House, 2017. ISBN 9788074225291  
 THOMPSON, D. How to Sell a Stuffed Shark for \$12 Million, The Strange Laws of Contemporary Art and Auction House Economics. Zlín book. 2010. 380 p. ISBN 9788087162583  
 MELICHERČÍK, I. ULICNÝ, P. Contract with the devil. Artforum. 2012. ISBN: 9788089445509  
 A. Kleon, Theft as an artist. Jan Melvil publishing, 2012. ISBN 9788087270363  
 SVĚTLÍK, Jaroslav. Marketing and advertising. Zlín: Tomáš Bata University in Zlín, 2003. ISBN 80-7318-140-1.  
 VYSEKALOVA, Jitka. Image and corporate identity. Prague: Grada, 2009. 192 p. ISBN 978-80-247-2790-5.  
 JOHNOVA, Radka. Marketing of cultural heritage and art: art marketing in practice. Prague: Grada, 2008. ISBN 978-80-247-2724-0.  
 KAISER, Michael M. Strategic Planning in the Arts: A Practical Guide. Prague: Institute of Arts - Theater Institute in Prague, 2009. 152 p. ISBN 978-807008-236-2.  
 GADUŠOVÁ, A. Presentation and marketing of visual arts. University of Constantine the Philosopher in Nitra, 2012. 77p. ISBN: 978-80-558-0113-1  
 PURKISS, J. Create your own brand. Synergies. 2014. 198 p. ISBN: 9788073702953

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 89

A	B	C	D	E	FX
40,45	42,7	13,48	2,25	1,12	0,0

**Lecturers:** Mgr. art. Pavol Truben, ArtD.

**Last change:** 13.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/MaVy.b68/15	<b>Course title:</b> Marketing for artists 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> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Conditions for passing the subject: 1) ACTIVITY – the student's activity and ability to apply acquired knowledge in practical exercises is monitored. 2) PARTICIPATION - Attendance is required for at least 70% of the subject's teaching time ACTIVITY – 80% PARTICIPATION – 20%	
<b>Learning outcomes:</b> In the second part of the two-semester subject, the student deepens the acquired knowledge. The lectures touch on the preparation and strategy of a public presentation, ways of grasping and verbalizing creative topics, finding communicative stories in one's work, communicating with cultural institutions, how to build one's own network of contacts, as well as building a portfolio, website and archive. As part of the seminars, students acquire the ability to publicly present themselves and their work in an engaging and comprehensible way. The output of the subject is a public presentation of one's own work.	
<b>Class syllabus:</b> During the course, students become familiar with the basic terms of marketing and marketing strategies that they will encounter as artists. Subsequently, the teaching is focused on the application of such knowledge in real communication situations or simulated public presentations. The student learns to work with the narrative of himself as an author and the narrative of his own creation and its communication potential in front of a wider audience.	
<b>Recommended literature:</b> C. Gallo, Speak like TED. BIZBOOKS, 2016. ISBN 9788026504535 N. Gažovičová, The market never sleeps. Self-published, 2019. EAN 9788057002888 W. Gompertz, Think like an artist. Nakladatelství Lidové noviny, 2017. ISBN 9788074225291 THOMPSON, D. How to sell a stuffed shark for 12 million dollars, The strange laws of the economy of contemporary art and auction houses. Zlín book. 2010. 380 p. ISBN 9788087162583 MELICHERČÍK, I. ULIČNÝ, P. Contract with the devil. Artforum. 2012. ISBN: 9788089445509 A. Kleon, Theft as an artist. Jan Melvil publishing, 2012. ISBN 9788087270363 SVĚTLÍK, Jaroslav. Marketing and	

advertising. Zlín: Tomáš Bata University in Zlín, 2003. ISBN 80-7318-140-1. VYSEKALOVA, Jitka. Image and corporate identity. Prague: Grada, 2009. 192 p. ISBN 978-80-247-2790-5. JOHNOVA, Radka. Marketing of cultural heritage and art: art marketing in practice. Prague: Grada, 2008. ISBN 978-80-247-2724-0. KAISER, Michael M. Strategic Planning in the Arts: A Practical Guide. Prague: Institute of Arts - Theater Institute in Prague, 2009. 152 p. ISBN 978-807008-236-2. GADUŠOVÁ, A. Presentation and marketing of visual arts. University of Constantine the Philosopher in Nitra, 2012. 77p. ISBN: 978-80-558-0113-1 PURKISS, J. Create Your Own Brand. Synergies. 2014. 198 p. ISBN: 9788073702953

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 60

A	B	C	D	E	FX
73,33	8,33	5,0	5,0	1,67	6,67

**Lecturers:** Mgr. art. Pavol Truben, ArtD.

**Last change:** 13.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Mtlo.b5/11	<b>Course title:</b> Modeling and Technology of Clothing 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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<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 is able to model pattern solutions in 2D form as well as their subsequent corrections in realized parts or garments from auxiliary material as well as reverse transfer of adjustments and corrections to 2D pattern form.	
<b>Class syllabus:</b> 1. Examples of modelling of individual garment components within the chosen garment design. 2. Consultation of design solutions in the implementation of the semester work. 3. Tests of modelling of individual garment components in the auxiliary material within the chosen garment design. 4. Tests and control of modelling of patterns on the mannequin and its shape corrections in 3d and 2d pattern forms. 5. Custom modelling, transformation of the basic garment type.	
<b>Recommended literature:</b> Odívání pro střední školy 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Odívání pro střední školy 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Odívání pro střední školy 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 SPŠ - Modelovanie Strihov pre 4.ročník SPŠ odevných, František Marko, Alfa plus, 1995 SOU - konštruovanie strihov pánskych odevov, František Marko, Alfa plus, 1995 Škola střihů - Dámske košile, halenky a šaty, Jana Kocurková, informatorium, Praha 2004	

**Languages necessary to complete the course:**

Slovak

**Notes:**

The content of the course Modelling and Technology of Clothing I. is thematically and in content closely related to the assignment of the course of the Studio of Fashion Design in the 5th semester. Students focus on specific modelling and related technological construction of their own original garment designs. They deal with various pattern manipulations, in the creation of individual garment components. Part of the process of modelling the cut into the chosen form is also checking and adjusting the form on the mannequin and working with auxiliary material. In the course Modeling and Technology of Clothing I, they deal with simpler cut manipulations in 1-2 garments. The course also builds on and applies the theoretical knowledge from the course Design of patterns I. In modeling and executing cut documentation, students can apply design and technological solutions from women's skirts, women's blouses, women's dresses, men's shirts, and apply them to their garment designs.

**Past grade distribution**

Total number of evaluated students: 49

A	B	C	D	E	FX
61,22	18,37	20,41	0,0	0,0	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová



## 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/Mtlo.b6/11	<b>Course title:</b> Modeling and Technology of Clothing 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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Mtlo.b5/11 - Modeling and Technology of Clothing 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 is able to model pattern solutions in 2D form as well as their subsequent corrections in realized parts or garments from auxiliary material as well as reverse transfer of adjustments and corrections to 2D pattern form.	
<b>Class syllabus:</b> 1. Examples of modelling of individual garment components within the chosen garment design. 2. Consultation of design solutions in the implementation of the semester work. 3. Tests of modelling of individual garment components in the auxiliary material within the chosen garment design. 4. Tests and control of modelling of patterns on the mannequin and its shape corrections in 3d and 2d cut forms. 5. Custom modelling, transformation of the basic garment type.	
<b>Recommended literature:</b> Odívání pro střední školy 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Odívání pro střední školy 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Odívání pro střední školy 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 SPŠ - Modelovanie Strihov pre 4.ročník SPŠ odevných, František Marko, Alfa plus, 1995 SOU - konštruovanie strihov pánskych odevov, František Marko, Alfa plus, 1995 Škola střihů - Dámske košile, halenky a šaty, Jana Kocurková, informatorium, Praha 2004	

**Languages necessary to complete the course:**

Slovak

**Notes:**

The subject Modelling and Technology of Clothing II is closely related to the subject assignment of the Clothing Design Studio in the 6th semester in terms of subject matter and content. Students focus on specific modelling and related technological construction of their own original garment designs. They deal with various pattern manipulations, in the creation of individual garment components. Part of the process of modelling the cut into the chosen form is also checking and adjusting the form on the mannequin and working with auxiliary material. In the course of Modelling and Technology of Clothing II, they deal with more difficult cut manipulations in the number of 2-3 garments. The course also builds on and applies the theoretical knowledge from the course Design of patterns II. In modeling and executing pattern cut documentation, students can apply design and technology solutions from women's and men's waistcoats and women's and men's trousers, and apply them to their garment designs.

**Past grade distribution**

Total number of evaluated students: 45

A	B	C	D	E	FX
71,11	15,56	11,11	0,0	2,22	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Mtlo.b7/11	<b>Course title:</b> Modeling and Technology of Clothing III.
<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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Mtlo.b5/11 - Modeling and Technology of Clothing I. and KTT/Mtlo.b6/11 - Modeling and Technology of Clothing II.	
<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 is able to independently model more demanding pattern solutions in 2D form as well as their subsequent corrections in realized parts or garments from auxiliary material as well as reverse transfer of adjustments and corrections to 2D cutting pattern.	
<b>Class syllabus:</b> 1. Examples of modelling of individual garment components within the chosen garment design. 2. Consultation of design solutions in the implementation of the semester work. 3. Tests of modelling of individual garment components in the auxiliary material within the chosen garment design. 4. Tests and control of modelling of patterns on the mannequin and its shape corrections in 3d and 2d cut forms. 5. Custom modelling, transformation of the basic garment type.	
<b>Recommended literature:</b> Odívání pro střední školy 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Odívání pro střední školy 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Odívání pro střední školy 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 SPŠ - Modelovanie Strihov pre 4.ročník SPŠ odevných, František Marko, Alfa plus, 1995 SOU - konštruovanie strihov pánskych odevov, František Marko, Alfa plus, 1995	

Škola střihů - Dámske košile, halenky a šaty, Jana Kocurková, infortorium, Praha 2004

Škola střihů - Dámske kalhoty, Jana Kocurková, infortorium, Praha 2000

**Languages necessary to complete the course:**

Slovak

**Notes:**

The content of the course Modelling and Technology of Clothing III is closely related to the assignment of the course of the Atelier of Fashion Design in the 7th semester, usually focused on the preparation and elaboration of the bachelor's assignment. Students focus on more complicated specific modelling and related technological construction of their own original garment designs. They deal with various pattern manipulations in the creation of individual garment components. Part of the process of modelling the pattern into the chosen form is also checking and adjusting the form on the mannequin and working with auxiliary material. In the course of Modelling and Technology of Clothing III they solve more difficult cut manipulations in the number of 4-5 garments. The course also builds on and applies the theoretical knowledge from the course Design of patterns III. In modeling and realization of pattern cut documentation, students can apply the design and technological solutions of women's and men's jackets, women's and men's overcoats and apply them in their garment designs.

**Past grade distribution**

Total number of evaluated students: 19

A	B	C	D	E	FX
57,89	15,79	26,32	0,0	0,0	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Mtlo.b8/11	<b>Course title:</b> Modeling and Technology of Clothing IV.
<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> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Mtlo.b5/11 - Modeling and Technology of Clothing I. and KTT/Mtlo.b6/11 - Modeling and Technology of Clothing II. and KTT/Mtlo.b7/11 - Modeling and Technology of Clothing III.	
<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 is able to independently model more demanding pattern solutions in 2D form as well as their subsequent corrections in realized parts or garments from auxiliary material as well as reverse transfer of adjustments and corrections to 2D cutting pattern.	
<b>Class syllabus:</b> 1. Examples of modelling of individual garment components within the chosen design of the bachelor thesis. 2. Consultation of design solutions in the implementation of the bachelor thesis. 3. Tests of modelling of individual garment components in the auxiliary material within the chosen garment design of the bachelor thesis. 4. Tests and control of modelling of garment patterns on the mannequin and its shape corrections in 3d and 2d pattern cuts. 5. Actual modelling, transformation of the basic garment type and collection of the bachelor thesis.	
<b>Recommended literature:</b> Odívání pro střední školy 1, Marie Kalábová - Hana Zdeňková, Fortuna 1992 Odívání pro střední školy 2, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993 Odívání pro střední školy 3, Marie Kalábová - Hana Zdeňková - Helena Pallayová, Fortuna 1993	

SPŠ - Modelovanie Strihov pre 4.ročník SPŠ odevných, František Marko, Alfa plus, 1995  
SOU - konštruovanie strihov pánskych odevov, František Marko, Alfa plus, 1995  
Škola stříhů - Dámske košile, halenky a šaty, Jana Kocurková, informatorium, Praha 2004  
Škola stříhů - Dámske kalhoty, Jana Kocurková, informatorium, Praha 2000

**Languages necessary to complete the course:**

Slovak

**Notes:**

The subject Modelling and Technology of Clothing IV is thematically and in content closely related to the assignment of the course of the Fashion Design Studio in the 8th semester, processing of the bachelor thesis. Students focus on more complicated specific modelling and related technological construction of their own original clothing designs. They deal with various pattern manipulations, in the creation of individual garment components. Part of the process of modelling the pattern into the chosen form is also checking and adjusting the form on the mannequin and working with auxiliary material. In the course of Modelling and Technology of Clothing III they solve more difficult pattern manipulations in the number of 5-6 garments. The course also builds on and applies the theoretical knowledge from the course Design of patterns IV. In the modelling and realisation of pattern documentation, students can apply the design and technological solutions of men's jackets, children's garments, or garments made of elastic materials and apply them in their garment designs.

**Past grade distribution**

Total number of evaluated students: 13

A	B	C	D	E	FX
69,23	23,08	7,69	0,0	0,0	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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> CV/MAYA.b1-b7/11		<b>Course title:</b> Modelling in MAYA software 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., 3., 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> CV/MAYp.b3/08					
<b>Course requirements:</b> 75% class attendance during the semester. Submission of all assignments. Making a model according to the plan.					
<b>Learning outcomes:</b> Knowledge of 3D modelling in MAYA. Ability to make a 3D model according to the drawing study for the needs of visualizations, animations, and physical model creation.					
<b>Class syllabus:</b> Learning MAYA user interface, create and model surfaces from curves, NURBS construction methods based on prepared assignments. Editing of surfaces, modification of the model. 1. familiarisation with the MAYA environment 2. curve creation, editing 3. making surfaces from curves using different construction methods (extrude, revolve, loft, etc.) 4. working with the surface, editing					
<b>Recommended literature:</b> Maya pruvodce 3D grafikou, Dariush Derakhshani, ISBN 80-247-1253-9 ; www.digital-tutors.com					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 282					
A	B	C	D	E	FX
65,6	22,7	9,22	0,35	2,13	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD., Mgr. art. Martin Kubina					

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová



## 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> CV/MAYA.b2-b8/11	<b>Course title:</b> Modelling in MAYA software 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., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> CV/MAYA.b1-b7/11 - Modelling in MAYA software I.	
<b>Recommended prerequisites:</b> Completion of the subject Modeling in the program MAYA I	
<b>Antirequisites:</b> CV/MAYp.b4/08	
<b>Course requirements:</b> 75% class attendance during the semester. Submission of all assignments. Making a model according to the plan.	
<b>Learning outcomes:</b> Knowledge of 3D modelling in MAYA. Ability to make a 3D model according to the drawing study for the needs of visualizations, animations, and physical model creation.	
<b>Class syllabus:</b> Learning MAYA user interface, creating and modelling surfaces using polygons based on prepared assignments. Preparation for animation and render. Editing materials on the modeled surface. Getting the basics of animation, making a simple animation. 1. creating basic volumes (polygon) 2. editing and getting familiar with modification options 3. preparing the model for mapping and animation 4. application of surfaces and subsequent editing in the environment 5. getting the basics of animation, then making a simple animation of the model.	
<b>Recommended literature:</b> Maya pruvodce 3D grafikou, Dariush Derakhshani, ISBN 80-247-1253-9 ; www.digital-tutors.com	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 207					
A	B	C	D	E	FX
64,25	26,57	4,83	3,38	0,48	0,48
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD., Mgr. art. Martin Kubina					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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.b57/22		<b>Course title:</b> Open System 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> 5., 7.					
<b>Educational level:</b> I.					
<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, alternative approach, stepping out of comfort zone towards unknown directions. The goal of the course is motivation, curiosity, experiment, distance, and also self-irony.					
<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: 0					
A	B	C	D	E	FX
0,0	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. akad. mal. Júlia Sabová					

## 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.b68/22		<b>Course title:</b> Open System 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> 6., 8.					
<b>Educational level:</b> I.					
<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 goal of Winter Semester was shift of artefact and its exeution in different media. The summer part of this course 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).					
<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: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Matej Fábian, ArtD.					

**Last change:** 31.10.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Mdts.b5/15	<b>Course title:</b> Painting and Decorative Techniques of Glass Design III.
<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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 80% participation completion of assignments during the semester term paper (design and implementation) Scale of assessment (preliminary/final): -Continuous evaluation of theoretical and research training-Realisation by painting technology	
<b>Learning outcomes:</b> In the third semester, the student builds on the practical and theoretical knowledge from the previous semesters. He works independently with a combination of cold and hot painting techniques. Technological assignments from previous semesters are changed into an author's concept. This is preceded by drawings, paintings and spatial solutions of the concept.	
<b>Class syllabus:</b> -Choosing a topic -Analysis of the topic and research on the chosen topic -Preparatory studies -Implementation with glass painting technology	
<b>Recommended literature:</b> Bachtík-Pospíchal,SNTL 1964, Zušlechťování skla, M.Cabejšek, L+P Publishing, 2004, Vše o skle, M.Cabejšek, 2010, Sylva Petrová-České sklo,	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 37					
A	B	C	D	E	FX
67,57	16,22	10,81	2,7	0,0	2,7
<b>Lecturers:</b> doc. Mgr. art. Pavol Macho					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Mdts.b6/15		<b>Course title:</b> Painting and Decorative Techniques of Glass Design IV.			
<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> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> 80 participation in exercises Final independent semestral work Scale of assessment (preliminary/final): Interim evaluation of sub-assignments and their implementation in practice					
<b>Learning outcomes:</b> In the fourth semester, the student builds on the practical and theoretical knowledge from the previous semesters Realisation of an author's concept using painting techniques in combination with other materials					
<b>Class syllabus:</b> Consultation of author's concepts of painting on glass Consultation of glass painting in connection with spatial installation Consultation of glass painting in combination with other materials					
<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: 22					
A	B	C	D	E	FX
63,64	22,73	0,0	0,0	13,64	0,0
<b>Lecturers:</b> doc. Mgr. art. Pavol Macho					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					



## 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/Fees.b7/22		<b>Course title:</b> Phenomenological Aesthetics 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> 7.					
<b>Educational level:</b> I.					
<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					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Peter Mačaj, PhD.					
<b>Last change:</b> 06.06.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Fees.b8/22		<b>Course title:</b> Phenomenological Aesthetics 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> 8.					
<b>Educational level:</b> I.					
<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					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Peter Mačaj, PhD.					
<b>Last change:</b> 06.06.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Fihe.b68/20		<b>Course title:</b> Philosophical Hermeneutics			
<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> 6., 8.					
<b>Educational level:</b> I.					
<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: 29					
A	B	C	D	E	FX
58,62	37,93	3,45	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Ladislav Tkáčik, PhD.					
<b>Last change:</b> 29.09.2020					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Pv2D.b3/16	<b>Course title:</b> Post Production and Visualisation in 2D Programs 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> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in classes 85% and submission of the final work according to the assignment. It consists of an artistic proposal and a textual part. Presentation and defense of your work in front of colleagues. Scale of assessment (preliminary/final): Final thesis and its presentation, defense in front of colleagues and the examiner, presentation on the given topic containing own visual material and own text.	
<b>Learning outcomes:</b> Understanding space in wider contexts. Textiles as part of everyday space and its proportions. Acquiring the skills to create a 3D visualization of your own work for the purpose of presenting your works with images and text.	
<b>Class syllabus:</b> 1. A short lecture about space with the aim of making students aware of the space around them, the relationships of individual interior elements, the laws of proportion. 2. Basics of simple perspective. Sketching in 2D programs: building a simple space using Linear Perspective. 3. Embedding your own work into a built interior: wallpaper, curtain, carpet,..... 4. Embedding your own work into a photo of a real interior: wallpaper, curtain, carpet,..... 5. Comparison. Discussion with a focus on expanding the vocabulary and learning expressions from the field of utility design and interior design.	
<b>Recommended literature:</b> Adobe Illustrator CS – official tutorial, Softpress publishing house. Photoshop CS, Softpress publishing house. Basics of perspective for the artist.	
<b>Languages necessary to complete the course:</b> Slovak language or English language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 101					
A	B	C	D	E	FX
65,35	16,83	10,89	3,96	2,97	0,0
<b>Lecturers:</b> Mgr. Soňa Sadilková, ArtD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Pv2D.b4/16	<b>Course title:</b> Post Production and Visualisation in 2D Programs 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> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Pv2D.b3/16 - Post Production and Visualisation in 2D Programs I.	
<b>Course requirements:</b> Participation in classes 85% and submission of the final work according to the assignment. It consists of an artistic proposal and a textual part. Presentation and defense of your work in front of colleagues. Scale of assessment (preliminary/final): The resulting work according to the assignment. It consists of a floor plan of the gallery with works drawn to scale, a visualization of the works in space, a description of the installation and a text section. Presentation and defense of your work in front of colleagues.	
<b>Learning outcomes:</b> Get an idea of the preparation of works for an author's exhibition. Preparation of the concept for an exhibition in a fictitious gallery. Acquiring the skills to create a 3D visualization of your own free work in a gallery environment for the purpose of presenting your works with images and text.	
<b>Class syllabus:</b> 1. Students will be given an assignment to create their own concept of an exhibition in a fictitious gallery. They will use their own already created works in the studios and move them into new forms and dimensions only in digital form. They will place the works in the gallery space (proportions). 2. We work with the technical side of the possible implementation of the exhibition, with possible obstacles and their solutions. 3. Creation of a presentation for the Gallery in order to convince the gallerist of the uniqueness of the created concept. Part of the exam is a presentation and discussion about it with other students or art theorists.	
<b>Recommended literature:</b> Adobe Illustrator CS – official tutorial, Softpress publishing house. Photoshop CS, Softpress publishing house. Basics of perspective for the artist.	
<b>Languages necessary to complete the course:</b> Slovak language or English language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 92					
A	B	C	D	E	FX
68,48	23,91	6,52	1,09	0,0	0,0
<b>Lecturers:</b> Mgr. Soňa Sadilková, ArtD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Vipo.b57/20	<b>Course title:</b> Postproduction of Digital Image 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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KIM/Anob.b5/15	
<b>Course requirements:</b> Students can miss maximum of three lessons (days). To finish the semester successfully, students have to finish given task on assigned topic, plus they have to be active on lessons	
<b>Learning outcomes:</b> Basic orientation in the field of music video, from history and typology to practical experience with the production of a musicvideo.	
<b>Class syllabus:</b> 1st introductory lesson, information about the content of the subject, assignment of the topic. 2. History and creation of the video clip, groundbreaking video clips Part 1 3. History and creation of the video clip, groundbreaking video clips, part 2 4. Alternative music video (shoegaze scene and indie scene) 5. Low-cost video clips, homemade aesthetics in the video clip, undemanding but effective... 6. Single shot video clip, video clip without editing 6. Art video clip, visually interesting processing of the visual part of the video clip, abstract video clip. part 1 7. Art video clip, visually interesting treatment of the visual part of the video clip, abstract video clip. 2nd part 9. Animated video clip 10. Film as a video clip. video clip with the plot 11. Engaged Video clip, performative video clip 12. Personalities of creating video clips. (Spike Jonze, Chris Cunningham, Michel Gondry) 13th - 14th work on own video clip	
<b>Recommended literature:</b> Cinepur #86	
<b>Languages necessary to complete the course:</b> Slovenský	



<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 26					
A	B	C	D	E	FX
53,85	38,46	3,85	3,85	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.					
<b>Last change:</b> 19.10.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/KuTt.b1/21	<b>Course title:</b> Preparatory Course in Textile Creation and Design
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> <ul style="list-style-type: none"> <li>- Understanding textile material as a peculiar medium.</li> <li>- Make available to students the sphere of contemporary textile creation, new tendencies, current events.</li> <li>- Getting to know the textile medium, textile techniques and innovative ways of processing textile material with an emphasis on experiment.</li> <li>- In the form of short workshops with experts in the given field - to expand and deepen their practical knowledge.</li> </ul> <p>The goal of the textile course is to introduce this material to first-year students so that they can use it creatively in the future within the chosen field at the Department of Textiles.</p>	
<b>Course requirements:</b> Participation in classes 80%, completion of the assignment, installation, portfolio, debate before the commission.	
<b>Learning outcomes:</b> Obtaining basic information about textile creation and verifying selected textile techniques.	
<b>Class syllabus:</b> General short introduction to the historical development and contemporary textile creation, specifying the free textile creation, textile and clothing design. Assignment of the course topic, teaching of textile techniques directly related to the given topic, with emphasis for gaining experience in experimenting with materials and techniques. Individual consultations to specified topics, implementation, installation, creation of proposals, sketches, photo documentation within the portfolio. Within one semester, the course should include the assignment of a topic in close cooperation with the teaching textile techniques within the subject Historical textile techniques where students practically become familiar with pre-weaving techniques (gypsy weaves, plate weaving, card weaving, tambourine, etc.) Teaching in the winter semester emphasizes hand textile techniques, work with color, pattern, structure, expanding and deepening the spectrum of general art techniques. Graduates of the course	

will acquire practical skills and new experience, which they can further use at work on assignments within the studios at the Textile Department.					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> slovak or english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 38					
A	B	C	D	E	FX
34,21	26,32	28,95	10,53	0,0	0,0
<b>Lecturers:</b> Mgr. art. Karina Rothensteinová Kolčáková, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/KuTt.b2/21	<b>Course title:</b> Preparatory Course in Textile Creation and Design
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/KuTt.b1/21 - Preparatory Course in Textile Creation and Design	
<b>Recommended prerequisites:</b> <p>In close cooperation with workshops and other teachers, provide students with examples of textile techniques (e.g. dyeing and hand printing, author's weaving, embroidery, felting, etc.) both in the form of swatches and practical material tests, with regard to the given topic.</p> <p>During the summer semester, the student completes 2-4 workshops with invited experts in the field, while the students gain practical and theoretical experience, which they will then use in the semester topic(s). , with an emphasis on own experiments and the search for new expressive possibilities in the contemporary contemporary context.</p> <ul style="list-style-type: none"> <li>• The goal of completing the course is to understand textile material as a unique medium and to make the sphere of contemporary textile creation available to students (in the form of short presentations and preparation of seminar papers), to investigate its regularities and historical connections, so that they have the opportunity to use this knowledge creatively in their further work.</li> </ul>	
<b>Course requirements:</b> Participation in classes 80%, completion of the assignment, installation, portfolio, debate before the commission.	
<b>Learning outcomes:</b> Obtaining basic information about textile creation and verifying selected textile techniques.	
<b>Class syllabus:</b> A general short introduction to the historical development and contemporary textile creation, specifying free textile creation, textile and clothing design. Assignment of the course topic, teaching of textile techniques directly related to the given topic, with an emphasis on gaining experience in experimenting with materials and techniques. Individual consultations to specified topics, implementation, installation, creation of proposals, sketches, photo documentation within the portfolio. Within one semester, the course should include the assignment of at least two topics related to processing with the given textile technique.	

The summer semester is focused on free creation, students will collaborate and communicate in within the Department with the Textile Creation Studio in the space where they will participate in workshops, short-term assignments, etc.

The summer semester will be focused on working with the material as an object of free art with use traditional historical techniques (e.g. weaving on a frame + felting/embroidery, etc.), subsequently lectures on the given topic - a brief overview of the development of contemporary textile production. In this way, the student will become familiar with textile techniques and work with textile media, which

includes tests, experiments and creating your own "sample sheet - your own manual" from which will continue to draw in the future.

Graduates of the course will acquire practical skills and new experience, which they can further use at work on assignments within the studios at the Textile Department.

**Recommended literature:**

**Languages necessary to complete the course:**

slovak or english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 123

A	B	C	D	E	FX
39,02	31,71	21,14	5,69	0,0	2,44

**Lecturers:** Mgr. art. Karina Rothensteinová Kolčáková, ArtD.

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtPe.b3/22	<b>Course title:</b> Preparatory Studio of Clothing Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/KuTt.b2/21 - Preparatory Course in Textile Creation and Design	
<b>Course requirements:</b> A - 100% completion of all studio semester assignments including the realized author's clothing collection, portfolio, photographic documentation on time and properly installed for the final survey. Successful final presentation before the department committee. B - 80% completion of all studio semester assignments including the realized author's clothing collection, portfolio, photographic documentation on time and properly installed for the final survey. Successful final presentation before the department committee. C - 60% completion of all studio semester assignments including the realized author's clothing collection, portfolio, photographic documentation on time and properly installed for the final survey. Successful final presentation before the department committee. D - 40% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, photographic documentation on time and properly installed for the final survey. Successful final presentation before the department committee. E - 30% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, photographic documentation on time and properly installed for the final survey. Successful final presentation before the department committee. FX - 20% or less completion of all studio semester assignments containing a realized author's clothing collection, portfolio, photographic documentation, insufficiently installed or presented at the final evaluation.	
<b>Learning outcomes:</b> The ability to build one's own work concept and transcribe it into a clothing 3D form in response to a studio assignment, as well as the design and realization of clothing in the author's collection. The results of the creation include the preparation of a portfolio and photographic documentation within the set deadlines, as well as an adequate installation for presentation as part of the final semester evaluation and presentation before department committee.	
<b>Class syllabus:</b> The Preparatory Studio of Fashion Design is focused on introduction and familiarization with the basic principles of designing and creating garments in basic textile material. As part of the semester assignment, students respond to the semester topic with an emphasis on tailoring detail and its	

processing in clothing. Attention is focused on the construction of one's own work concept, the processing of inspiration sources and its transcription into a 3D clothing form. Also important is his understanding of working with clothing as a 3-dimensional object, with its specific form subject to movement, proportions and the anatomy of the human body.

Studying in the Preparatory Studio of Clothing Design is therefore aimed at:

- selection and processing of inspiration sources and moodboards in creative concept
- designs of a small collection of clothes in both sketches and final fashion illustration
- mastery of basic cutting constructions, manipulation of cutting and preparation of cutting documentation, in connection with the specialized subject Construction of cuts
- mastering the basic technical and technological procedures in the production and shaping of clothing
- consultations, testing, modeling and corrections of clothes on mannequins in the process,
- photographic documentation of the work procedure,
- organization of final photographic documentation and styling in cooperation with external photographers or photography students within the Academy of Fine Arts
- consultations and corrections of the content, concept and creation of the final portfolio,
- installation, presentation and presentation of final collection of clothes and documentation

During the work on the semester assignment, the students will also become familiar with the current development trends in clothing design, the basic issue of sustainable creation and the possibilities of its application in their creation.

**Recommended literature:**

Elizabeth L. Cline, The Conscious Closet: The Revolutionary Guide to Looking Good While Doing Good, E P Dutton & Co Inc, (2019)

Timo Rissanen, Holly McQuillan, Zero Waste Fashion Design, Bloomsbury Visual Arts, 2018

Dr Alison Gwilt, A Practical Guide to Sustainable Fashion, Bloomsbury Visual Arts, 2018

Kate Fletcher, Sustainable Fashion and Textiles: Design Journeys, Routledge, 2014

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

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 57

A	B	C	D	E	FX
57,89	22,81	19,3	0,0	0,0	0,0

**Lecturers:** doc. Mgr. art. Barbora Peuch, ArtD.

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtSe.b4/22	<b>Course title:</b> Preparatory Studio of Textile Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtPe.b3/22 - Preparatory Studio of Clothing Design	
<b>Course requirements:</b> <p>Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. A - 100% completion of all studio semester assignments, including the realized author's collection of patterns, portfolio, photographic and technical documentation, installed on time and properly for the final survey. Successful final defense before the department committee. B - 80% completion of all studio semester assignments, including the realized author's collection of patterns, portfolio, photographic and technical documentation, installed on time and properly for the final examination. Successful final defense before the department committee. C - 60% completion of all studio semester assignments, including the realized author's collection of designs, portfolio, photographic and technical documentation, installed on time and properly for the final examination. Successful final defense before the department committee. D - 40% completion of all studio semester assignments, including the realized author's collection of designs, portfolio, photographic and technical documentation, installed on time and properly for the final examination. Successful final defense before the department committee. E - 30% with the completion of all studio semester assignments containing the realized author's collection of designs, portfolio, photographic and technical documentation, installed on time and properly for the final examination. Successful final defense before the department committee. FX - 20% completion of all studio semester assignments, including a completed author's collection of designs, portfolio, photographic and technical documentation, installed on time and properly for the final survey. Successful final defense before the department committee.</p> <p>Scale of assessment (preliminary/final): - independent work, attendance, realization of samples and final products/prototypes - Final presentation of the concept design of the author's collection and realization of the prototype or sample book (including visualization, technical and image documentation) in front of the department committee</p> <p>The student orients him/herself in the issue of textile pattern design from concept development to implementation (primarily in printing techniques). It familiarizes itself with the basic procedures and methods of pattern creation: motif -&gt; pattern -&gt; report -&gt; color -&gt; collection. The goal of the education is orientation in the field of textile design and work with the so-called variables. textile design variables: like rhythm, color, line, area, shape, motif, pattern, texture, contrast, repetition, order, size...- In the assignments, he/she solves the issue of design and processing of textile patterns - he becomes familiar</p>	



with the methods of working with motifs in the creation of patterns and patterns for various textile substrates and applications (clothing textile/home textile/functional textile application). Get acquainted with functional as well as aesthetic specifics of home and clothing design. It practically goes through the individual process steps, such as the construction of the composition of the report, the variation and definition of the proportion of the motif, the choice of pattern color and the compilation of a collection of patterns (3-5 pieces) for a specific application. During the practical realization of the collection, he gets acquainted with the technological possibilities and limitations of manual printing (pigment, etching and dye printing), respectively. small series printing (inkjet) and industrial realization of the proposed collection.

**Learning outcomes:**

The ability to independently work creatively on a studio assignment - an author's collection of fabric pattern designs from sketch to implementation, creation of a portfolio, technical and photographic documentation within the set deadlines, as well as an adequate installation for presentation as part of the final semester evaluation and defense before the department committee

**Class syllabus:**

In the assignments, the student solves the issues and specifics of the design and processing of the textile pattern - solves the issues of motif proportion and pattern creation for various textile substrates and applications (clothing textile/home textile/functional textile application). Student becomes familiar with the functional as well as aesthetic specifics of home and clothing design, construction of the composition of the report, technological possibilities and limitations of manual or small series and industrial implementation.

Student practically goes through the individual steps of creating a collection - from inspiration, through mood boards and sketches, material and technological implementation tests, realization of prototypes and selected designs to the final assembly of the collection, presentation adjustments, visualization of the product in space and in a specific functional application

**Recommended literature:**

WORBIN, Linda: Designing dynamic textile patterns.(Doctoral thesis), Chalmers University of Technology Gothenburg. 2010  
<http://hb.diva-portal.org/smash/get/diva2:876940/FULLTEXT01.pdf>  
WORBIN, Linda: Understanding the complexity of designing dynamic textile patterns. (Conference paper). Borås : CTF. 2011  
<http://hb.diva-portal.org/smash/get/diva2:887385/FULLTEXT01.pdf>  
KRISTENSE JOHNSTONE, Tonje: Around Over Between Up...: Spatial properties as variables in textile design. (Doctoral thesis). University of Borås. 2020.  
<http://hb.diva-portal.org/smash/get/diva2:1462581/FULLTEXT01.pdf>  
KRISTENSE JOHNSTONE, Tonje: Textile pattern and spatiality. (Conference paper). Textilhögskolan , 2013.  
<http://hb.diva-portal.org/smash/get/diva2:887856/FULLTEXT01.pdf>  
KRISTENSE JOHNSTONE, Tonje: The impact of scale on a block-repeated surface pattern in spatial contexts. (Conference paper). Tampere University of Technology. 2014  
<http://hb.diva-portal.org/smash/get/diva2:888061/FULLTEXT01.pdf>  
NILSSON, Linnéa:Textile#Influence: exploring the relationship between textiles and products in the design process. (Doctoral thesis). University of Borås. 2015.  
<http://hb.diva-portal.org/smash/get/diva2:868073/FULLTEXT02.pdf>  
TALMAN, Riikka: Designing for changeability in textiles. (Doctoral thesis). University of Borås. 2022. <http://hb.diva-portal.org/smash/get/diva2:1645430/FULLTEXT01.pdf>  
KOOROSHIA, Marjan: On textile printing with thermochromic inks.(Doctoral thesis). University of Borås. 2017. <http://hb.diva-portal.org/smash/get/diva2:1074393/FULLTEXT01.pdf>

<b>Languages necessary to complete the course:</b> slovak and/or English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 44					
A	B	C	D	E	FX
20,45	50,0	18,18	4,55	6,82	0,0
<b>Lecturers:</b> doc. Dipl.-Des. Zuzana Šebeková, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Psfs.b1-6/22	<b>Course title:</b> Psychological-philosophical Probes behind the Scenes of the Present
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 24 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 1) Active participation in seminar discussions. 2) An essay on a selected topic from the recommended literature related to the thematic leitmotif of the course in the range of 3 standard pages. Scale of assessment (preliminary/final): continuous assessment	
<b>Learning outcomes:</b> The aim of the course is to introduce students to selected topics in philosophical anthropology and social philosophy. The student will be able to: 1. understand selected thematic and conceptual contexts of philosophical anthropology and social philosophy; 2. identify problematic themes in contemporary social and philosophical discourse; 3. analyze selected overlaps of intrapersonal and socio-political dynamics; 4. summarize the knowledge gained and argue independently in both verbal and written discourse.	
<b>Class syllabus:</b> 1. The birth of the intellectual and the role of personality in history. 2. The Bohemian, the Belle Époque and the philosophizing hammer. 3. The death of the avant-gardes and the reign of nothingness. 4. The Day of the Daffodil or the Tailor-made Personality - the trouble with identity (Id, Ego,Superego). 5. The masquerade ball of the age or the Self is Someone Else - Persona and the tangle of roles. 6. The Dorian Gray Epoch - eternal youth and the principle of credit. 7. Frankenstein and the social engineering of the 20th century. 8. Ecce Homo - humanist theories of personhood. 9. The Analgetikon - the realm of painlessness and the tragic triad. 10. The courage to be and the existential anorexia of the age. 11. The essential generosity of being. 12. The fragility of the mirror and the face of the Other.	

<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: 3	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Martin Šarkan, PhD.	
<b>Last change:</b> 10.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Psfs.b1-6/22	<b>Course title:</b> Psychological-philosophical Probes behind the Scenes of the Present
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 24 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 1) Active participation in seminar discussions. 2) An essay on a selected topic from the recommended literature related to the thematic leitmotif of the course in the range of 3 standard pages. Scale of assessment (preliminary/final): continuous assessment	
<b>Learning outcomes:</b> The aim of the course is to introduce students to selected topics in philosophical anthropology and social philosophy. The student will be able to: 1. understand selected thematic and conceptual contexts of philosophical anthropology and social philosophy; 2. identify problematic themes in contemporary social and philosophical discourse; 3. analyze selected overlaps of intrapersonal and socio-political dynamics; 4. summarize the knowledge gained and argue independently in both verbal and written discourse.	
<b>Class syllabus:</b> 1. The birth of the intellectual and the role of personality in history. 2. The Bohemian, the Belle Époque and the philosophizing hammer. 3. The death of the avant-gardes and the reign of nothingness. 4. The Day of the Daffodil or the Tailor-made Personality - the trouble with identity (Id, Ego,Superego). 5. The masquerade ball of the age or the Self is Someone Else - Persona and the tangle of roles. 6. The Dorian Gray Epoch - eternal youth and the principle of credit. 7. Frankenstein and the social engineering of the 20th century. 8. Ecce Homo - humanist theories of personhood. 9. The Analgetikon - the realm of painlessness and the tragic triad. 10. The courage to be and the existential anorexia of the age. 11. The essential generosity of being. 12. The fragility of the mirror and the face of the Other.	

<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: 3	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Martin Šarkan, PhD.	
<b>Last change:</b> 10.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b68/20		<b>Course title:</b> Reading, writing, argumentation			
<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> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KTDU/Cipa.b57/20					
<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> During the course, students will work on the theoretical part of their term paper. Students will have a 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 your own artistic problem? - Frameworks of interpretation? - Academic writing? _ Basic problems of rhetoric and stylistics - Fundamentals 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> 10.11.2022
<b>Approved by:</b> prof. akad. mal. Júlia Sabová



## 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/Naum.b57/12		<b>Course title:</b> Religion and Art 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> 3					
<b>Recommended semester:</b> 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course regulations.					
<b>Learning outcomes:</b> Knowledge and understanding of the given topic					
<b>Class syllabus:</b> 1. About understanding and interpreting the world. The sacred and the profane. 2. God. Concept and models in different religious systems. Philosophy and the question of God. 3. Cosmology and origin myths. 4. Magic in the history of mankind. 5. Alchemy in different cultures. 6. Sexuality, family, marriage. 7. Ethics. 8. Mysticism in different cultures. 9. Esotericism. Secret and elite societies. 10. Manifestations of religions: prayers, rituals, pilgrimages, manifestations. 11. Temple, sacred space. Image and object in religions. 12. Issues of authenticity, egalisation, syncretism, multiculturalism, globalisation and ec					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak and Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 317					
A	B	C	D	E	FX
66,25	22,4	7,26	0,0	0,63	3,47
<b>Lecturers:</b> prof. akad. mal. Ladislav Čarný, doc. Mgr. Ladislav Tkáčik, PhD.					

**Last change:** 10.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Naum.b68/12		<b>Course title:</b> Religion and Art 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> 3					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<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: 410					
A	B	C	D	E	FX
66,59	25,85	5,37	0,98	0,0	1,22
<b>Lecturers:</b> prof. akad. mal. Ladislav Čarný, doc. Mgr. Ladislav Tkáčik, PhD.					
<b>Last change:</b> 04.03.2017					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/ScFa.b1-8/22	<b>Course title:</b> Screenprinting on Textiles
<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., 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> study at any department of AFAD except Department of Textiles, own project / assignment and the need to implement it in some technique of textile printing - manual resp. digital ink-jet. During the semester, practical demonstrations of individual technologies and variants of hand- and/or digital textile printing will be carried out according to the needs of registered students. Attendance at practical training is mandatory and the students submit their own samples for successful completion (A). Attendance at classes is at least 75%, unless the teacher determines otherwise in accordance with the study regulations. * overall rating according to standard: A <92-100%, B <83-91%, C <74-82%, D <65-73%, E <56-64%, FX <0, 55% Scale of assessment (preliminary/final): - individual work, attendance, practical tasks, realization of samples and final products / prototypes - participation, author's sample book + output in solving the creative task of the main studio e.g. selected author's theme	
<b>Learning outcomes:</b> The aim of the course is to offer the incoming exchange students (i.e. Erasmus) a brief theoretical and historical overview on different techniques of textile printing. The practice aims to hands-on teaching and practicing of diverse textile printing technologies. Students practically work on the realisation of either their main studio's assignment (mandatory) and use diverse textile printing techniques (mandatory). Other textile techniques such as dyeing, tie-dye	
<b>Class syllabus:</b> - introduction into the topic of textile printing - short overview of different printing techniques and methods (analog and digital) - specifics of textile printing colours – difference of pigment and dyestuff print - introduction in screenprinting on textiles (different screen frames, mesh material and size, squeeze and viscosity of printing paste) - practice in several hand printing methods – block print (relief), stencil printing, screenprinting - if required for the realisation of students projects (from main studio) also an introduction in other textile techniques such as dyeing, tie-dye..	
<b>Recommended literature:</b>	

<p>KINNERSLY-TAYLOR, Joanna. 2012. Dyeing and Screen-Printing on Textiles: Revised and updated. (2nd edition) A&amp;C Black : London. 192p. online at: <a href="https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting">https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting</a></p> <p>LACY, Erin. 2020. Beginner's Guide to Screen Printing: 12 beautiful printing projects with templates. Search Press Ltd : Turnbridge Wells. 112p.</p> <p>WESTERGAARD, Sue. 2020. Screenprinting on Textiles: The Complete Guide. The Crowood Press : Marlborough. 224p. partially online at: <a href="https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1">https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1</a></p> <p>GOSIA Z COTTONBEE. 2018. Fabric printing methods – which printing technology to choose? . online at: <a href="https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29">https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29</a></p>						
<b>Languages necessary to complete the course:</b>						
English						
<b>Notes:</b>						
<b>Past grade distribution</b>						
Total number of evaluated students: 15						
A	B	C	D	E	FX	
80,0	20,0	0,0	0,0	0,0	0,0	
<b>Lecturers:</b> doc. Dipl.-Des. Zuzana Šebeková, ArtD.						
<b>Last change:</b> 03.12.2022						
<b>Approved by:</b> prof. akad. mal. Júlia Sabová						

## 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/ScFa.b1-8/22	<b>Course title:</b> Screenprinting on Textiles
<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., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> study at any department of AFAD except Department of Textiles, own project / assignment and the need to implement it in some technique of textile printing - manual resp. digital ink-jet. During the semester, practical demonstrations of individual technologies and variants of hand- and/or digital textile printing will be carried out according to the needs of registered students. Attendance at practical training is mandatory and the students submit their own samples for successful completion (A). Attendance at classes is at least 75%, unless the teacher determines otherwise in accordance with the study regulations. * overall rating according to standard: A <92-100%, B <83-91%, C <74-82%, D <65-73%, E <56-64%, FX <0, 55% Scale of assessment (preliminary/final): - individual work, attendance, practical tasks, realization of samples and final products / prototypes - participation, author's sample book + output in solving the creative task of the main studio e.g. selected author's theme	
<b>Learning outcomes:</b> The aim of the course is to offer the incoming exchange students (i.e. Erasmus) a brief theoretical and historical overview on different techniques of textile printing. The practice aims to hands-on teaching and practicing of diverse textile printing technologies. Students practically work on the realisation of either their main studio's assignment (mandatory) and use diverse textile printing techniques (mandatory). Other textile techniques such as dyeing, tie-dye	
<b>Class syllabus:</b> - introduction into the topic of textile printing - short overview of different printing techniques and methods (analog and digital) - specifics of textile printing colours – difference of pigment and dyestuff print - introduction in screenprinting on textiles (different screen frames, mesh material and size, squeeze and viscosity of printing paste) - practice in several hand printing methods – block print (relief), stencil printing, screenprinting - if required for the realisation of students projects (from main studio) also an introduction in other textile techniques such as dyeing, tie-dye..	
<b>Recommended literature:</b>	

<p>KINNERSLY-TAYLOR, Joanna. 2012. Dyeing and Screen-Printing on Textiles: Revised and updated. (2nd edition) A&amp;C Black : London. 192p. online at: <a href="https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting">https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting</a></p> <p>LACY, Erin. 2020. Beginner's Guide to Screen Printing: 12 beautiful printing projects with templates. Search Press Ltd : Turnbridge Wells. 112p.</p> <p>WESTERGAARD, Sue. 2020. Screenprinting on Textiles: The Complete Guide. The Crowood Press : Marlborough. 224p. partially online at: <a href="https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1">https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1</a></p> <p>GOSIA Z COTTONBEE. 2018. Fabric printing methods – which printing technology to choose? . online at: <a href="https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29">https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29</a></p>					
<p><b>Languages necessary to complete the course:</b> English</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 15</p>					
A	B	C	D	E	FX
80,0	20,0	0,0	0,0	0,0	0,0
<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. akad. mal. Júlia Sabová</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/KrVK.b1/17	<b>Course title:</b> Short - Term Education Course - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> update according to the focus of 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: 5	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b2/17	<b>Course title:</b> Short - Term Education Course - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<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: 9	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b3/17	<b>Course title:</b> Short - Term Education Course - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of 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: 24	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b4/17	<b>Course title:</b> Short - Term Education Course - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of 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: 66	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b5/17	<b>Course title:</b> Short - Term Education Course - 1st 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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, Englishl	
<b>Notes:</b>	



<b>Past grade distribution</b>	
Total number of evaluated students: 38	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b6/17	<b>Course title:</b> Short - Term Education Course - 1st 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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of atleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of 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: 42	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b7/17	<b>Course title:</b> Short - Term Education Course - 1st 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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of atleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of 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: 48	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b8/17	<b>Course title:</b> Short - Term Education Course - 1st 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> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of ofleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of 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: 32	
ABS	NEABS
96,88	3,13
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Psvu.b7/20	<b>Course title:</b> Slovak Art of the 20th Century 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> 7.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> a paper from a work of Slovak art, chosen arbitrarily and falling within the period covered by the semester. The paper includes a description, own analysis, interpretation of the selected work (sculpture, sculpture, painting, graphic art, etc.)	
<b>Antirequisites:</b> KTDU/Slum.b8/11	
<b>Course requirements:</b> The requirement for passing the course is to submit a elaborate report, which contains an analysis and interpretation of a work chosen by the student from the period of the first half of the 20th century, from Slovak art. The final assessment is conditional on successful completion of the oral examination. In order to pass the course it is necessary to know at least 50 percent of the questions. Scale of assessment (preliminary/final): throughout the course students are supposed to submit a paper, participate in a seminar. final evaluation: successful completion of the exam	
<b>Learning outcomes:</b> The student will gain general knowledge of Slovak visual art of the first half of the 20th century in the social and historical context. Upon completion of the semester, the student should be able to independently evaluate date and interpret a work of art and name the contexts that conditioned its creation.	
<b>Class syllabus:</b> The theme of the course is to trace and interpretatively evaluate the artistic expression in Slovakia from the end of the 19th century to the beginning of the 1960s in chronological and thematic sequence. The thematic headings concern the Central European and national sources of Slovak art, the theme of Slovak artistic modernism (Benka, Bazovský, Alexy Fulla, Galanda, Eastern Slovak Modernism), the School of artistic crafts, forms, themes and distinctive personalities of sculpture in the first half of the 20th century, the generational advances of 1909 and 1919, as well as the art of the 1950s and the group of artists called the Galandas and Confrontations.	
<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: 199					
A	B	C	D	E	FX
30,65	42,21	19,6	6,53	1,01	0,0
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Psvu.b8/20	<b>Course title:</b> Slovak Art of the 20th Century 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> 8.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b> KTDU/Psvu.b7/20 - Slovak Art of the 20th Century I.	
<b>Antirequisites:</b> KTDU/Slum.b8/11	
<b>Course requirements:</b> A condition for passing the course is the submission of a prepared report, which contains an analysis and interpretation of a work chosen by the student from the period of the second half of the 20th century, from Slovak art. The final assessment is conditional on successful completion of the oral examination. Scale of assessment (preliminary/final): attendance 75 percent, final assessment, oral exam	
<b>Learning outcomes:</b> The student will gain a clear overview of Slovak visual art of the second half of the 20th century (from the 1960s to the present), taking into account the social and historical context. Upon completion of the semester, the student should be able to independently evaluate the dating and interpretation of a work of art and to name the contexts that conditioned its creation. They should be familiar with important names within Slovak art, as well as significant movements, currents and tendencies, and know the influences and contexts of their emergence and development.	
<b>Class syllabus:</b> The aim of the lectures is to present the history of Slovak visual art of the second half of the 20th century in its chronological development and in relation to the world art scene. The aim is to point out the specifics of visual arts in our environment and characterize the essential factors that shaped them. Attention is focused on the broader artistic events, acquaintance with profile authors, knowledge and interpretation of selected works of art. The socio-political background against which art-historical development was shaped is also an important factor in the lectures. Starting from the 1960s and taking into account important currents and tendencies ( structural abstraction, neo-constructivism, new figuration, conceptualism, art of action ai), the syllabus of the course moves on to the tendencies of installation and video-installation, dealing with sculptural approaches , environmentalism, intermedia work and video. The last lectures are devoted to new media art and art reflecting institutional frameworks and public space.	
<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: 197					
A	B	C	D	E	FX
32,49	43,65	19,8	3,55	0,51	0,0
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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., 3., 5., 7.	
<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. akad. mal. Júlia Sabová	

## 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/Gpao.b57/19	<b>Course title:</b> Space and Object in Graphic 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> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in classes - consultations and discussions, submission of the project and its presentation in electronic form with the participation of all students of the subject.	
<b>Learning outcomes:</b> The result is the student's ability to sensitively orientate himself in handling creative means in the context of the overlap of graphic principles into space and object, with the involvement and development of his individual opinion direction and skills. The ability to transform the acquired knowledge into the student's individual creative activity.	
<b>Class syllabus:</b> The basic pillars of the subject are getting to know, discovering, creating, mutual communication and discussion. Getting to know each other in the form of short lectures, which are more thoroughly devoted to the given specific part of graphic creation, as well as getting to know the students and their work. The student applies his artistic opinion to spatial works based on his own experience, knowledge gained from lectures, mutual interaction (communication, discussion) with the teacher and students. The output is a project - a design of a graphic installation or object in electronic form, consisting of a written part (concept, idea, project inspiration, description of technique, material, dimensions) and a graphic part (visualization, demonstration of the use of graphic processing of the topic), with an emphasis on understanding, how the placement of the work in the space affects the graphic thinking, the use of technologies, materials and vice versa. The proposal can be the basis for the realization of the work within the studio, in an external environment, but also a "bizarre vision" that would be difficult to realize. The subject aims to develop skills not only in the field of classical graphic techniques, but also to open up possibilities for experimentation, authorial procedures with a connection to modern technologies, materials and other media, which are initiated by working in and with space. Structure of short lectures: 1. Graphics today 2. Graphic space: - work as a large-format graphic installation in space - work as a spatial installation with the possibility of reinstallation and site specific art	

<ul style="list-style-type: none"> <li>- site specific print</li> <li>- graphics in space</li> <li>- matrix in space</li> </ul> <p>3. Graphical 3D object</p> <ul style="list-style-type: none"> <li>- freestanding</li> <li>- hanging</li> <li>- embossed</li> <li>- luminous</li> </ul>												
<p><b>Recommended literature:</b></p> <p>Gill Saunders: Prints Now: Directions and Definitions. 1.vyd. Victoria &amp; Albert Museum, 2006, 176 s. ISBN 978-1851774807</p> <p>Noyce R.: Critical Mass. Printmaking beyond the edge. A&amp;C Black Publishers Limited, 2010, 160 s. ISBN 978-14081-0939-7</p> <p>Coldwell P.: Printmaking: A Contemporary Perspective. Black Dog Publishing; First Edition edition, 2010, 192 s. ISBN 978-1906155438</p> <p>Benca, I. a kol. Trans/mediálny priestor grafiky, Asimilácia vs. originál. 1. vyd. Banská Bystrica : Fakulta výtvarných umení, Akadémia umení v Banskej Bystrici, 2011. 192 s. ISBN 978-80-89078-88-2.</p> <p>Böhmerová, Z., Jančár, I.: Slovenská grafika 20. štoročia. Bratislava : Galéria mesta Bratislavy a Roman Fečík. 431 s. ISBN 978-80-88762-90-4.</p> <p>Tala, A. Installations and Experimental Printmaking. London : A&amp;C Black Visual Arts. 2009. 112 s. ISBN</p>												
<p><b>Languages necessary to complete the course:</b></p> <ul style="list-style-type: none"> <li>- Slovak</li> <li>- recommended English language for studying literature</li> </ul>												
<p><b>Notes:</b></p>												
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 12</p> <table border="1" style="width: 100%; text-align: center;"> <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>83,33</td> <td>8,33</td> <td>0,0</td> <td>8,33</td> <td>0,0</td> <td>0,0</td> </tr> </tbody> </table>	A	B	C	D	E	FX	83,33	8,33	0,0	8,33	0,0	0,0
A	B	C	D	E	FX							
83,33	8,33	0,0	8,33	0,0	0,0							
<p><b>Lecturers:</b> Mgr. art. Ing. arch. Andrea Pézman, ArtD.</p>												
<p><b>Last change:</b> 02.11.2022</p>												
<p><b>Approved by:</b> prof. akad. mal. Júlia Sabová</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> KG/Gpao.b68/19	<b>Course title:</b> Space and Object in Graphic 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> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KG/Gpao.b57/19 - Space and Object in Graphic I.	
<b>Course requirements:</b> Active participation in classes - consultations and discussions, creative teamwork and presentation of the final artifact	
<b>Learning outcomes:</b> The result is the student's ability to sensitively orient himself in handling creative means, procedures, skills in the context of the overlap of graphic principles into space and objects. In addition to engaging and developing the student's individuality, gain the experience of working together in a creative team. The ability to transform the acquired knowledge and experience in the student's individual and group creative activity.	
<b>Class syllabus:</b> The basic pillars of the subject are getting to know, discovering, creating, mutual communication and discussion, cooperation. The course responds to the increasingly frequent tendencies of collaboration between several authors and also the demand of students for such an experience. It provides the opportunity, in addition to the individual creation of students, to their mutual cooperation in the form of a creative team, mutual recognition and harmonization of ideas, emotions, natures, concepts, abilities, opinions, directions, means of expression,... under the guidance of a teacher. Students create a work - an installation or an object in the broader sense of the medium of graphics, which is not defined in advance. Its overall character depends on the direction of the students' joint creation based on action and reaction, play, confrontation and harmony. The subject aims to develop skills not only in the field of classical graphic techniques, but also to open up possibilities for experimentation, authorial procedures with a connection to modern technologies, materials and other media, which are initiated by working in and with space.	
<b>Recommended literature:</b> Gill Saunders: Prints Now: Directions and Definitions. 1.vyd. Victoria & Albert Museum, 2006, 176 s. ISBN 978-1851774807 Noyce R.: Critical Mass. Printmaking beyond the edge. A&C Black Publishers Limited, 2010, 160 s. ISBN 978-14081-0939-7	

Coldwell P.: Printmaking: A Contemporary Perspective. Black Dog Publishing; First Edition edition, 2010, 192 s. ISBN 978-1906155438  
 Benca, I. a kol. Trans/mediálny priestor grafiky, Asimilácia vs. originál. 1. vyd. Banská Bystrica : Fakulta výtvarných umení, Akadémia umení v Banskej Bystrici, 2011. 192 s. ISBN 978-80-89078-88-2.  
 Böhmerová, Z., Jančár, I.: Slovenská grafika 20. štoročia. Bratislava : Galéria mesta Bratislavy a Roman Fečík. 431 s. ISBN 978-80-88762-90-4.  
 Tala, A. Installations and Experimental Printmaking. London : A&C Black Visual Arts. 2009. 112 s. ISBN

**Languages necessary to complete the course:**

- Slovak
- recommended English language for studying literature

**Notes:**

**Past grade distribution**

Total number of evaluated students: 15

A	B	C	D	E	FX
73,33	13,33	13,33	0,0	0,0	0,0

**Lecturers:** Mgr. art. Ing. arch. Andrea Pézman, ArtD.

**Last change:** 02.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová



## 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.b1/17	<b>Course title:</b> Specialised Visit - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 8	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b2/17	<b>Course title:</b> Specialised Visit - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice Rector for	

Academic Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 8	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b3/17	<b>Course title:</b> Specialised Visit - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs in the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 24

ABS	NEABS
100,0	0,0

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

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b4/17	<b>Course title:</b> Specialised Visit - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 17

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstřičová, ArtD., doc. Mgr. Daniel Grůň, PhD.

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová



## 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.b5/17	<b>Course title:</b> Specialised Visit - 1st 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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed.	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 24	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b6/17	<b>Course title:</b> Specialised Visit - 1st 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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 21	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b7/17	<b>Course title:</b> Specialised Visit - 1st 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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 9

ABS	NEABS
100,0	0,0

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

**Last change:** 08.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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.b8/17	<b>Course title:</b> Specialised Visit - 1st 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> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b>	
<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 on the field trip. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	

<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> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	



## 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.b1/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 15	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b3/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 30	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b5/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st 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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed.	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 31	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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.b7/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st 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> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<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 gain direct and authentic experience of the most current manifestations of internationally respected 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 quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<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 on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 21	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	



## 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/Odwo.b2/22	<b>Course title:</b> Specialised Workshop 1st 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>	
<b>Educational level:</b> I.	
<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 department, but at the same time its focus is more narrow and targeted in the intensity of gaining practical and theoretical knowledge and expertise on specified or specialized issues. An alternative offer to standard teaching in the studio - customised upon need.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentrated work (its date, duration and conditions are specified upon need). A student who enrolls in EW should also expect a certain kind of confrontation or initiation of different methods, 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 result of the workshop is the presentation of the process, achieved work and a 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: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová	

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Odwo.b3/22	<b>Course title:</b> Specialised Workshop 1st 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> 3.	
<b>Educational level:</b> I.	
<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 department, but at the same time its focus is more narrow and targeted in the intensity of gaining practical and theoretical knowledge and expertise on specified or specialized issues. An alternative offer to standard teaching in the studio - customised upon need.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentrated work (its date, duration and conditions are specified upon need). A student who enrolls in EW should also expect a certain kind of confrontation or initiation of different methods, 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 result of the workshop is the presentation of the process, achieved work and a 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: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová	

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Odwo.b4/22	<b>Course title:</b> Specialised Workshop 1st 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> 4.	
<b>Educational level:</b> I.	
<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 department, but at the same time its focus is more narrow and targeted in the intensity of gaining practical and theoretical knowledge and expertise on specified or specialized issues. An alternative offer to standard teaching in the studio - customised upon need.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentrated work (its date, duration and conditions are specified upon need). A student who enrolls in EW should also expect a certain kind of confrontation or initiation of different methods, 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 result of the workshop is the presentation of the process, achieved work and a 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: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová	

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Odwo.b5/22	<b>Course title:</b> Specialised Workshop 1st 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> 5.	
<b>Educational level:</b> I.	
<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 department, but at the same time its focus is more narrow and targeted in the intensity of gaining practical and theoretical knowledge and expertise on specified or specialized issues. An alternative offer to standard teaching in the studio - customised upon need.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentrated work (its date, duration and conditions are specified upon need). A student who enrolls in EW should also expect a certain kind of confrontation or initiation of different methods, 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 result of the workshop is the presentation of the process, achieved work and a 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: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová	

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová



## 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/Odwo.b6/22	<b>Course title:</b> Specialised Workshop 1st 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> 6.	
<b>Educational level:</b> I.	
<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 department, but at the same time its focus is more narrow and targeted in the intensity of gaining practical and theoretical knowledge and expertise on specified or specialized issues. An alternative offer to standard teaching in the studio - customised upon need.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentrated work (its date, duration and conditions are specified upon need). A student who enrolls in EW should also expect a certain kind of confrontation or initiation of different methods, 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 result of the workshop is the presentation of the process, achieved work and a 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: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová	

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Odwo.b7/22	<b>Course title:</b> Specialised Workshop 1st 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> 7.	
<b>Educational level:</b> I.	
<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 department, but at the same time its focus is more narrow and targeted in the intensity of gaining practical and theoretical knowledge and expertise on specified or specialized issues. An alternative offer to standard teaching in the studio - customised upon need.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentrated work (its date, duration and conditions are specified upon need). A student who enrolls in EW should also expect a certain kind of confrontation or initiation of different methods, 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 result of the workshop is the presentation of the process, achieved work and a 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: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová	

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtSa.b5/11	<b>Course title:</b> Studio of Clothing Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtPe.b4/21 - Preparatory Studio of Clothing Design or KTT/AtSe.b4/22 - Preparatory Studio of Textile Design or KTT/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> A - 100% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. B - 80% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. C - 60% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. D - 40% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. E - 30% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. FX - 20% completion of all studio semester assignments containing a realized author's clothing collection, portfolio, and output photographic documentation, insufficiently installed or presented at the final evaluation. Scale of assessment (preliminary/final): short-term assignments - workshop submission of project work and defence for the departmental committee	
<b>Learning outcomes:</b> The ability to independently work creatively on studio assignments and an author's clothing collection from design to implementation, creation of a portfolio and photographic documentation within the set deadlines, as well as an adequate installation for presentation as part of the final semester evaluation and defense before the department committee.	
<b>Class syllabus:</b>	

The main topic of the 5th semester of Bc. 5 of the course is the processing of more complex forms of clothing in relation to the experience gained from previous studies in the Preparatory Studio of Fashion Design and Preparatory Studio of Textile Design. Students search for and develop their own means of expression in the process of creating a garment design. They realize an original collection of 3-4 models, whereby clothing is seen as a medium to express an idea and a concept. More complex cuts and elaborate forms may respond to previous themes or elaborate on new commissioned themes, but the emphasis is on the higher complexity of the garment. Students may prepare original materials by knitting, weaving, textile printing, or structural manipulation of textile material. 1. Assignment of a topic focusing on more complex forms of clothing, searching for sources of inspiration, creating a mood board. 2. Garment design/collection of garments in sketches defining basic silhouette and fit. 3. Material selection, material trials with processing technology trials, original textiles, textile printing, working with texture. 4. Finalisation and selection of garments for fabrication, shape and cut tests from auxiliary material. 5. Photographic documentation and styling, creation of final portfolio, installation concept. Throughout the making process, the student consults with the teacher and photographically documents his/her steps for the purpose of creating the final portfolio, includes sketches, inspirational sources, theoretical and practical knowledge or material tests and swatches. 7. Final installation of the collection, photographic documentation, and defense of the topic before a departmental committee. The philosophy of the studio is a creative dialogue between teacher and student, a focused discussion of the student's work, and the development of the student's creative abilities and conceptual thinking.

**Recommended literature:**

Picture encyclopedia of fashion. Prague 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., History of Clothing – Sraovek. Prague 1998  
Kybalová, L., History of Clothing – Baroque and Rococo. Prague 1998  
Kybalová, L., History of clothing – Renaissance. Prague 1999  
Kybalová, L., The age of tournaments and secession - Lidové noviny 2006  
Máchalová, J. – History of clothing – Fashion of the 20th century. Lidové noviny, 2003  
Fashion, Kyoto Costume Institute Collection, From the history of clothing in the 18th, 19th, 20th centuries – Taschen, Slovart 2003  
Carlotte Seelingova, Centuries of fashion 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Contemporary Fashion Designers, Terry Jones - Taschen 2006  
Francis, Baudot, Fashion of the century - Ikar, 2001  
Maite Lafunte, Essential Fashion Illustration - Rockport 2006  
Fashion History – Taschen 2006  
Maite laufente, Essential Fashion Illustrations: Poses - Rockport 2007

**Languages necessary to complete the course:**

Slovak language or English language

**Notes:**

Goal:

To master the higher level, cut and constructionally more demanding garment patterns and their basic forms as well as their modelling and sewing technology, positioning of pattern on the fabric. This includes paper modeling on a mannequin and draping. Important is the transfer of the pattern to the auxiliary material and the subsequent creation of a coherent small author's collection.

<b>Past grade distribution</b>					
Total number of evaluated students: 58					
A	B	C	D	E	FX
51,72	32,76	12,07	3,45	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/AtSa.b6/11	<b>Course title:</b> Studio of Clothing Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtSa.b5/11 - Studio of Clothing Design or KTT/AtFu.b5/11 - Studio of Textile Design or KTT/AtCe.b5/13 - Studio of Fibre Art or KTT/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> A - 100% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. B - 80% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. C - 60% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. D - 40% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. E - 30% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. FX - 20% completion of all studio semester assignments containing a realized author's clothing collection, portfolio, and output photographic documentation, insufficiently installed or presented at the final evaluation. Scale of assessment (preliminary/final): short-term assignments - workshop submission of project work and defence for the departmental committee	
<b>Learning outcomes:</b> The ability to independently work creatively on studio assignments and an author's clothing collection from design to implementation, creation of a portfolio and photographic documentation within the set deadlines, as well as an adequate installation for presentation as part of the final semester evaluation and defense before the department committee.	
<b>Class syllabus:</b>	



The main topic of the 6th semester of Bc. study is the creation and modelling of more complex forms of clothing in relation to the acquired knowledge from the specialized subjects of the construction of patterns. Students continue to develop their skills and means of expression in the process of garment design, practicing their ability to express their ideas through fashion drawing. They also create an original collection of 4-5 models, while clothing continues to be viewed as a medium to express a concept. More complex cuts and elaborate forms may respond to previous themes or react on new given or own topics, but the emphasis is on the increasing sophistication of the garment in its formal form and in the technology of its construction. In the same way, when necessary, students prepare original materials by authorial manipulation of textile material.

1. Assignment of a topic focusing on more complex forms of clothing, searching for sources of inspiration, creation of a mood board.
2. Garment design/collection of garments in sketches defining basic silhouette and fit.
3. Material selection, material trials with processing technology trials, original textiles, textile printing, working with texture.
4. Finalisation and selection of garments for fabrication, shape and cut tests from auxiliary material.
5. Photographic documentation and styling, creation of final portfolio, installation concept. Throughout the making process, the student consults with the teacher and photographically documents his/her steps for the purpose of creating the final portfolio, includes sketches, inspirational sources, theoretical and practical knowledge or material tests and swatches.
7. Final installation of the collection, photographic documentation, and defense of the topic before a departmental committee.

A study abroad exchange is appropriate this semester. A student may enroll in an ATELIER from a program other than the one to which he/she has been admitted during his/her studies. The University expresses its support for the enrollment of an atelier belonging to a related program of study. The encouragement of such mobility and reflection of one's own creative work by a teacher teaching in a related study programme is seen as extremely beneficial. The course information sheets of the individual studios allow full acceptance of study in another studio (of a related study programme) as an equivalent substitute for study in the study programme to which the student has been admitted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion over the student's work, therefore it is extremely beneficial if the student at a certain time of the study gets to know the opinion on his/her work also from another pedagogue.

**Recommended literature:**

Picture encyclopedia of fashion. Prague 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., History of Clothing – Sraovek. Prague 1998  
Kybalová, L., History of Clothing – Baroque and Rococo. Prague 1998  
Kybalová, L., History of clothing – Renaissance. Prague 1999  
Kybalová, L., The age of tournaments and secession - Lidové noviny 2006  
Máchalová, J. – History of clothing – Fashion of the 20th century. Lidové noviny, 2003  
Fashion, Kyoto Costume Institute Collection, From the history of clothing in the 18th, 19th, 20th centuries – Taschen, Slovart 2003  
Carlotte Seelingova, Centuries of fashion 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Contemporary Fashion Designers, Terry Jones - Taschen 2006  
Francis, Baudot, Fashion of the century - Ikar, 2001  
Maite Lafunte, Essential Fashion Illustration - Rockport 2006  
Fashion History – Taschen 2006  
Maite laufente, Essential Fashion Illustrations: Poses - Rockport 2007

**Languages necessary to complete the course:**

Slovak language or English language

**Notes:**

**Goal:**

To master the higher level of pattern cut and constructionally more demanding garments in their basic pattern forms as well as their modelling and sewing technology, positioning of pattern on the fabric. This includes paper modeling on a mannequin and draping. Important is the transfer of the pattern to the auxiliary material and the subsequent creation of a coherent small author's collection.

**Past grade distribution**

Total number of evaluated students: 64

A	B	C	D	E	FX
64,06	28,13	4,69	3,13	0,0	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtSa.b7/11	<b>Course title:</b> Studio of Clothing Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtSa.b6/11 - Studio of Clothing Design or KTT/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> A - 100% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. B - 80% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. C - 60% completion of all studio semester assignments including the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. D - 40% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. E - 30% completion of all studio semester assignments containing the realized author's clothing collection, portfolio, and output photographic documentation on time and properly installed for the final survey. Successful final defense before the department committee. FX - 20% completion of all studio semester assignments containing a realized author's clothing collection, portfolio, and output photographic documentation, insufficiently installed or presented at the final evaluation. Scale of assessment (preliminary/final): short-term assignments - workshop submission of project work and defence for the departmental committee	
<b>Learning outcomes:</b> The ability to independently choose a topic and independently creative work on an author's collection of 5-6 clothes from the design to the final realization, creating a portfolio and photographic documentation within the set deadlines, as well as an adequate installation for the presentation as part of the final semester evaluation and defense before the department committee.	
<b>Class syllabus:</b>	

The main topic of the 7th semester of Bc. study is an independent choice of a suitable topic to work on, it can be a preparation or research for a future bachelor's thesis in the following semester. It is about more complex forms of clothing in relation to the acquired knowledge from specialized courses and previous semester assignments. Students continue to develop their skills and means of expression in the process of garment design, exploring the possibilities of self-expression and searching for their own style. They also create an original collection of 5-6 models, with clothing continuing to be seen as a medium to express the concept. Students prepare their own original materials by knitting, weaving, textile printing or structural manipulation of textile material. Emphasis is placed on developing the concept of the collection with the possibility to continue with this topic in the following semester. 1. Selection of an adequate topic with the possibility of continuing in the upcoming semester in the development of the final bachelor thesis, search for inspirational sources, creation of a mood board. 2. Garment design/collection of garments in sketches defining basic silhouette and fit. 3. Material selection, material trials with processing technology trials, original textiles, textile printing, working with texture. 4. Finalisation and selection of garments for fabrication, shape and cut tests from auxiliary material. 5. Photographic documentation and styling, creation of final portfolio, installation concept. Throughout the making process, the student consults with the teacher and photographically documents his/her steps for the purpose of creating the final portfolio, includes sketches, inspirational sources, theoretical and practical knowledge or material tests and swatches. 7. Final installation of the collection, photographic documentation, and defense of the topic before a departmental committee. A student may enroll in an ATELIER from a program of study other than the one to which he/she has been admitted during his/her studies. The University expresses its support for the enrollment of an atelier belonging to a related program of study. The encouragement of such mobility and reflection of one's own creative work by a teacher teaching in a related study programme is seen as extremely beneficial. The course information sheets of the individual studios allow full acceptance of study in another studio (of a related study programme) as an equivalent substitute for study in the study programme to which the student has been admitted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion over the student's work, therefore it is extremely beneficial if the student at a certain time of his/her studies gets to know the opinion on his/her work from another pedagogue as well.

**Recommended literature:**

Picture encyclopedia of fashion. Prague 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., History of Clothing – Sraovek. Prague 1998  
Kybalová, L., History of Clothing – Baroque and Rococo. Prague 1998  
Kybalová, L., History of clothing – Renaissance. Prague 1999  
Kybalová, L., The age of tournaments and secession - Lidové noviny 2006  
Máchalová, J. – History of clothing – Fashion of the 20th century. Lidové noviny, 2003  
Fashion, Kyoto Costume Institute Collection, From the history of clothing in the 18th, 19th, 20th centuries – Taschen, Slovart 2003  
Carlotte Seelingova, Centuries of fashion 1900 – 1999, Slovart 2000  
Herold Koda, Extreme Beauty: The body transformed – Metropolita museum of Art, NY, 2002  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Contemporary Fashion Designers, Terry Jones - Taschen 2006  
Francis, Baudot, Fashion of the century - Ikar, 2001  
SAMPLE: 100 Fashion Designers, Phaidon 2005  
SAMPLE: 100 Fashion Designers, Phaidon 2006  
Maite Lafunte, Essential Fashion Illustration - Rockport 2006  
Complete Costume History – Taschen 2006  
Fashion History – Taschen 2006

Maite laufente, Essential Fashion Illustrations: Poses - Rockport 2007  
Fashion at the Edge: Spectacle, Modernity, and Deathliness, Caroline Evans - Yale Univ Pr 2003

**Languages necessary to complete the course:**

Slovak language or English language

**Notes:**

Goal:

To work on an independently chosen suitable topic which can be a preparation or research for a future bachelor thesis in the following semester. Ability to use the acquired knowledge and skills in the creation, modelling of patterns as well as technologies of garment processing.

**Past grade distribution**

Total number of evaluated students: 56

A	B	C	D	E	FX
66,07	21,43	10,71	0,0	1,79	0,0

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtCe.b5/13	<b>Course title:</b> Studio of Fibre Art
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> (KTT/AtPe.b4/21 - Preparatory Studio of Clothing Design or KTT/AtSe.b4/22 - Preparatory Studio of Textile Design or KTT/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level) and KTT/Hitt.b68/21 - Historic Textile Techniques II.	
<b>Course requirements:</b> Attendance rate of at least 75%. Elaboration of semester assignments, submission of completed works in the material. Submission theoretical documentation for semester assignments in digital or printed form. A - 100% completion of completed work in textiles with your own theme, portfolio, and photographic documentation output on time and properly installed for defense. Successful final defense before a departmental committee. B - 80% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. C - 60% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. D - 40% completion of a realized body of work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before a departmental committee. E - 30% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. FX - 20% completion of a realized body of work in textiles with your own theme, portfolio, and exit photographic documentation.	
<b>Learning outcomes:</b> The student will expand his/her knowledge in conceptual and critical thinking. The student will acquire knowledge and skills in various textile techniques such as weaving, printing, embroidery... He/she will learn to apply the acquired technological techniques in his/her work in an innovative way. They will learn to combine and use the properties of textile materials. Experiment with the	

acquired skills and create alternative and innovative works in the field of textiles and especially fabrics.

**Class syllabus:**

Brief outline of the course:

- Small topic copies current assignments, workshop
- Major Topic: Fabric-inspired object.

Teaching structure:

- Topic assignment
- Lectures related to the assigned topic
- Search for inspiration, literature, historical contexts,
- Consultation on designs
- Material exercises
- Implementation
- Presentation of work

**Recommended literature:**

Literature: Eugénia Sikorová: Eva Cisárová Mináriková.ed. M. Vaška, Bratislava 2010  
The Speech of Threads, Moravian Tapestry Manufactory, Wallachian Meziríčí 2008  
Lemberg, F.: Textile Conservation. Abbeg Stiftung, Rigisberg 2001  
Jitka Staňková: Czech Folk Fabrics.SNTL Prague1989  
Luxová, V., Tučná, D.: Czechoslovak Tapestry 1945 - 1975. Pallas, Bratislava 1978  
Hermansdorfer, M.: Magdalena Abakanovicz. Műczarnok, Budapest, 1988 - Mahir  
Antonín Kybal : On textile artistic expression,SPN, Bratislava 1984  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak / English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 30

A	B	C	D	E	FX
36,67	36,67	23,33	3,33	0,0	0,0

**Lecturers:** doc. MA Blanka Cepková, Mgr. art. Beáta Gerbočová, ArtD.

**Last change:** 09.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtCe.b6/13	<b>Course title:</b> Studio of Fibre Art
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtCe.b5/13 - Studio of Fibre Art or KTT/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> Attendance rate of at least 75%. Elaboration of semester assignments, submission of completed works in the material. Submission theoretical documentation for semester assignments in digital or printed form. A - 100% completion of completed work in textiles with your own theme, portfolio, and photographic documentation output on time and properly installed for defense. Successful final defense before a departmental committee. B - 80% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. C - 60% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. D - 40% completion of a realized body of work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before a departmental committee. E - 30% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. FX - 20% completion of a realized body of work in textiles with your own theme, portfolio, and exit photographic documentation.	
<b>Learning outcomes:</b> The student hones his/her skills and knowledge towards an independent creative process. He/she is able to create new original works based on inspiration and to use contemporary digital processes and new technological possibilities of creation.	
<b>Class syllabus:</b> Brief outline of the course: - Small topic copies current assignments, workshop	



- Major Topic: Object with overlap into alternative material or technology.

Teaching structure:

- Topic assignment
- Search for inspiration, literature, historical contexts,
- Student lecture on the topic
- Consultation on proposals
- Material exercises
- Implementation
- Presentation of work

**Recommended literature:**

Sophie Lovell : Furnish - Die Gestalten Verlag - Berlin - 2007

Drusilla Cole: 1000 Muster aus allen Epochen und Kulturen, Haupt Bern

B. Mihálik , K. Farkašová Szomolányiová: Hand dyed and painted textiles, Alfa Bratislava  
Textilforum - Hannover

G.M. Beylerian and A. dent - Ultra materials - Thames & Hudson - 2007

Papercraft 2- Gestalten - 2011

**Languages necessary to complete the course:**

Slovak / English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 22

A	B	C	D	E	FX
63,64	22,73	13,64	0,0	0,0	0,0

**Lecturers:** doc. MA Blanka Cepková, Mgr. art. Beáta Gerbocová, ArtD.

**Last change:** 04.11.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtCe.b7/13	<b>Course title:</b> Studio of Fibre Art
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> (KTT/AtCe.b6/13 - Studio of Fibre Art or KTT/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level) and KTT/Dnzt.b6/15 - Digital Designing for Jacquard Textiles II.	
<b>Course requirements:</b> Attendance rate of at least 75%. Elaboration of semester assignments, submission of completed works in the material. Submission theoretical documentation for semester assignments in digital or printed form. A - 100% completion of completed work in textiles with your own theme, portfolio, and photographic documentation output on time and properly installed for defense. Successful final defense before a departmental committee. B - 80% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. C - 60% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. D - 40% completion of a realized body of work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before a departmental committee. E - 30% completion of completed work in textiles with own theme, portfolio, and exit photographic documentation on time and properly installed for defense. Successful final defense before the departmental committee. FX - 20% completion of a realized body of work in textiles with your own theme, portfolio, and exit photographic documentation.	
<b>Learning outcomes:</b> The student will learn to see his/her work in a broader temporal and spatial context. Create original work based on the knowledge and skills acquired, using creative potential and personal concept. Can apply experience with digital technologies in their work. Learns to visually display their work in an interior or exterior space.	
<b>Class syllabus:</b> Brief outline of the course:	

- Small topic copies current assignments, workshop
  - Major Topic: Object for interior or exterior
- Teaching Structure:
- Assignment topic
  - Search for inspiration, literature, historical contexts,
  - Student lecture on the topic
  - Consultation on designs
  - Material exercises
  - Implementation
  - Presentation of work

**Recommended literature:**

Sophie Lovell : Furnish - Die Gestalten Verlag - Berlin - 2007  
 G.M. Beylerian and A. dent - Ultra materials - Thames & Hudson - 2007  
 Papercraft 2- Gestalten - 2011  
 U. Grosenick, B. Riemschneider -Art now - Taschen  
 Textile Forum - Hannover

**Languages necessary to complete the course:**

Slovak / English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 27

A	B	C	D	E	FX
70,37	11,11	14,81	3,7	0,0	0,0

**Lecturers:** doc. MA Blanka Cepková, Mgr. art. Beáta Gerbocová, ArtD.

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtFu.b5/11	<b>Course title:</b> Studio of Textile Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtPe.b4/21 - Preparatory Studio of Clothing Design or KTT/AtSe.b4/22 - Preparatory Studio of Textile Design or KTT/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> A - 100% completion of all studio semester assignments containing a completed original textile on the assigned topic, portfolio on time and properly installed for final research. Successful final defense before the departmental committee. B - 80% completion of all studio semester assignments containing a realized original textile and portfolio on time and properly installed for final survey. Successful final defense before the departmental committee. C - 60% completion of all studio semester assignments containing a realized original textile collection, portfolio on time and properly installed for final survey. Successful final defense before the departmental committee. D - 40% completion of all studio semester assignments containing a realized original textile collection, portfolio on time and properly installed for final survey. Successful final defense in front of the departmental committee. E - 30% completion of all studio semester assignments containing a realized authorial textile, portfolio on time and properly installed for the final survey. Successful final defense before the departmental committee. FX - 20% completion of all studio semester assignments containing a realized authorial textile and portfolio, on time and properly installed for final survey. Unsuccessful final defense before departmental committee Scale of assessment (preliminary/final): The interim assessment affects the final assessment in case of indecision in the student's qualification.	
<b>Learning outcomes:</b> The student is able to define a topic and work on his/her own project. Develops creativity in several directions. Develops the intellectual side of his/her personality in the areas of argumentation, critical thinking and presentation skills. Has an overview of the current direction of the field of study. In the practical field, the student creates original works of art by his/her own means and skills and gains practical insight into new technologies, materials and their processing. The student is able to defend the project before a committee.	
<b>Class syllabus:</b> The assignment is directed towards solving a strictly design task, the creation of interior textiles. The student will understand the specifics of the material and production processes. Emphasis is	

placed on the construction of a concept that envisages an original or industrial solution. The process of search - inspirational sources, historical sources , detailed study of the characteristics of each technique. The artistic design and stylization must be consistent with the chosen technique and technology. Study abroad exchange

A student may enrol in a studio course from a programme of study other than the one to which he/she has been admitted during the course of his/her studies. VŠVU expresses its support for the enrolment of a studio belonging to a related study programme. Support for such mobility and reflection of one's own creative work by a teacher teaching in a related study programme is seen as extremely beneficial. The course information sheets of the individual studios allow full acceptance of study in another studio (of a related study programme) as an equivalent substitute for study in the study programme to which the student has been admitted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion over the student's work, therefore it is extremely beneficial if the student at a certain time of his/her studies gets to know the opinion on his/her work from another teacher.

**Recommended literature:**

1. Steven Adams: Hnutí uměleckých řemesel: Svojtka a Vašut 1997
2. Nicholas Prudon: Carpet and Textille Patterns , Laurence King Publishing, London 1996
3. Zdeno Kolesár :Kapitoly z dejin designu I. II. – SCD Bratislava 2000
4. Moravská gobelínová manufaktura 1898 – 1998- dokumenty, texty, realizace
5. European Textile Design of the 1920s, Kunstsammlungen Chemnitz 1999 ISBN 3-908161-61-4
6. Markéta Vinglerová: Tradice a současnost indiga v japonském a českém textilu, UPMuseum v Praze 2020, ISBN 978-80-7101-193-4
7. Konstantina Hlaváčková: Šílený hedvábník, UPMuseum v Praze 2019, ISBN 978-80-7101-178-1

**Languages necessary to complete the course:**

slovaque language or english language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 41

A	B	C	D	E	FX
39,02	36,59	17,07	2,44	2,44	2,44

**Lecturers:** doc. MA Mgr. Mária Fulková, Mgr. art. Ingrid Ondrejičková Soboslayová, ArtD.

**Last change:** 04.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtFu.b6/11	<b>Course title:</b> Studio of Textile Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtFu.b5/11 - Studio of Textile Design or KTT/AtSa.b5/11 - Studio of Clothing Design or KTT/AtCe.b5/13 - Studio of Fibre Art or KTT/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> A - 100% completion of all studio semester assignments containing a completed original textile on the assigned topic, portfolio on time and properly installed for final research. Successful final defense before the departmental committee. B - 80% completion of all studio semester assignments containing a realized original textile and portfolio on time and properly installed for final survey. Successful final defense before the departmental committee. C - 60% completion of all studio semester assignments containing a realized original textile collection, portfolio on time and properly installed for final survey. Successful final defense before the departmental committee. D - 40% completion of all studio semester assignments containing a realized original textile collection, portfolio on time and properly installed for final survey. Successful final defense in front of the departmental committee. E - 30% completion of all studio semester assignments containing a realized authorial textile, portfolio on time and properly installed for the final survey. Successful final defense before the departmental committee. FX - 20% completion of all studio semester assignments containing a realized authorial textile and portfolio, on time and properly installed for final survey. Unsuccessful final defense before departmental committee	
<b>Learning outcomes:</b> The student is able to define a topic and work on his/her own project. Develops creativity in several directions. Develops the intellectual side of his/her personality in the areas of argumentation, critical thinking and presentation skills. Has an overview of the current direction of the field of study. In the practical field, the student creates original works of art by his/her own means and skills and gains practical insight into new technologies, materials and their processing. The student is able to defend the project before a committee.	
<b>Class syllabus:</b> Assignment of the topic "Intelligent - textiles as a carrier of information. Experimental procedures in the search for new functions of textiles in human life. The project can be an experiment, a vision, or a definitive artifact - it should push the boundaries of the understanding of textiles. The results are presented in the form of experimental samples in materials, prototypes and video projections.	

Collaboration with industry , research , cooperation with other studios of the school.  
 Foreign internship is welcome. The student can enroll ATELIER during his/her studies from a different study program than the one to which he/she has been admitted. The VŠVU expresses its support for the enrolment of an atelier belonging to a related study programme. The encouragement of such mobility and reflection of one's own creative work by a teacher teaching in a related study programme is seen as extremely beneficial. The course information sheets of the individual studios allow full acceptance of study in another studio (of a related study programme) as an equivalent substitute for study in the study programme to which the student has been admitted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion over the student's work, therefore it is extremely beneficial if the student at a certain time of his/her studies gets to know the opinion on his/her work from another teacher.

**Recommended literature:**

1. Selvedge I. – IV. časopis Editorial Office PO Box 40038 London
2. Gloria Koenig:Charles + Ray EAMES – Taschen 2005
3. Textile Forum 1.- 6.– časopis ETN Hannover
4. Woman Artists of the Wiener Werkstätte , MAK Wien 2021,ISBN -978 -3-0356-2211-9
5. MatildaMc Quaid :Extreme Textiles , Princeton Architectural Press; 1st edition 2005, ISBN 978-1568985077
6. Gail Baugh:Fashion Designer´s Textile directory,Thames & Hudson Ltd; 2018,ISBN 978-0500294147
- 7.Doretta Davanzo Poli:Twentieth -century Fabrics,SKIRA Milano 2007,ISBN 978-88.7624-462-9
8. Eva Uchalová, Milena Zeminová: Česká móda 1870-1914,UPMuseum v Praze 1994,ISBN 80-7101-023-5

**Languages necessary to complete the course:**

slovaque language or english language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 38

A	B	C	D	E	FX
36,84	34,21	21,05	2,63	5,26	0,0

**Lecturers:** doc. MA Mgr. Mária Fulková, Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.

**Last change:** 02.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/AtFu.b7/11	<b>Course title:</b> Studio of Textile Design
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/AtFu.b6/11 - Studio of Textile Design or KTT/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> A - 100% completion of all studio semester assignments containing a completed original textile on the assigned topic, portfolio on time and properly installed for final research. Successful final defense before the departmental committee. B - 80% completion of all studio semester assignments containing a realized original textile and portfolio on time and properly installed for final survey. Successful final defense before the departmental committee. C - 60% completion of all studio semester assignments containing a realized original textile collection, portfolio on time and properly installed for final survey. Successful final defense before the departmental committee. D - 40% completion of all studio semester assignments containing a realized original textile collection, portfolio on time and properly installed for final survey. Successful final defense in front of the departmental committee. E - 30% completion of all studio semester assignments containing a realized authorial textile, portfolio on time and properly installed for the final survey. Successful final defense before the departmental committee. FX - 20% completion of all studio semester assignments containing a realized authorial textile and portfolio, on time and properly installed for final survey. Unsuccessful final defense before departmental committee	
<b>Learning outcomes:</b> The student is able to define a topic and work on his/her own project. Develops creativity in several directions. Develops the intellectual side of his/her personality in the areas of argumentation, critical thinking and presentation skills. Has an overview of the current direction of the field of study. In the practical field, the student creates original works of art by his/her own means and skills and gains practical insight into new technologies, materials and their processing. The student is able to defend the project before a committee.	
<b>Class syllabus:</b> The student works on a topic in which he/she deals with textiles as a dominant feature of the interior. He chooses an interior for which he creates textiles. Designs complex solutions for interior textiles in different types of interiors. Depending on the scope of the project, he/she presents his/her work in material and in the form of photo documentation, visualization and video presentation.	



It is possible to collaborate with an architecture studio. Foreign internships. The student can enrol in a so-called "minor studio" from a study programme other than the one to which he/she has been admitted during his/her studies. VŠVU expresses its support for the enrolment of a studio belonging to a related study programme. Support for such mobility and reflection of one's own creative work by a teacher teaching in a related study programme is seen as extremely beneficial. The course information sheets of the individual studios allow full acceptance of study in another studio (of a related study programme) as an equivalent substitute for study in the study programme to which the student has been admitted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion over the student's work, therefore it is extremely beneficial if the student at a certain time of his/her studies gets to know the opinion on his/her work from another teacher.

**Recommended literature:**

1. Cohen Jean-Louis, Le Corbusier Sloart / 2005
2. Charlotte Fiell, Peter Fiell Scandinavian Design- Taschen 2004,
3. Charlotte, Peter Fiellovci :DESIGN 21.století, Sloart 2005,ISBN 8072096192
4. Lukeš Zdeněk, Havlová Ester: Český architektonický kubizmus- Galerie Jaroslava Fragnera / 2006
5. Gloria Koenig: Charles + Ray EAMES – Taschen 2005, ISBN:978-3836560214
6. Jodidio Philip : Súčasní architekti - Taschen / 2003
- 7.Lucy Johnston Nineteenth-Century Fashion in Detail- V&V 2005,ISBN 978-1-851-77572-9
8. Robert Bell,Ballets Russes the Art of Costume-National Gallery of Australia,Canbera 2010,ISBN 978-0-642-54157-4

**Languages necessary to complete the course:**

slovak language or english language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 29

A	B	C	D	E	FX
48,28	20,69	17,24	13,79	0,0	0,0

**Lecturers:** doc. MA Mgr. Mária Fulková, Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Udrz.b35/19	<b>Course title:</b> Sustainability in clothing / textile design and manufacturing I.
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 12</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> at least 70% attendance at lectures - 100% completion of the final seminar paper, or partial tasks according to the assignment Assessment: A - excellently mastered preparation of the final seminar paper or partial tasks according to the assignment, min. 70% attendance at lectures B - very well mastered preparation of the final seminar work or partial tasks according to the assignment, min. 70% attendance at lectures C - above-average preparation of the final seminar paper or partial tasks according to the assignment, min. 70% attendance at lectures D - average, sufficiently mastered preparation of the final seminar paper or partial tasks according to the assignment, min. 70% attendance at lectures E - below average, sufficiently mastered preparation of the final seminar work or partial tasks according to the assignment, min. 70% attendance at lectures FX - insufficiently mastered preparation of the final seminar paper or partial assignments according to the assignment and/or unfulfilled 70% attendance at lectures Scale of assessment (preliminary/final): - independent work, attendance, realization of samples and final products/prototypes- preparation of a seminar paper or partial tasks according to the assignment in the online environment: presentation, video, interactive online mind-map processing the given topic + presentation and discussion in the form of a seminar with other students, doctoral students and teachers of the subject), at least 70% attendance at lectures	
<b>Learning outcomes:</b> The result of education is an educated designer able to evaluate the impact of his decisions and analyze the impact of proposed changes within the framework of the agenda and goals of sustainable development.	
<b>Class syllabus:</b> - introduction to the issue of sustainability or sustainable development - the emergence of concepts (Report of the Club of Rome 1972, Brundtland Report for the UN 1987), the first naming of the problem (Rachel Carson: Silent Spring) and bridging to design (Viktor Papanek: Design for the	

Real World) and its current status and legislative frameworks ( sustainable development goals of AGENDA 2030.

- implementation frameworks of the goals of AGENDA 2030 in the field of textile and clothing production - specific examples of possible actions of the industry within the framework of the 17 goals

- overview of strategies for implementing sustainable development goals within textile and clothing production - overview of individual phases of the design and production process

- evaluation of sustainability factors - impact analysis (e.g. LCA), input analysis (BLUE SIGN) and certification (GOTS, OEKO TEX, C2C...)

**Recommended literature:**

Slovenská republika a ciele udržateľného rozvoja AGENDY 2030.

Štatistický úrad Slovenskej Republiky, Bratislava. 2016. [https://slovak.statistics.sk/wps/wcm/connect/43d59763-5c43-4a14-8abc-3a7addb0a80b/](https://slovak.statistics.sk/wps/wcm/connect/43d59763-5c43-4a14-8abc-3a7addb0a80b/Slovenska_republika_a_ciele_uzdratelneho_rozvoja_Agendy_2030.pdf?MOD=AJPERES&CACHEID=43d59763-5c43-4a14-8abc-3a7addb0a80b)

[Slovenska\\_republika\\_a\\_ciele\\_uzdratelneho\\_rozvoja\\_Agendy\\_2030.pdf?MOD=AJPERES&CACHEID=43d59763-5c43-4a14-8abc-3a7addb0a80b](https://slovak.statistics.sk/wps/wcm/connect/43d59763-5c43-4a14-8abc-3a7addb0a80b/Slovenska_republika_a_ciele_uzdratelneho_rozvoja_Agendy_2030.pdf?MOD=AJPERES&CACHEID=43d59763-5c43-4a14-8abc-3a7addb0a80b)

MOD=AJPERES&CACHEID=43d59763-5c43-4a14-8abc-3a7addb0a80b

TEXTILNÝ A ODEVNÝ PRIEMYSEL. Problémy a riešenia. Bratislava: INCIEN. 2020 [https://www.inciен.sk/wp-content/uploads/2020/07/INCIEN\\_Ambrela\\_Textil\\_2020.pdf](https://www.inciен.sk/wp-content/uploads/2020/07/INCIEN_Ambrela_Textil_2020.pdf)

Zelenšie Slovensko. STRATÉGIA ENVIRONMENTÁLNEJ POLITIKY SLOVENSKEJ

REPUBLIKY DO ROKU 2030. Bratislava: IEP. 2020. [https://www.minzp.sk/files/iep/](https://www.minzp.sk/files/iep/publikacia_zelensie-slovensko-sj_web.pdf)

[publikacia\\_zelensie-slovensko-sj\\_web.pdf](https://www.minzp.sk/files/iep/publikacia_zelensie-slovensko-sj_web.pdf)

BLACKBURN, R. S. Sustainable textiles. Lyfe cycle and enviromental impact. United Kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2009.

BRAUNGART, M; McDONOUGH, W. Cradle to Cradle. Remaking the Way We Make Things. London: Vintage Books, 2009.

FLETCHER, K. Sustainable Fashion and Textiles Design Journeys. London: Earthscan, 2008.

GROSE,L. Sustainable cotton production. In Sustainable textiles. Lyfe cycle and enviromental ipact. United Kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2009.

FOX, S. Cleaner Cotton Grown in Color. In Future Fashion – White papers. New York: Earth Pledge, 2007.

MUTHU, S. S. Assessing the Environmental Impact of Textiles and the Clothing Supply Chain. United Kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2014

HOFFMAN, Leslie: Future Fashion – White papers. New York: Earth Pledge, 2007.

SHISHOO, R.The global textile and clothing industry, Technological advances and future challenges. United kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2012.

STYLES, R. Ecologist guide to fashion, United Kingdom: Leaping Hare press, 2014.

TOBLER-ROHR, M. I. Handbook of sustainable textile production. United kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2011.

**Languages necessary to complete the course:**

Slovak language

English language

**Notes:**

The goal of the education is to familiarize students with the issue of sustainability (not only in the context of the textile and clothing industry) - i.e. familiarization with the history and emergence of the topic and individual concepts, approaches and proposed concepts for solving, implementing and evaluating aspects of sustainable development.

It acquires a basic overview of the strategies, goals and legislative frameworks of the issue of sustainability (i.e. the UN Sustainable Development Goals and AGENDA 2030) and their connection to the individual phases of design, production, distribution, use and end use of textile and/or clothing production.

**Past grade distribution**

Total number of evaluated students: 12

A	B	C	D	E	FX
66,67	25,0	0,0	8,33	0,0	0,0

**Lecturers:** doc. Dipl.-Des. Zuzana Šebeková, ArtD., doc. Mgr. art. Barbora Peuch, ArtD., Mgr. art. Eudmila Haring

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Udrz.b46/19	<b>Course title:</b> Sustainability in clothing / textile design and manufacturing II.
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 1 per level/semester: 12</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - at least 70% attendance at lectures - 100% preparation of the final seminar paper, or partial tasks according to the assignment Assessment: A - excellently mastered preparation of the final seminar paper or partial tasks according to the assignment, min. 70% attendance at lectures B - very well mastered preparation of the final seminar work or partial tasks according to the assignment, min. 70% attendance at lectures C - above-average preparation of the final seminar paper or partial tasks according to the assignment, min. 70% attendance at lectures D - average, sufficiently mastered preparation of the final seminar paper or partial tasks according to the assignment, min. 70% attendance at lectures E - below average, sufficiently mastered preparation of the final seminar work or partial tasks according to the assignment, min. 70% attendance at lectures FX - insufficiently mastered preparation of the final seminar paper or partial assignments according to the assignment and/or unfulfilled 70% attendance at lectures Scale of assessment (preliminary/final): - independent work, attendance, realization of samples and final products/prototypes- preparation of a seminar paper or partial tasks according to the assignment in the online environment: presentation, video, interactive online mind-map processing the given topic + presentation and discussion in the form of a seminar with other students, doctoral students and teachers of the subject), at least 70% attendance at lectures	
<b>Learning outcomes:</b> The result of education is an educated clothing/textile designer capable of implementing design methods bringing a higher degree of synergy within the entire product life cycle (including the ability to comprehensively analyze individual factors) within the framework of the agenda and goals of sustainable development.	
<b>Class syllabus:</b> - an overview of existing approaches when choosing the type and location of production, selection and evaluation of material (strategies for closing the loop, material recycling...)	

- an overview of existing design techniques and strategies aimed at meeting the goals of sustainable development in textile and clothing production
- mastering individual design techniques and procedures and practical work with them (individual/group, use during retrospective analysis or in the design phase...etc.)

**Recommended literature:**

Slovenská republika a ciele udržateľného rozvoja AGENDY 2030. Štatistický úrad Slovenskej Republiky, Bratislava. 2016. [https://slovak.statistics.sk/wps/wcm/connect/43d59763-5c43-4a14-8abc-3a7addb0a80b/Slovenska\\_republika\\_a\\_ciele\\_uzdratelneho\\_rozvoja\\_Agenty\\_2030.pdf?MOD=AJPERES&CACHEID=43d59763-5c43-4a14-8abc-3a7addb0a80b](https://slovak.statistics.sk/wps/wcm/connect/43d59763-5c43-4a14-8abc-3a7addb0a80b/Slovenska_republika_a_ciele_uzdratelneho_rozvoja_Agenty_2030.pdf?MOD=AJPERES&CACHEID=43d59763-5c43-4a14-8abc-3a7addb0a80b)

TEXTILNÝ A ODEVNÝ PRIEMYSEL. Problémy a riešenia. Bratislava: INCIEN. 2020 [https://www.inciens.sk/wp-content/uploads/2020/07/INCIEN\\_Ambrela\\_Textil\\_2020.pdf](https://www.inciens.sk/wp-content/uploads/2020/07/INCIEN_Ambrela_Textil_2020.pdf)

Zelenšie Slovensko. STRATÉGIA ENVIRONMENTÁLNEJ POLITIKY SLOVENSKEJ REPUBLIKY DO ROKU 2030. Bratislava: IEP. 2020. [https://www.minzp.sk/files/iep/publikacia\\_zelensie-slovensko-sj\\_web.pdf](https://www.minzp.sk/files/iep/publikacia_zelensie-slovensko-sj_web.pdf)

BLACKBURN, R. S. Sustainable textiles. Lyfe cycle and enviromental impact. United Kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2009.

BRAUNGART, M; McDONOUGH, W. Cradle to Cradle. Remaking the Way We Make Things. London: Vintage Books, 2009.

FLETCHER, K. Sustainable Fashion and Textiles Design Journeys. London: Earthscan, 2008.

GROSE,L. Sustainable cotton production. In Sustainable textiles. Lyfe cycle and enviromental ipact. United Kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2009.

FOX, S. Cleaner Cotton Grown in Color. In Future Fashion – White papers. New York: Earth Pledge, 2007.

MUTHU, S. S. Assessing the Environmental Impact of Textiles and the Clothing Supply Chain. United Kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2014

HOFFMAN, Leslie: Future Fashion – White papers. New York: Earth Pledge, 2007.

SHISHOO, R.The global textile and clothing industry, Technological advances and future challenges. United kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2012.

STYLES, R. Ecologist guide to fashion, United Kingdom: Leaping Hare press, 2014.

TOBLER-ROHR, M. I. Handbook of sustainable textile production. United kingdom: Woodhead Publishing Limited in association with The Textile Institute, 2011.

**Languages necessary to complete the course:**

Slovak language  
English language

**Notes:**

The aim of the education is to familiarize students with the issue of sustainability (not only in the context of the textile and clothing industry) and to obtain a basic overview of the strategies, goals and legislative frameworks of the issue of sustainability (i.e. the UN Sustainable Development Goals and AGENDA 2030) and their connection to the individual phases of the proposal, production, distribution, use and end use of textile and/or clothing production. Orientation in design methods and procedures and strategies aimed at implementing the goals of sustainable development, as well as the ability to apply them practically and critically evaluate the impact of one's own design.

<b>Past grade distribution</b>					
Total number of evaluated students: 12					
A	B	C	D	E	FX
66,67	16,67	8,33	8,33	0,0	0,0
<b>Lecturers:</b> doc. Dipl.-Des. Zuzana Šebeková, ArtD., doc. Mgr. art. Barbora Peuch, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tlsm.b1/11	<b>Course title:</b> Technologies of Model Construction 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> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> Knowledge of modeling in clay, subsequent casting of the mold in plaster, lamination of the composite product and its surface treatment.	
<b>Class syllabus:</b> The structure and course of the teaching is based on a theoretical explanation and a practical demonstration of a concrete technology or procedure with an explanation of the appropriateness of the procedure, possibilities, experience and material or financial demands. <ul style="list-style-type: none"> <li>- modeling in clay,</li> <li>- casting molds in plaster,</li> <li>- lamination of the composite product,</li> <li>- and its surface treatment</li> <li>- comparison of this specific procedure with other appropriate procedures for project implementation</li> </ul>	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 218					
A	B	C	D	E	FX
79,82	16,97	1,38	0,46	0,46	0,92
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tlsm.b2/11		<b>Course title:</b> Technologies of Model Construction 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> 2					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I.					
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.					
<b>Learning outcomes:</b> Real mastery of modeling in clay, subsequent casting of the mold in plaster, lamination of the composite product and its surface treatment,					
<b>Class syllabus:</b> The structure and course of the teaching is based on a theoretical explanation and a practical demonstration of a concrete technology or procedure with an explanation of the appropriateness of the procedure, possibilities, experience and material or financial demands directly connected to the creation of individual students' models. The resulting models are part of the end-of-year term papers.					
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher,					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 202					
A	B	C	D	E	FX
94,06	3,96	0,99	0,5	0,0	0,5
<b>Lecturers:</b> Mgr. art. Peter Zelman					

**Last change:** 08.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Tlsm.b3/11		<b>Course title:</b> Technologies of Model Construction III.			
<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> I.					
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II.					
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.					
<b>Learning outcomes:</b> Use of 3D printing, principles of 3D modeling for 3D printing, subsequent surface treatment options, molding into silicone materials.					
<b>Class syllabus:</b> Use of 3D printing, principles, - 3D modeling for 3D printing, - a demonstration of 3D printing - a sample of surface treatment options. The resulting models are part of the end-of-year term papers.					
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 196					
A	B	C	D	E	FX
92,35	5,61	1,02	0,0	0,51	0,51

<b>Lecturers:</b> Mgr. art. Peter Zelman
<b>Last change:</b> 08.12.2022
<b>Approved by:</b> prof. akad. mal. Júlia Sabová

## 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/Tlsm.b4/11	<b>Course title:</b> Technologies of Model Construction IV.
<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> I.	
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II. and KD/Tlsm.b3/11 - Technologies of Model Construction III.	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> 3D printing, molding and casting of products, subsequent surface treatment options, knowledge of basic materials for casting molds and models	
<b>Class syllabus:</b> 3D printing, molding and casting of products, - mold preparation and its production, - production of the product in the form, - subsequent surface treatment options. The resulting models are part of the end-of-year term papers.	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 203					
A	B	C	D	E	FX
89,16	5,91	3,94	0,49	0,0	0,49
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tlsm.b5/11	<b>Course title:</b> Technologies of Model Construction V.
<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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II. and KD/Tlsm.b3/11 - Technologies of Model Construction III. and KD/Tlsm.b4/11 - Technologies of Model Construction IV.	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> Use of CNC milling, principles of 3D modeling for CNC milling, subsequent surface treatment options. The use of cnc machining for the production of not only the model as such, but also for the production of a mold in which to laminate or cast the given model.	
<b>Class syllabus:</b> - Use of CNC milling, - a demonstration of 3D modeling for a CNC mill, - a sample of CNC milled models, - an example of CNC milled forms, - instruction on lamination and casting into such forms, - sample of surface treatment options. The resulting models are part of the end-of-year term papers.	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 191					
A	B	C	D	E	FX
87,43	7,33	3,14	0,52	1,57	0,0
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tlsm.b6/11	<b>Course title:</b> Technologies of Model Construction VI.
<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> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II. and KD/Tlsm.b3/11 - Technologies of Model Construction III. and KD/Tlsm.b4/11 - Technologies of Model Construction IV. and KD/Tlsm.b5/11 - Technologies of Model Construction V.	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> Use of CNC output for forming and production of products, Independent evaluation of the suitability of individual procedures with which the student became familiar from the previous study and successful use of this knowledge in the process of model production.	
<b>Class syllabus:</b> <ul style="list-style-type: none"> <li>- Sample of CNC outputs for forming and manufacturing products,</li> <li>- preparation of molds for casting products,</li> <li>- casting of products,</li> <li>- subsequent surface treatment options.</li> <li>- strategies for using procedures</li> <li>- time schedule of work</li> </ul> The resulting models are part of the end-of-year term papers.	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 188					
A	B	C	D	E	FX
94,68	2,13	0,53	0,0	2,13	0,53
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Text.b1/22	<b>Course title:</b> Textile Technology I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> <p>The condition for passing the course is 80% participation, an active approach in the implementation of individual sub-tasks and assignments in the workshop and compliance with the workshop rules (work procedures, order and cleanliness). The main condition for passing the course is the creation of one's own print sample (60%), including an adequate description and documentation of individual samples (or a departmental presentation of the results of a semester assignment of a preparatory course involving textile printing techniques) + successful completion of a written test (40%) on theoretical knowledge of textile printing (techniques/types, history, development, distribution). Scale of assessment (preliminary/final): - Evaluation takes place on the basis of the student's own activity during practical exercises in the workshop and on the basis of ongoing work on partial assignments.- The final evaluation consists of the presentation of one's own sample or studio assignment (preparatory course) and relevant documentation (inspiration, drawing/ sketches, material and color tests, design, sample, report, realization...print tests) + written test on theoretical knowledge about textile printing- The goal is to master the technique of manual printing (stamp, stencil, screen) and digital sublimation printing (format max. A3), including their basic prerequisites, pre-press preparation, processing and realization of the motif for creating your own composition or pattern. Learning the procedures for preparing a design for printing (motif, report, color separation, printing process, fixing...) and screen preparation practice (degreasing, layering, exposure,...).Orientation in other techniques and methods of machine textile printing (rotary screen printing, digital ink-jet printing, transfer and foil printing) is equally important, including its history, development and emerging trends, with an emphasis on the ability to choose the right technique for the realization of one's own artistic intention.</p>	
<b>Learning outcomes:</b> <p>The student should orientate him/her-self in the techniques of textile printing - in particular, be able to practically distinguish individual printing techniques and methods and describe their specifics. The result of the education is a student who is familiar with various hand printing techniques and is able to also practically implement and combine in own creative intention. He/she has basic knowledge and experience in the field of textile printing (manual pigment and digital sublimation printing)</p>	

- its realization (from sample to product), design, preparation as well as processing of the motif into a pattern, rapport or composition.

**Class syllabus:**

**THEORY:**

1. distinction of textile printing according to types and techniques + samples (types: direct, reserve, discharge, mordant, embossing // printing techniques: from height (relief), from depth, digital, transfer...)
2. printing implementation procedures, including preparatory and final works
3. types of printing pastes and their specifics (with regard to the printed substrate or textile fiber)

**PRACTICE**

4. introduction and basic rules of work in the screen printing and dyeing workshop
  - theory and practice of screen printing template preparation (selection of mesh density in relation to the printed material motif and substrate)
  - theory and practice of preparing basic pigment printing pastes
5. practice in a screen printing workshop
  - preparing the substrate for printing (washing, ironing, gluing the material to the printing table)
  - stamp/stamp printing, stencil printing, screen printing and sublimation printing + a combination of these techniques when printing on various substrates, materials and textile surfaces
  - emphasis on the practice of working with pigment colors – opaque + non-opaque + effective
  - mastering procedures for color matching, color transitions, wet and dry printing, composing a pattern/motif, printing a report and composition
  - test of printing per meter

**Recommended literature:**

<http://www.skolatextilu.cz/elearning/504/zaklady-textilnich-technologie/zuslechtovani-textilili/Tiskarske-techniky-a-stroje.html>

PRÁŠIL, M.- KVAPIL, M.- HOFMAN, J.: Stroje a mechanická technologie zušlechťování, skriptum VŠST, Liberec 1985

Základy ručního tisku - přednášky pro střední školu ŠUR Praha

<http://www.ft.tul.cz/depart/ktc/sylaby/ZUT/ZUT%2012.pdf> \_ skripta TU Liberec : Potiskování textilií : Doc. Ing. Michal Vik, Ph.D., Ing. Martina Viková, Ph.D.

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 254

A	B	C	D	E	FX
70,87	23,23	1,57	0,39	0,0	3,94

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

**Last change:** 03.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Text.b2/22	<b>Course title:</b> Textile Technology 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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> A - 70% 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- 30% participation in subject exercises and poor quality assignment processing.	
<b>Learning outcomes:</b> Learning to write, read and work with basic and derived links. Weaving on handlooms. Preparation of own proposal and its drawing. Selection and preparation of suitable material, if necessary dyeing the material, preparing the warp, winding the warp onto the looms. Creation of a sample book of individual weaves so that the student can subsequently independently design and realize textiles according to his own design.	
<b>Class syllabus:</b> Students will get to know the environment in the weaving workshop, they will get to know different types of weaving looms and the principles of their operation. Theoretically, they will learn to assemble various types of basic and derived weaves, to draw them in a technical pattern and then to realize fabrics on weaving looms.	
<b>Recommended literature:</b> DUFEK J.: Weaving of sheet fabrics, BEDNÁR V., Svatoš S.: Weaving and analysis of fabrics I., Alfa Bratislava, 1991 PAŘÍK A.: Hand weaving, Prague 1948, ŠEBOVÁ H., FULMEK R.: Textile technology, Alfa Bratislava , 1986 ZAJONC J.: Snovanie a taknie plátna, ÚĽUV Bratislava, 2009 ZAJONC J.: Weaving ripsu and twill, ÚĽUV Bratislava, 2009, GOODY R.: Pattern weaving, Stackpole books, 2012, DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D.K.: Warp and weft, Charles Scribner's sons, New York 1980, ALBERS A.: On weaving, Princeton university press, 2017	
<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. art. Ingrid Ondrejčková Soboslayová, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tete.b3/21	<b>Course title:</b> Textile Technology III.
<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> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The semester is evaluated by active participation, practical exercises performed and presentation on a pre-agreed topic related to the textile techniques implemented. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade.	
<b>Learning outcomes:</b> The content of this course is weaving on a frame - tapestry. Preparation of the frame, selection of suitable material, warping and possible dyeing of the material that the student will use in the actual weaving. Weaving of individual techniques - kelim, sumak, wrist technique... Realization of the own design and tapestry.	
<b>Class syllabus:</b> <ul style="list-style-type: none"> <li>- a brief introduction to the history of pile carpet and tapestry weaving,</li> <li>- preparation of the frame for stretching the warp,</li> <li>- warp stretching and preparation of the auxiliary warp,</li> <li>-weaving techniques of sumak, Greek sumak, wrist technique, torontali,</li> <li>- weaving of kelim techniques, basics of tapestry techniques, pile carpets - symmetrical knot,</li> <li>- adjusting the created swatch</li> </ul>	
<b>Recommended literature:</b> ACKERMANNNOVÁ, M.: Od uzlíku k tapisérii, Mladá fronta, Praha 1978 - KŘÍŽOVÁ, V.: Ruční tkaní, SPN Praha 1983 - LUXOVÁ, V., TUČNÁ, D.: Československá tapiséria 1945 – 1975., LAROCLETTE Y., YAEL L.: Anatomy of a tapestry, Schiffer publishing, 2020, HULL A.: Kilim: The Complete Guide : History * Pattern * Technique * Identification, Thames and Hudson, 2000, GLASBROOK K.: Tapestry weaving, Search press Ltd., 2005, MEZOFF R.: Art of tapestry weaving, Storey publishing LLC, 2020	
<b>Languages necessary to complete the course:</b> slovaque language	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 138					
A	B	C	D	E	FX
80,43	11,59	3,62	2,9	0,72	0,72
<b>Lecturers:</b> Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
<b>Last change:</b> 21.11.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tete.b4/21	<b>Course title:</b> Textile Technology IV.
<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> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTT/Tete.b3/21 - Textile Technology III.	
<b>Course requirements:</b> The semester is evaluated by active participation, practical exercises performed and presentation on a pre-agreed topic related to the textile techniques implemented. At least 75 points are required for an A grade, at least 70 points for a B grade, at least 65 points for a C grade, at least 60 points for a D grade and at least 55 points for an E grade.	
<b>Learning outcomes:</b> Weaving on hand looms and looms for spinning. Preparation and consultation of own design. Plotting of pattern paper (hand looms, rivet looms). Preparation of cards for hammering the pattern into the looms. Selection and preparation of suitable material (colouring the material if necessary), warping, winding the warp onto the loom. Creating two original fabrics: 1. fabric woven on hand looms. 2. Fabric woven on looms.	
<b>Class syllabus:</b> Students will create two designs. One for implementation on hand looms with four riveters. The second for the realization on rivet looms. They will plot the designed fabrics in a technical pattern book. They will prepare cards for hammering out the pattern. They will design a warp, select the appropriate material for weaving. Weave two fabrics. One on hand looms and one on power looms. Finally, they will do all the final work related to the finished fabric.	
<b>Recommended literature:</b> DUFEK J.: Vázby listových tkanín, BEDNÁR V., Svatoš S.: Vázby a rozbory tkanín I., Alfa Bratislava, 1991 PAŘÍK A.: Ruční tkaní, Praha 1948, ŠEBOVÁ H., FULMEK R.: Textilná technológia, Alfa Bratislava, 1986, GOODY R.: Pattern weaving, Stackpole books, 2012, DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, ALBERS A.: On weaving, Princeton university press, 2017	
<b>Languages necessary to complete the course:</b> slovaque language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 129					
A	B	C	D	E	FX
80,62	12,4	2,33	3,1	0,78	0,78
<b>Lecturers:</b> Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
<b>Last change:</b> 02.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tete.b5/21	<b>Course title:</b> Textile Technology V.
<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> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 80%. Creation of knitting pattern book, realization of own designs on the knitting machine. Scale of assessment (preliminary/final): - Independent work, attendance , application of knitting technology in a practical demonstration- evaluation of knitting, verification of theoretical knowledge in practice The aim of the course is to teach students how to work with knitting equipment. Application of theoretical knowledge in own creation and realization of designs. Shifting traditional technologies to experimental methods.	
<b>Learning outcomes:</b> Ability to 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. Basic terms and functions of knitting machine. 2. Explanation of how to knit on a double knitting machine. Practice the individual operations of operating the knitting machine. 3. Attention is paid to the selection of knitting yarn - color, composition, thickness. 4. Creation of a sample of individual weaves with a description of the procedure for controlling the knitting machine to achieve them.	
<b>Recommended literature:</b> Štěpán Kotek, Alfa – Bratislava , Marie Havlová a Hana Pařilová TU v Liberci :Typologie pletenin - nomenclatural catalogue	
<b>Languages necessary to complete the course:</b> slovak language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 92					
A	B	C	D	E	FX
55,43	10,87	26,09	6,52	1,09	0,0
<b>Lecturers:</b> Mgr. art. Bronislava Žurková Brůčková, ArtD.					
<b>Last change:</b> 02.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Tete.b6/21		<b>Course title:</b> Textile Technology VI.			
<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> 6.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> KTT/Tete.b5/21 - Textile Technology V.					
<b>Course requirements:</b> Attendance of at least 80%. Design and realization of knitting using knitting ties. Scale of assessment (preliminary/final): -independent work, attendance - evaluation of knitting The aim of the course is to teach students how to work with knitting equipment. Application of theoretical knowledge in own creation and realization of designs. Shifting traditional technologies to experimental procedures					
<b>Learning outcomes:</b> Ability to 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. Shaping knitted fabrics using different types of knitting weaves. 2. Realization of an independent theme based on individual elements of clothing /shawl, boa, hood, etc./ 3. Finishing work on the machine and by hand.					
<b>Recommended literature:</b> Weaving and knitting, Štěpán Kotek, Alfa - Bratislava					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 82					
A	B	C	D	E	FX
71,95	14,63	7,32	6,1	0,0	0,0
<b>Lecturers:</b> Mgr. art. Bronislava Žurková Brůčková, ArtD.					
<b>Last change:</b> 02.12.2022					

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Ttmv.b1/21	<b>Course title:</b> Theory of Textiles Materials and Textures
<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> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> For the semester, active participation, completed practical exercises and a presentation on a pre-agreed topic related to the implemented textile techniques are evaluated. To obtain grade A, at least 75 points are required, to obtain grade B at least 70 points, to obtain grade C at least 65 points, to obtain grade D at least 60 points, and to obtain grade E at least 55 points.	
<b>Learning outcomes:</b> The student knows the division of textile materials and their properties. The student learns about basic weaves and more complex weaves. The student knows the basic division of jacquard fabrics and their brief characteristics, method of plotting. He/she has carried out the analysis of the bobbin weave, simple jacquard weave. Has mastered the basics of ballast knitting, nomenclature, basic weaves.	
<b>Class syllabus:</b> 1. Plant fibres: flax and hemp 2. Plant fibres: cotton, ramie, bamboo 3. Animal fibres: wool, alpaca 4. Animal fibres: silk, animal hair 5. Marking yarns, twists 6. Handlooms, sheet looms and jacquard looms, their division, individual parts and specifics 7. Basic weaving weaves, their drawing, preparation of pattern paper 8. Derived weaves 9. Simple jacquard weaves 10. Plotting and reading weaves on pattern paper 11. Warping, preparation of looms for warping, selection and calculation of material needed for warping	
<b>Recommended literature:</b> Dufek J.: Vázby listových tkanín Bednár V., Svatoš S.: Vázby a rozborů tkanín I., Alfa Bratislava, 1991 Pařík A.: Ruční tkaní, Praha 1948 Šebová H., Fulmek R.: Textilná technológia, Alfa Bratislava, 1986 DIXON A.: The Handweaver's pattern directory, Interweave, 2007, BURNHAM D. K.: Warp and weft, Charles Scribner's sons, New York 1980, GEIER A.: A history of textile art, Rizzoli Intl Pubns 1982, An encyclopedia of textiles: <a href="https://archive.org/details/cu31924052382714/mode/2up">https://archive.org/details/cu31924052382714/mode/2up</a>	



<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 38					
A	B	C	D	E	FX
76,32	10,53	7,89	5,26	0,0	0,0
<b>Lecturers:</b> Mgr. art. Ingrid Ondrejčková Soboslayová, ArtD.					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Uppm.b5/19	<b>Course title:</b> Urbanism – Projects for the City 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> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student must prepare a seminar paper on the given topic and present it. He must be able to respond to questions during the presentation and discussion. At the end of the semester, the student must take an exam, which consists of a written part and a subsequent discussion.	
<b>Learning outcomes:</b> The aim of the subject is to present a range of possible thoughts about the city from an architect's point of view. Through an analytical reading of author's and theoretical texts, manifestos and projects, it aims to show students the need to define projects for the city in the history of architecture, with a focus on the first half of the 20th century. The course offers students a set of knowledge that should provide a basic orientation in the issue of the city space and its creation as a cultural project. This knowledge is not presented as facts and closed chapters, but through critical interpretation in seminar papers and discussions, backgrounds and relationships between facts are sought, thereby provoking students' ability to critically analyze facts, their transformation into their own argumentative interpretation, and its presentation and defense. It is expected that students will not only be able to absorb the provided facts and create a system of relationships from them, which will help them navigate not only in the current architectural debate about the city, but that they will also be able to use fact networks in their projects. The student will gain these knowledge and skills <ul style="list-style-type: none"> <li>- an overview of thinking on the border between the city and architecture in the first half of the 20th century</li> <li>- the ability to critically process and analyze key projects of architecture and urban planning</li> <li>- the ability to work simultaneously with the theoretical text and graphic representation of the project</li> <li>- the ability to formulate his arguments with text and graphic representation</li> <li>- the ability to think about the problems of the city from the scale of architecture and about the problems of architecture from the scale of the city</li> </ul>	
<b>Class syllabus:</b> 1. The city as a project – Introduction - Lewis Mumford	

2. Urbanism - Ildefonso Cerda
3. City planning according to artistic principles - Camillo Sitte
4. Garden City – Ebenezer Howard and
5. Broadacre City - Frank Lloyd Wright
6. Le Corbusier - Contemporary city for 3 million
7. Company town - The phenomenon of bata
8. Linear city – Milyutin, Leonidov
9. Row City – Teige, Ernst May, Gropius, Weinwurm
10. Athens Charter - CIAM
11. Building exhibitions - Weissenhofsiedlung

**Recommended literature:**

1. Alison J., Brayer M.-A.: Future City. Experiments and utopia in architecture 1956 – 2006. Barbican Centre. London 2006
2. Frampton K.: modern architecture. a critical history. Thames&Hudson, London 1997
3. Koolhaas R.: Delirious New York: A Retroactive Manifesto for Manhattan. Oxford University Press, New York 1978
4. Krier L.: Architektura – Volba nebo osud. Academie. Praha 2001
5. MVRDV: FARMAX. Excursions on Density. 010 Publishers, Rotterdam 1998
6. The Changing of the avant-garde. MOMA. New York 2002
7. Venturi R., Scott Brown D., Izenour S.: Learning from Las Vegas. The MIT Press, Cambridge, Massachusetts, and London, England 1997
8. Teige K.: Minimální byt

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 63

A	B	C	D	E	FX
65,08	25,4	3,17	3,17	0,0	3,17

**Lecturers:** doc. Mgr. art. Vít Halada, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Uppm.b6/19	<b>Course title:</b> Urbanism – Projects for the City 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> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student must prepare a seminar paper on the given topic and present it. He must be able to respond to questions during the presentation and discussion. At the end of the semester, the student must take an exam, which consists of a written part and a subsequent discussion	
<b>Learning outcomes:</b> The aim of the subject is to present a range of possible thoughts about the city from an architect's point of view. Through an analytical reading of author's and theoretical texts, manifestos and projects, it aims to show students the need to define projects for the city in the history of architecture, with a focus on the second half of the 20th century and the present. The course offers students a set of knowledge that should provide a basic orientation in the issue of the city space and its creation as a cultural project. This knowledge is not presented as facts and closed chapters, but through critical interpretation in seminar papers and discussions, backgrounds and relationships between facts are sought, thereby provoking students' ability to critically analyze facts, their transformation into their own argumentative interpretation, and its presentation and defense. It is expected that students will not only be able to absorb the provided facts and create a system of relationships from them, which will help them navigate not only in the current architectural debate about the city, but that they will also be able to use fact networks in their projects. The student will gain these knowledge and skills - an overview of thinking on the border between the city and architecture in the first half of the 20th century - the ability to critically process and analyze key projects of architecture and urban planning - the ability to work simultaneously with the theoretical text and graphic representation of the project - the ability to formulate his arguments with text and graphic representation - the ability to think about the problems of the city from the scale of architecture and about the problems of architecture from the scale of the city	
<b>Class syllabus:</b> 1. Modern cities - Brasilia, Chandigarh, Petržalka 2. CIAM - Stem city, Candilis, Josic, Woods 3. Archigram, Metabolism	

4. Critical city - Superstudio, archizoom 5. Exodus - Koolhaas 6. Written city - Invisible cities, Italo Calvino 7. Delirious city - Koolhaas, Venturi 8. Formal city - Aldo Rossi, Leon Krier, Sitte, Ungers 9. Deconstruction – Eisenman, Koolhaas, Tschumi - La Villete park 10. Functionmixer - MVRDV, KM3 11. Current city 12. Current city					
<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: 35					
A	B	C	D	E	FX
68,57	22,86	8,57	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Vít Halada, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Vegr.b2-8/16		<b>Course title:</b> Vector graphics (Illustrator)			
<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., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> — active participation (the subject is taught in the form of an intensive workshop) — mastering assigned tasks					
<b>Learning outcomes:</b> The student will acquire basic knowledge and skills in working with vector graphics with a focus on practical usability in creative work. The teaching takes place in the environment of the graphic program Adobe Illustrator CS6, CC.					
<b>Class syllabus:</b> — a theoretical introduction to working with vector graphics — Illustrator user environment and workflow — setting and managing colors — drawing and working with vectors — modifying vectors — typography					
<b>Recommended literature:</b> ( <a href="http://help.adobe.com/archive/en/illustrator/cs6/illustrator_reference.pdf">http://help.adobe.com/archive/en/illustrator/cs6/illustrator_reference.pdf</a> ) <a href="https://helpx.adobe.com/pdf/illustrator_reference.pdf">https://helpx.adobe.com/pdf/illustrator_reference.pdf</a>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b> The course capacity is limited to 10 students. The course is offered only in the summer semester.					
<b>Past grade distribution</b> Total number of evaluated students: 68					
A	B	C	D	E	FX
76,47	2,94	1,47	1,47	0,0	17,65
<b>Lecturers:</b> Mgr. art. Zuzana Šebelová					

**Last change:** 26.10.2022

**Approved by:** prof. akad. mal. Júlia Sabová

## 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/Dost.b3/16	<b>Course title:</b> Work Placement
<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> I.	
<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. Presentation of the work realized during the internship, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the stay on the additional work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to participate in the work or creative production process during the additional internship and at the same time apply and develop his previous knowledge. This way, he also gains new experiences and skills that affect his future professional growth.	
<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 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. According to the professional specifics of the internship.	
<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: 2	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková	
<b>Last change:</b> 11.10.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Dost.b4/16	<b>Course title:</b> Work Placement
<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> 4.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the stay on the additional work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to participate in the work or creative production process during the additional internship and at the same time apply and develop his previous knowledge. This way, he also gains new experiences and skills that affect his future professional growth.	
<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 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. According to the professional specifics of the internship.	
<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: 2	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková	
<b>Last change:</b> 11.10.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Dost.b5/16	<b>Course title:</b> Work Placement
<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> 5.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the stay on the additional work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to participate in the work or creative production process during the additional internship and at the same time apply and develop his previous knowledge. This way, he also gains new experiences and skills that affect his future professional growth.	
<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 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. According to the professional specifics of the internship.	
<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: 2	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková	
<b>Last change:</b> 11.10.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Dost.b6/16	<b>Course title:</b> Work Placement
<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> 6.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the stay on the additional work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to participate in the work or creative production process during the additional internship and at the same time apply and develop his previous knowledge. This way, he also gains new experiences and skills that affect his future professional growth.	
<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 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. According to the professional specifics of the internship.	
<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: 2	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková	
<b>Last change:</b> 11.10.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Dost.b7/16	<b>Course title:</b> Work Placement
<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> 7.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the stay on the additional work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to participate in the work or creative production process during the additional internship and at the same time apply and develop his previous knowledge. This way, he also gains new experiences and skills that affect his future professional growth.	
<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 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. According to the professional specifics of the internship.	
<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: 2	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková	
<b>Last change:</b> 11.10.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Dost.b8/16	<b>Course title:</b> Work Placement
<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> 8.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the stay on the additional work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to participate in the work or creative production process during the additional internship and at the same time apply and develop his previous knowledge. This way, he also gains new experiences and skills that affect his future professional growth.	
<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 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. According to the professional specifics of the internship.	
<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: 2	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková	
<b>Last change:</b> 11.10.2022	
<b>Approved by:</b> prof. akad. mal. Júlia Sabová	

## 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/Prst.b5/16	<b>Course title:</b> Work Placement
<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> 5.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio and final photographic documentation before the department committee. Consultations with the teacher of the relevant studio during the stay on the work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to join the work process in the field of textile or fashion industry and at the same time apply and develop his/her previous knowledge. Through this process, he also gains new experiences and skills that affect his future professional growth.	
<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. According to the professional specifics of the internship.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the internship 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
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková					
<b>Last change:</b> 11.10.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Prst.b6/16	<b>Course title:</b> Work Placement
<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> 6.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio and final photographic documentation before the department committee. Consultations with the teacher of the relevant studio during the stay on the work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to join the work process in the field of textile or fashion industry and at the same time apply and develop his/her previous knowledge. Through this process, he also gains new experiences and skills that affect his future professional growth.	
<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. According to the professional specifics of the internship.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the internship 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
<b>Lecturers:</b> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					

## 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/Prst.b7/16	<b>Course title:</b> Work Placement
<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> 7.	
<b>Educational level:</b> I.	
<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. Presentation of the work realized during the internship, portfolio and final photographic documentation before the department committee. Consultations with the teacher of the relevant studio during the stay on the work placement.	
<b>Learning outcomes:</b> Extended 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. The student is able to join the work process in the field of textile or fashion industry and at the same time apply and develop his/her previous knowledge. Through this process, he also gains new experiences and skills that affect his future professional growth.	
<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. According to the professional specifics of the internship.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the internship will be completed.	
<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> prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková					
<b>Last change:</b> 03.12.2022					
<b>Approved by:</b> prof. akad. mal. Júlia Sabová					