

## **Art & Design Institute – BA Courses for Erasmus+ Students**

### **Visual Communication/Graphic design**

#### **Winter and summer semesters**

[Visual identity](#) (Identyfikacja wizualna) – dr Anna Zabdyrska, dr Justyna Jędrysek

[Screen interface](#) (Interface ekranowy) – mgr Natalia Garnarczyk

[Packaging and POS](#) (Opakowania i POS) – dr Katarzyna Wojdyła

[Publishing/Editorial design](#) (Projektowanie publikacji) – dr Marcin Klag, dr Daria Malicka

### **Design**

#### **Winter semester**

[Experimental materials](#) (Materiały eksperymentalne) – dr Anna Węgrzyniak

[Spatial Design](#) (Projektowanie przestrzeni) – dr Marta Dziuba, dr Joanna Olech

[Product design](#) (Projektowanie produktu) – Michał Tokarski

[Ergonomic design](#) (Projektowanie ergonomiczne) – dr Anna Węgrzyniak

#### **Summer semester**

[Temporary space](#) (Przestrzeń czasowa) – dr Monika Natkaniec-Papp

[Sensory space design](#) (Przestrzeń sensoryczna) – prof. Alicja Panasiewicz

[Product design](#) (Laboratorium produktu) – mgr Michał Tokarski

[Ergonomic design](#) (Projektowanie ergonomiczne) dr Anna Węgrzyniak

[Experimental product](#) (Produkt eksperymentalny) – dr Malwina Antoniszczak

### **DD i SIM**

#### **Winter semester**

[Photography](#) (Fotografia) – Michał Łuczak

[Video recording and editing](#) (Rejestracja i montaż wideo) – dr Małgorzata Łuczyna

[Multimedia](#) (Pracownia multimediiów) – dr Małgorzata Łuczyna

Psychophysiology of Vision (Psychofizjologia widzenia) – Irena Sumara-Jankowska

[Audio Workshop](#) (pracownia audio) – mgr Dominika Śniegocka

#### **Summer semester**

Video workshop (Warsztaty wideo) – dr Anna Pichura

[Introduction to Animation](#) (Podstawy Animacji) – dr Przemysław Liput

[Photography](#) (Fotografia) – Michał Łuczak

[Video recording and editing](#) (Rejestracja i montaż wideo) – dr Małgorzata Łuczyna

[Multimedia](#) (Pracownia multimediiów) – dr Małgorzata Łuczyna

[Audio Workshop](#) (pracownia audio) – mgr Dominika Śniegocka

### **Grafika**

#### **Winter and summer semesters**

[Graphic design](#) (projektowanie graficzne) – dr Marta Niedbał

[Lithography](#) (Litografia) – dr Wojciech Sobczyk

[Linocut, relief print](#) (Druk wypukły) – dr Witold Winek

[Comic / Illustration](#) (Komiks / Ilustracja) – dr Magdalena Żmijowska

[Painting](#) (Malarstwo) – prof. Sebastian Wywiórski

[Silkscreen](#) (Sitodruk) – mgr Michał Tokarz-Mazurek

[Drawing](#) (Rysunek) – prof. Agnieszka Łukaszewska

[Intaglio print](#) (aquaforta, aquatinta) (Druk wklęsły) – dr Anna Juszcak

### Course card

Course title	Ergonomic design		
Semester (winter/summer)	Winter/summer	ECTS	4
Lecturer(s)	dr Malwina Antoniszczak, dr Aleksandra Satława, dr Anna Węgrzyniak		
Department	Institute of Art & Design		

#### Course objectives (learning outcomes)

The course aims to develop proficiency in ergonomic design methods. Students will apply fundamental ergonomic principles, utilize anthropometric data, and work with ergonomic design tools, such as phantoms and mannequins. A key objective is to increase students' awareness of human psychophysical needs and capabilities. They will learn how to use available tools and data to determine essential dimensions for designed objects and create solutions aligned with human anatomy. The course also covers inclusive design principles, ensuring accessibility and usability for diverse user groups.

#### Prerequisites

Knowledge	Basic knowledge of ergonomics and anthropometry
Skills	Ability to develop a project from initial concept to final solution
Courses completed	

#### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

#### Teaching methods:

The course is practical in nature. Students develop a project based on ergonomic and anthropometric principles, working individually or in teams. A key component of the course includes anthropometric analysis and ergonomic testing. In the initial stages, students may also conduct observations and interviews related to the project topic.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
						X	X	X				

Assessment criteria	The final grade is based on the final project. Consistent progress throughout the course and developing the project according to the given workflow are essential. Engagement and active participation in class are also key evaluation criteria.
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Comments	
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Course content (topic list)

<p>Fundamentals of Ergonomics and Anthropometry: Reach analysis, the principle of limiting dimensions in practice. Proxemics in practice. Seated posture. Workstations and tools. Inclusive design in the workspace.</p> <p>Semester project: Design of a bag, carrier, backpack, suitcase, etc., tailored for a specific user group (professional, age-based, or other).</p>
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Compulsory reading

<p>Henry Dreyfuss „The Measure Of Man”  <a href="https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up">https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up</a>  <a href="https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up">https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up</a></p>
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Recommended reading

- Linda L. Nussbaumer „Inclusive Design”

## Course card

Course title	Comic / Illustration		
Semester (winter/summer)	winter / summer	ECTS	3
Lecturer(s)	dr Bogna Sroka-Mucha, dr Magdalena Żmijowska		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

- Familiarization with terminology related to sequential storytelling and fundamental elements needed to construct comics with various characteristics.
- Mastery of concepts related to the language and function of comics.
- Directing perception of reality through the lens of illustrative visual communication.
- Development of illustration techniques and skills through work with selected texts, interpreting both text and image into a visual communication format suited to comics.
- Selection of appropriate techniques, tools, and stylistic approaches when working with texts aimed at a predetermined age group.
- Ability to work in a team.
- Development of creative thinking through preliminary sketches leading to a final project.

### Prerequisites

Knowledge	The student has a basic ability to use tools and software necessary for executing technical and creative tasks. They can organize the creative process and production workflow.
Skills	<ul style="list-style-type: none"> <li>● The student possesses basic drawing skills.</li> <li>● The student has mastered the principles of perspective and is familiar with basic terminology related to comics and drawing.</li> </ul>
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

- The course is conducted in the form of practical exercises, during which students work on individual illustration projects. Each session is preceded by a discussion of specific topics.
- The practical implementation of exercises is designed to develop the student's individual abilities.
  - Feedback on completed works is provided through individual discussions.

- Group projects are also reviewed with final commentary.

The course concludes with a work review, summarizing the student's artistic development, providing evaluation, and offering constructive feedback.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
							X			X		

Assessment criteria	<p>Attendance and active participation in classes          Completing assigned tasks on time          Creating works for each assigned illustration topic          Creativity in approaching the topic at every stage of work          Engagement in projects          Proper presentation of the finished project          To receive a good or very good grade, students must demonstrate greater involvement in the creative process, including producing additional illustrations for each assigned topic.</p>
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Comments	
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Course content (topic list)

**Dr. Bogna Sroka-Mucha**

- **Assignment:** Illustrate the theme of "Empathy."
- **Task:** Using the character developed during the winter semester, create a comic about them.
- **Panel format:** Any, but it must fit within A3 dimensions.
- **Title:** The drawn story must have a title.
- **Technique:** Any.
- **Paper format:** A3.

**Dr. Magda Żmijowska**

1. **Illustrated Notebook:**
  - Create a comic-style narrative sequence depicting events from your own life, ideally focusing on a single day.
  - The comic may include text but does not have to.
  - The goal is to develop storytelling skills by transforming everyday events into engaging narratives.
2. **Comic Strip – Satirical Drawing Contest:**
  - Participate in a competition by creating a comic strip.
  - Focus on a specific story and present it in a strip format.

- The theme can address social issues.
  - This assignment will have a competitive nature.
- 3. Additional exercises:**
- Imagination development activities
  - Doodles
  - Introduction to self-publishing

Compulsory reading

Zrozumieć komiks, Scott McCloud, Kultura gniewu, 2015  
Zrób sobie komiks, Kasiński Piotr , Trojanowski Robert, Społeczny Instytut Wydawniczy Znak, 2018  
Teraz komiks! Comics now! opracowanie zbiorowe

Recommended reading

## Course card

Course title	Drawing		
Semester (winter/summer)	winter / summer	ECTS	3
Lecturer(s)	prof. Anna Sadowska, prof. Agnieszka Łukaszewska		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

- Further development of skills in using tools within the scope of drawing techniques
- Continued enhancement of the ability to creatively interpret reality, analyze, and synthesize
- Refinement of the ability to express specific content using drawing techniques
- Interpretation of observed natural phenomena within the picture plane
- Use of unconventional tools and workshop experiments
- Understanding drawing as an autonomous form of artistic expression and a means of visualizing ideas

### Prerequisites

Knowledge	<input type="checkbox"/> Has knowledge of drawing techniques
Skills	<input type="checkbox"/> Possesses an understanding of a broadly defined drawing workshop <input type="checkbox"/> Can consciously utilize various drawing elements and tools to express specific ideas <input type="checkbox"/> Is able to select formal means to solve assigned drawing problems and execute tasks based on stylistically diverse concepts
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar )	P (Project )	E (Exam)	
Contact hours				45				

### Teaching methods:

- Studio exercises in the workshop
- Problem-solving tasks
- Workshop exercises
- Interpretative exercises

- Thematic homework assignments to inspire imagination and the exploration of drawing forms
- Sketching, maintaining a sketchbook, and developing drawing concepts
- Review and discussion of the semester's work
- Hybrid course delivery if needed

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Student's presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X		X			X		

Assessment criteria

- Quality of works created in the studio
- Attendance and active participation in classes
- Completion of homework assignments
- Student's progress and development
- Creativity and engagement
- Sketchbook
- Presentation of works during the end-of-semester review
- Digital documentation of works

Comments

Course content (topic list)

Student deepens their drawing skills through various exercises with tools and the combination of different drawing techniques. They independently select the appropriate form and artistic means of expression in relation to the assigned drawing topics. The course encourages workshop experiments and the use of unconventional techniques. It also explores the integration of drawing with other media and examines the boundaries of the drawing language. Homework assignments involve developing a personal concept, interpreting the topic, and conducting an in-depth analysis of the subjects.

Compulsory reading

*Epoka Błękitu*, Jerzy Ludwiński  
*Techniki rysunku*, Karel Teissig  
*Rysunek, sens, źródła*, pod red. Janusz Pacudy  
*Vitamin D: New Perspectives in Drawing*

Recommended reading



## Course card

Course title	Graphic design		
Semester (winter/summer)	winter / summer	ECTS	3
Lecturer(s)	dr Marta Niedbał		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course expands the student's knowledge in creating clear graphic communications. The student develops the ability to consciously build relationships between content and the graphic form of a visual message, integrating aesthetic and informational functions. The training focuses on further developing imagination and synthetic thinking, utilizing signs and symbols, and refining the skills of a graphic designer using both analog and digital technologies. The student explores complex issues related to web environment design and learns the principles of designing for screens, taking into account various resolutions.

### Prerequisites

Knowledge	Understands the principles of composition and the basics of typography.
Skills	Has the ability to use graphic design software.
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

- Presentation of the project scope planned for the semester, including all required project elements, a timeline for each stage, and documentation requirements.
- Consultations on initial project assumptions.
- Corrections and feedback on subsequent stages of project execution.

- Preparation of multimedia presentations: fundamentals of brand book design, latest trends in graphic design.
- Instruction on using graphic design software.
- Consultations on final project presentations.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
		X			X		X					

#### Assessment criteria

The student's work is assessed through a semester review; the final grade is determined based on a weighted average of grades from individual exercises and the final presentation assessment.

Projects completed during the course must be presented as screen-based presentations following the given guidelines and showcased during the final review.

The presentation should include not only the final works but also key stages of the creative process, demonstrating the author's progress and development path.

The evaluation criteria include: active participation in classes, completion of all exercises according to the given objectives, timely submission of assignments, online presentation (both the multimedia presentation and the way the project is presented are assessed), and file archiving according to university requirements.

Assessment criteria for individual exercises: functionality, aesthetic value, originality of the project's form, technical quality, and engagement during classes.

#### Comments

#### Course content (topic list)

The course covers a wide range of tasks related to various aspects of graphic design, from logo design and posters to publications, visual identity, and simple icon systems.

#### Compulsory reading

- Adrian Shaughnessy, „Jak zostać dizajnerem i nie stracić duszy, Karakter, Kraków 2012;
- Bo Bergstrom „Komunikacja wizualna” PWN

#### Recommended reading

- Deyan Sudjic „Język rzeczy” Wydawnictwo Karakter
- Robert Bringhurst, „Elementarz stylu w typografii”, Design Plus, Kraków 2007;
- <https://www.behance.net/>
- <https://muz.li/>

## Course card

Course title	Intaglio printing		
Semester (winter/summer)	winter / summer	ECTS	5
Lecturer(s)	dr Anna Juszcak		
Department	Institute of Art & Design		

Course objectives (learning outcomes)

**The aim of the course is to explore the workshop technology of intaglio printing**

- Learning various intaglio printing techniques and selecting appropriate graphic techniques for the realization of individual graphic works
- Artistic expression
- Understanding the specifics of workshop techniques
- Learning about the history, tradition, and contemporary aspects of printmaking – applying this knowledge in personal artistic practice
- Developing individual projects and work plans

Prerequisites

Knowledge	<b>Foundations of Printmaking</b> – The student knows and understands the basic concepts of intaglio printing, including etching and aquatint.
Skills	<b>Foundations of Printmaking</b> – Knowledge of basic printmaking techniques.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type							
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)		
Contact hours				45					

Teaching methods:

- Individual Practical Exercises** – Execution of graphic works.  
**Ongoing Discussion** – Addressing the issues related to exercises.  
**Individual Corrections** – Supporting the completion of exercises.  
**Summarizing Discussions** – Reviewing the results of exercises.

Assessment methods:

Other	X
Written exam	
Oral exam	X
Written assignment (essay)	
Students presentation	
Discussion participation	X
Group project	
Individual project	X
Laboratory tasks	X
Field classes	
Classes in schools	X
Didactic games	
E – learning	

Assessment criteria	<ul style="list-style-type: none"> <li>- Attendance and active participation in classes</li> <li>- Completion of successive stages of practical work within exercises</li> <li>- Progress in acquiring knowledge and skills</li> <li>- Artistic quality of the completed work</li> </ul>
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#### Course content (topic list)

<ul style="list-style-type: none"> <li>- History and technology of the selected printmaking technique</li> <li>- Creating a theme for a series of works selecting a subject</li> <li>- Process of creating a graphic image in the chosen technique <ul style="list-style-type: none"> <li>a) Preparing the matrix (process tools materials parameters)</li> <li>b) Transferring the image onto the matrix (process tools materials parameters)</li> <li>c) Preparing the matrix for printing (process tools materials parameters)</li> <li>d) Printing the graphic image (process tools materials parameters)</li> </ul> </li> <li>- Means of expression in the selected printmaking technique issues of translating project values into graphic language</li> <li>- Color and the perception of color in printmaking</li> <li>- Image synthesis in printmaking</li> </ul>
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#### Compulsory reading

<p>Jordi Catafal, Clara Oliva – „TECHNIKI GRAFICZNE”,  „MISTRZOWIE GRAFIKI EUROPEJSKIEJ OD XV DO XVII WIEKU”  „GRAFIKA ARTYSTYCZNA” - podręcznik warsztatowy ASP Poznań 2007  Beth Grabowski, Bill Fick - „GRAFIKA – TECHNIKI I MATERIAŁY, PRZEWODNIK”</p>
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#### Recommended reading

Catalogs albums authorial publications containing reproductions of historical and contemporary graphic works, online presentations dedicated to printmaking

## Course card

Course title	Linocut, relief print		
Semester (winter/summer)	winter / summer	ECTS	5
Lecturer(s)	dr Witold Winek		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

<p>The aim of the course is to expand knowledge in the technique of relief printing:</p> <ul style="list-style-type: none"> <li>in the development of technical skills for creating graphic images</li> <li>in the extension of relief printing possibilities (collagraphy and monotype)</li> <li>in the exploration of artistic expression and creativity</li> <li>in the study of the history, tradition, and contemporary practice of printmaking, including relief printing techniques</li> </ul>
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### Prerequisites

Knowledge	
Skills	Student possesses basic drawing skills.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type							
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)		E (Exam)	
Contact hours				45					

### Teaching methods:

<p>Individual corrections supporting the execution of exercises Individual practical exercises</p>
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Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X		X	X				

Assessment criteria	<input type="checkbox"/> Attendance and active participation in classes <input type="checkbox"/> Progress in acquiring practical and theoretical knowledge <input type="checkbox"/> Artistic quality of the completed work <input type="checkbox"/> Digital documentation of the created works
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Comments	
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Course content (topic list)

<ul style="list-style-type: none"> <li>- The specificity of relief printing techniques – image structure, materials, and technological processes</li> <li>- Exploring expanded possibilities of relief printing – collagraphy, monotype</li> <li>- Various methods of relief printing (multi-matrix printing, multiplication)</li> </ul>
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Compulsory reading

Ł. Sobecka - „Drzeworyt japoński” A. Jurkiewicz – „PODRĘCZNIK METOD GRAFIKI ARTYSTYCZNEJ”
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Recommended reading

Catalogs, albums, magazines, and authorial publications containing reproductions of historical and contemporary graphic works, as well as online presentations dedicated to graphic art.

## Course card

Course title	Litography		
Semester (winter/summer)	winter / summer	ECTS	5
Lecturer(s)	dr Wojciech Sobczyk		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

- Technical execution of an individual artistic project
- Possibilities of artistic expression, including workshop experimentation
- Specifics of planographic printing on various substrates
- Application of related techniques such as zincography, stencil printing, and mokulito
- History, tradition, and contemporary aspects of printmaking and planographic printing

### Prerequisites

Knowledge	
Skills	Student possesses basic drawing skills.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

Classes are conducted either in a studio-based system or in a hybrid format, depending on the circumstances.

1. Introduction to the subject matter of the course.
2. Familiarization with topics and discussion of projects.
3. Preparation of printing matrices.
4. Independent student work with individual consultations.
5. Preparation of matrices (projects) for printing or other forms of presentation.
6. Execution of prints.
7. Evaluation and discussion of works.

### Assessment methods:

Other	X
Written exam	
Oral exam	
Written assignment (essay)	
Students presentation	
Discussion participation	X
Group project	
Individual project	X
Laboratory tasks	X
Field classes	
Classes in schools	
Didactic games	
E – learning	

Assessment criteria	<ul style="list-style-type: none"> <li>- Attendance and active participation in classes</li> <li>- Completion of successive stages of practical work within exercises</li> <li>- Progress in acquiring knowledge and skills</li> <li>- Artistic quality of the completed work</li> <li>- Attendance rate</li> </ul>
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Comments	
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#### Course content (topic list)

<ul style="list-style-type: none"> <li>- Preparation of a project for a selected flat printing technique – image structure, materials, and technological processes (in extended variants)</li> <li>- Learning advanced techniques (in extended variants) in the context of interdisciplinary activities</li> <li>- Developing knowledge of artistic means of expression in flat printing techniques and related methods</li> </ul>
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#### Compulsory reading

<p>Andrzej Jurkiewicz – „PODRĘCZNIK METOD GRAFIKI ARTYSTYCZNEJ”,          Jordi Catafal, Clara Oliva – „TECHNIKI GRAFICZNE”,</p>
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#### Recommended reading

Catalogs, albums, magazines, and authorial publications containing reproductions of historical and contemporary graphic works, as well as online presentations dedicated to graphic art.



## Course card

Course title	Painting		
Semester (winter/summer)	winter / summer	ECTS	4
Lecturer(s)	dr hab. Sebastian Wywiórski, prof. UKEN		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

This course focuses on the development of artistic awareness, decision-making skills, and creativity by utilizing and enhancing both conceptual and manual abilities. Projects are designed to encourage an in-depth exploration of artistic expression. The course is conducted in a hybrid format.

- Understanding painting as a medium capable of expressing complex and rich visual values, as well as conveying themes related to reality and the human condition.
- Gaining knowledge of advanced painting techniques through the use of unconventional materials and appropriate application of acquired skills and technologies.
- Introducing conceptual aspects into painting as a form of artistic expression.
- Developing the ability to consciously direct the creative process.
- Acquiring practical skills in artistic production based on interpretation and imagination, supported by prior nature studies.
- Engaging in studio-based assignments as well as independent project execution.
- Every project originates from an individual artistic concept, which receives technical and conceptual support throughout its realization in the studio.

### Prerequisites

Knowledge	none
Skills	none
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)		E (Exam)
Contact hours				45				

Teaching methods:

Exercises focused on execution and direct individual contact (correction) between the instructor and the student. Setting painting problems for individual resolution, discussing completed works in group settings as part of the exercise cycle, and reviewing works created outside the studio at the university—such as sketches, homework assignments, and students' original artworks—both in terms of concept and execution. Discussion on contemporary and historical artistic phenomena.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students' presentations	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E-learning
X					X	X	X	X				

Assessment criteria	<ul style="list-style-type: none"> <li>- Attendance in classes, realization of personal vision, and ability for accurate expression</li> <li>- Active participation in all stages of exercises</li> <li>- Independent and creative execution of assigned tasks</li> <li>- Ability to analyze one's own creative achievements</li> <li>- Ability to collaborate</li> </ul>
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Course content (topic list)

<ul style="list-style-type: none"> <li>• Classical and mixed techniques</li> <li>• Composition</li> <li>• Color schemes, chiaroscuro, texture</li> <li>• Space, perspective, statics, dynamics</li> <li>• Nature studies</li> <li>• Figure studies</li> <li>• Pictorial structures</li> <li>• Painterly interpretation of a classical theme</li> </ul> <p>Examples of possible topics and exercises supporting the creative visual process:</p> <ol style="list-style-type: none"> <li>1. <b>Membrane</b> – Illuminated composition, analysis, differentiation of painting materials.</li> <li>2. <b>Crowd</b> – Stencil as an element organizing the surface. Multiplication.</li> <li>3. <b>Abstraction</b> – Alternative tools in painting actions, supporting graphic techniques (e.g., spray gun, roller, sponge, self-made tools). Searching for an individual painting gesture and personal mark. Exercise preceded by a screening of <i>Painting</i> by G. Richter, directed by Corinna Belz.</li> <li>4. <b>Pixel Portrait</b> – Analysis of color temperature based on CMYK color results.</li> <li>5. <b>Plane / Rhythm / Object</b> – The task emphasizes composition, form, and material.</li> </ol> <p>Additional/Alternative Assignments for Home Practice:</p> <ol style="list-style-type: none"> <li>1. <b>Error</b></li> <li>2. <b>Fading</b></li> </ol>
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Compulsory reading

<ul style="list-style-type: none"> <li>• Gage J. <i>Kolor i kultura</i>, Kraków 2008</li> <li>• Rzepińska M. <i>Historia koloru</i>, Kraków 1983</li> </ul> <p>Thompson J., <i>Jak czytać malarstwo współczesne Od Courbeta do Warhola</i>, Kraków 2006</p>
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Recommended reading

## Course card

Course title	Silkscreen		
Semester (winter/summer)	winter / summer	ECTS	5
Lecturer(s)	Mgr Michał Tokarz-Mazurek		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The aim of the course is to expand knowledge of screen printing technology and process:

- In the technical execution of a graphic image, including the use of digital media
- In the modification of the graphic matrix
- In printing as both a workshop and artistic process
- In the possibilities of artistic expression and creation
- In the history, tradition, and contemporary practice of printmaking, including planographic and stencil printing techniques.

### Prerequisites

Knowledge	
Skills	Skills in drawing or/and computer graphics (basic)
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

Individual corrections supporting the execution of exercises  
 Individual practical exercises  
 Presentations of works based on the combination of graphic techniques  
 Summaries and discussions of exercise outcomes

## Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X		X	X				

Assessment criteria	<ul style="list-style-type: none"> <li>- Attendance and active participation in classes</li> <li>- Completion of successive stages of practical work within exercises</li> <li>- Progress in acquiring knowledge and skills</li> <li>- Artistic quality of the completed work</li> <li>- Digital documentation of the created works</li> </ul>
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Comments	
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## Course content (topic list)

<ul style="list-style-type: none"> <li>- Specificity of screen printing technique – image structure, materials, and technological processes</li> <li>- Exploring advanced possibilities of screen printing</li> <li>- Combining graphic techniques with digital imaging</li> <li>- Various methods and approaches to creating screen printing stencils</li> </ul>
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## Compulsory reading

<p>Jerzy Werner – „TECHNIKA I TECHNOLOGIA SZTUK GRAFICZNYCH”,          Andrzej Jurkiewicz – „PODRĘCZNIK METOD GRAFIKI ARTYSTYCZNEJ”,          Jordi Catafal, Clara Oliva – „TECHNIKI GRAFICZNE”,          „MISTRZOWIE GRAFIKI EUROPEJSKIEJ OD XV DO XVII WIEKU”          „GRAFIKA ARTYSTYCZNA” - podręcznik warsztatowy ASP Poznań 2007          Beth Grabowski, Bill Fick - „GRAFIKA – TECHNIKI I MATERIAŁY, PRZEWODNIK”</p>
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## Recommended reading

Catalogs, albums, magazines, and authorial publications containing reproductions of historical and contemporary graphic works, as well as online presentations dedicated to graphic art.

## Course card

Course title	Audio Workshop		
Semester (winter/summer)	winter / summer	ECTS	4
Lecturer(s)	Mgr Dominika Śniegocka		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course introduces students to fundamental concepts related to working with sound as an artistic medium. The main objectives of the course include:

1. Introducing basic methods of working with sound as an artistic medium, considering its use as a component of a work (e.g., in animation, film productions, performances) or as an independent artistic element (e.g., musical compositions, sound collages, radio plays, sound art).
2. Familiarizing students with basic techniques for recording, editing, and manipulating sound.
3. Developing artistic imagination through the exploration of simple sound forms and their relationship with visual media.
4. Experimenting with sound in the context of artistic and spatial narratives.
5. Creating initial individual projects, such as short radio plays or sound collages.
6. Working on independent artistic projects where sound plays a central role, integrating various media and techniques.
7. Enhancing critical analysis and evaluation skills in the context of contemporary sound art projects.

### Prerequisites

Knowledge	Basic interest in sound as an artistic medium and general knowledge of its applications in contemporary art.
Skills	Familiarity with the basic functions of any sound editing software, such as recording and basic sound editing.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

Teaching methods:

- 1 Advanced workshops on sound techniques in the context of various media.
- 2 Completion of two semester assignments:
  - Sound design for animation, video art, or performance.
  - Sound art or radio drama as an independent artistic form.
- 3 Individual consultations during the creation and development of advanced concepts.
- 4 Experiments with field recordings and their adaptation in artistic projects.
- 5 Critical analysis of works during classes.
- 6 Final review with discussion of the completed projects.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X	X	X	X	X			

Assessment criteria	<ol style="list-style-type: none"> <li>1 <b>Consistent Participation and Preparation for Classes: 20%</b> <ul style="list-style-type: none"> <li>• Regular attendance and individual consultations.</li> </ul> </li> <li>2 <b>Quality of Completed Assignments: 50%</b> <ul style="list-style-type: none"> <li>• Completion of two semester projects (e.g., sound design, sound art).</li> <li>• Originality and technical advancement of the works.</li> </ul> </li> <li>3 <b>Engagement and Creative Approach: 30%</b> <ul style="list-style-type: none"> <li>• Experimentation with sound in various contexts.</li> <li>• Critical reflection on projects and analysis of one's own work.</li> </ul> </li> </ol>
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Comments	To pass the course, students must actively participate in classes. A student who completes a project without consulting it throughout the process will not be eligible for a grade.
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Course content (topic list)

<ul style="list-style-type: none"> <li>- <b>Sound Design for Artistic Projects:</b> Designing soundtracks for animation, video art, and performances. Using sound effects in visual storytelling.</li> <li>- <b>Sound Art as a Form of Expression:</b> Creating independent sound works, such as sound or interactive installations. Exploring acoustic phenomena and integrating them into artistic projects.</li> <li>- <b>Radio Play or Other Narrative Form:</b> Designing and producing sound-based storytelling.</li> </ul>
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Combining sound layers to create a cohesive narrative.

- **Experiments with Recording Techniques and Advanced Editing:**

Creating advanced sound effects using field and synthetic recordings.

Manipulating sound to achieve unique artistic effects.

- **Critical Analysis of Projects:**

Group discussions and reviews of completed works.

Reflection on technique, form, and the meaning of sound in contemporary art.

Compulsory reading

*Kultura dźwięku. Teksty o muzyce nowoczesnej*, [red.] Christoph Cox, Daniel Warner, wyd. słowo/obraz terytoria, Gdańsk 2010

Oliveros Pauline, *Deep Listening, A composer's sound practice*, wyd. iUniverse 2005

Oliveros Pauline *Quantum Listening*, , wyd. Terra Ignota 2022

Recommended reading

Voegelin Salome, *Listening to the noise and silence, towards a philosophy of sound art*, wyd. Continuum, New York, London 2010

Alex Ross, *Reszta Jest Hałasem. Słuchając Dwudziestego Wieku*, Państwowy Instytut Wydawniczy, Warszawa 2011

Cage John, *Silence, Lectures and Writtings*, wyd Marion Boyars, London 2018

## Course card

Course title	Multimedia		
Semester (winter/summer)	winter / summer	ECTS	4
Lecturer(s)	dr Małgorzata Łuczyna		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

As part of the Multimedia Studio, students develop and deepen their skills in the field of audiovisual art, continuing the path started in the course "Video Recording and Editing." The goal of the course is to cultivate the ability to navigate contemporary video art consciously and explore new creative areas through the use of various media, tools, techniques, and artistic strategies. We place particular emphasis on the skillful use of media for the creation of multimedia works in an artistic context. Students have the opportunity to work both individually and in teams, fostering collaboration skills and effective group work.

### Prerequisites

Knowledge	Knowledge of film language, composition of moving images, and key topics in film history. Basic understanding of audiovisual art.
Skills	Ability to analyze and interpret film and video works. Familiarity with video and audio recording techniques, as well as basic knowledge of selected video editing software.
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

Classes are conducted through a balanced combination of lecture-based and hands-on activities, integrating both teamwork and individual work (including consultations on final projects).

#### **Teaching Formats (In-Person & Online):**

- 1. Analysis of Works and Projects in Contemporary Audiovisual Art:**



<p>Presentations and discussions analyzing works in the field of contemporary art. Screenings and reviews of projects in the context of current artistic trends.</p> <p><b>2. Presentations of Modern Concepts in Audiovisual Projects:</b> Screenings and presentations of innovative concepts in film, audiovisual, and multimedia projects. Discussion of new technical solutions related to artistic creation.</p> <p><b>3. Practical Sessions:</b> On-location recordings, outdoor shoots, and studio workshops. Hands-on exercises, group work, and discussions during workshops.</p> <p><b>4. Group Workshops and Discussions:</b> Collaborative workshops. Developing creative solutions through group exercises.</p> <p><b>5. Individual Consultations:</b> One-on-one feedback on independently developed projects. Individual critiques, support, and guidance for personal and artistic growth.</p> <p><b>6. Group Reviews and Analyses:</b> Group evaluations and discussions of projects and works.</p> <p><b>Hybrid Learning Model:</b></p> <ul style="list-style-type: none"> <li>• <b>80-90%</b> – In-person sessions: presentations, discussions, consultations, studio and outdoor workshops, as well as editing software exercises.</li> <li>• <b>10-20%</b> – Online (when necessary or when remote format does not negatively impact learning): synchronous individual and group consultations, presentations, and work in video editing programs.</li> </ul>
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Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E-learning
X				X	X	X	X					

Assessment criteria	<p><b>Assessment Criteria:</b></p> <ul style="list-style-type: none"> <li>• Progress in developing individual skills.</li> <li>• Technical level and presentation quality of the final project.</li> <li>• Creativity, originality, and engagement in the creative process.</li> <li>• Attendance and active participation throughout the course.</li> </ul> <p><b>Grading Scale:</b></p> <ul style="list-style-type: none"> <li>• <b>1-2 (Fail):</b> Lack of understanding of fundamental concepts, poor execution of practical tasks, incoherent conceptual structure, and carelessness. Low engagement. Insufficient attendance preventing knowledge and skill acquisition.</li> <li>• <b>3 (Satisfactory):</b> Basic understanding of theoretical and practical issues, completion of tasks at a satisfactory level, partially coherent concepts. Adequate engagement and attendance.</li> <li>• <b>4 (Good):</b> Well-expressed creative concepts in projects. Good understanding of theoretical and practical aspects, solid execution of practical tasks. Engagement, active participation, and attendance,</li> </ul>
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	<ul style="list-style-type: none"> <li>including involvement in project reviews.</li> <li>• <b>5 (Very Good / Excellent):</b> Strong grasp of the material with outstanding ability to apply skills creatively. High-quality execution of practical tasks, original approach to individual projects. High engagement, active participation, and attendance, including involvement in project reviews.</li> </ul>
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Comments	Participation and active engagement in classes are essential to the learning process. Therefore, students are allowed up to two absences per semester without consequences. However, exceeding this limit may require making up for the missed work through additional assignments assigned by the course instructor.
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### Course content (topic list)

<p><b>1 Theory and Concepts of Audiovisual Media</b> Film, video, multimedia – the scope and meaning of terms, intersections of artistic disciplines, and the possibilities of utilizing various media and creative strategies.</p> <p><b>2 Building Film Narratives – Working with Film Imagery</b> Conscious use of framing and constructing narratives within a temporal structure.</p> <p><b>3 Manipulating the Visual Aesthetics of Film</b> Exploring the visual aspects of video and the artistic potential of the medium.</p> <p><b>4 Working with Image and Sound Recording Equipment</b> Developing skills in operating recording tools and experimenting with their use.</p> <p><b>5 Practical Filmmaking Exercises – Documenting Public Events</b> Hands-on experience in film production, capturing real-world events.</p> <p><b>6 Creating Production Teams and Basic Film Crew Operations</b> Introduction to teamwork and the fundamentals of film production roles.</p> <p><b>7 Analysis of Film Genres, Video Art, and Audiovisual Arts</b> Examining works across film genres, video art, multimedia, and audiovisual arts.</p> <p><b>8 Creation of Multimedia Projects</b> Producing short film exercises, both group and individual, based on assigned themes.</p>
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### Compulsory reading

Films and documentation of artistic works are available on websites such as: including <a href="http://ninateka.pl">ninateka.pl</a> , <a href="http://artmuseum.pl">artmuseum.pl</a> , and other platforms dedicated to culture and art. <a href="https://medialabkatowice.eu/projekty/klasyczne-dziela-sztuki-nowych-mediow/">https://medialabkatowice.eu/projekty/klasyczne-dziela-sztuki-nowych-mediow/</a>
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### Recommended reading

Hopfinger Maryla, *Doświadczenia audiowizualne, o mediach w kulturze współczesnej*, Warszawa 2003.

Barry Braverman, *Sztuka filmowania. Sekrety warsztatu operatora*, Wydawnictwo Helion 2011.

## Course card

Course title	Photography		
Semester (winter/summer)	winter / summer	ECTS	4
Lecturer(s)	Dr Michał Łuczak		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The aim of the course is to introduce students to the fundamentals of visual storytelling based on photography. The classes are workshop-based, with students working on their own photographs. They create a documentary photography series on a selected topic, previously discussed and approved by the instructor.

The course combines lectures with consultations. On one hand, we analyze classic documentary projects from recent years and their aesthetics; on the other, we conduct group critiques of student projects.

Ultimately, students design a zine based on their own documentary project.

### Prerequisites

Knowledge	Students attending the studio have completed a basic photography course. They are capable of taking technically correct photographs and understand the nature of photographic imagery. They know how to sequence images into cohesive series and work within various aesthetic approaches.
Skills	Students should have basic knowledge of graphic design software, such as Adobe Photoshop and InDesign.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar )	P (Project )	E (Exam)	
Contact hours				45				

### Teaching methods:

The course introduces students to the fundamentals of visual storytelling based on photography. The classes are workshop-based, with participants working with archival materials such as old illustrated magazines and online visual resources. They create photo collages based on their own concepts, which are ultimately arranged into a sequence of images and printed in the form of a

zine.

At the same time, they develop original projects in the field of documentary photography, defining their themes and aesthetics and executing them in accordance with guidelines set by the instructor.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Student- s presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
					X	X	X	X				

Assessment criteria	<p>Completion of the assignment outlined at the beginning of the semester:</p> <ul style="list-style-type: none"> <li>• Create an original series of documentary photographs or collage.</li> <li>• Design and print a zine based on the series.</li> <li>• The final requirement for passing the course is the printed zine.</li> </ul>
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Comments	
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Course content (topic list)

- Lectures on the photo book and documentary photography.
- Sequence – how to arrange photographic images into series.

Compulsory reading

Josef Koudelka, Exiles  
 Robert Frakn, The Americans  
 Alec Soth, Songbook

Recommended reading

<https://www.youtube.com/@AlecSothYouTube>

## Course card

Course title	Video Basics: recording and editing		
Semester (winter/summer)	winter / summer	ECTS	3
Lecturer(s)	dr Małgorzata Łuczyna		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

During the course, students learn film recording techniques, work with a digital camera, and use tools for capturing moving images. They also develop their skills in film editing. Students become familiar with concepts related to film composition, visual structure, and narrative techniques. Additionally, they learn the basics of film analysis.

### Prerequisites

Knowledge	
Skills	
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar )	P (Project )	E (Exam)	
Contact hours				30				

### Teaching methods:

Classes are conducted through a balanced combination of lectures, practical exercises, group work, and individual consultations. The course follows a hybrid format: Lectures, discussions, artwork analysis, and individual consultations take place online (via Teams).

Practical workshops are held in the studio or as outdoor sessions.

**Forms of class delivery (in-person and online):**

- Introductory presentations on key topics
- Group exercises conducted during classes
- Studio and outdoor workshops
- Individual work with students through corrections and consultations on projects and assignments throughout the semester
- Discussions and analysis of relevant topics and issues related to the subject
- Individual presentations of completed work in front of the group during the final review session

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X		X			X		

Assessment criteria

- Attendance and active participation throughout the course
- Creativity, originality, and engagement in the creative process
- Progress in developing individual skills
- Technical level and presentation of the final project

Comments

Course content (topic list)

- Fundamentals of Film Language
- Composition of Film Image
- Basics of Film Image Analysis
- Basics of Multimedia Works Analysis
- Motion Image Recording Techniques
- Editing (Montage, Color Correction, Post-Production) of Film Material

Compulsory reading

Reisz K., Millar G., Technika montażu filmowego, Wydawnictwo Wojciech Marzec, 2015.

Recommended reading

Kenworthy Ch., Ujęcia mistrzów. Techniki filmowania lustrzanką lub kamerą cyfrową, Wydawnictwo Galaktyka, 2010.

### Course card

Course title	Editorial design		
Semester (winter/summer)	winter / summer	ECTS	4
Lecturer(s)	Dr Daria Malicka, Dr Marcin Klag		
Department	Institute of Art & Design		

#### Course objectives (learning outcomes)

As part of the course, students explore topics related to the creation of publications based on printed text. Theoretical aspects cover the entire publication process, from editing, proofreading, and text adjustment to designing the layout and typesetting, followed by the implementation stage (printing and bookbinding processes). In practice, students learn to design various editorial forms, such as books, magazines, newspapers, and printed ephemera. Students acquire the ability to correctly typeset text and design its typographic form by selecting appropriate typefaces, font sizes, paragraph structures, and the arrangement of textual and graphic materials on the page. They learn to design grids tailored to different editorial formats. Through typographic means, students learn to interpret text and mediate between the sender and the recipient of the message. They develop the ability to create visual communication based on text while considering the target audience, functional context, and socio-cultural conditions in which it will ultimately operate.

#### Prerequisites

Knowledge	
Skills	Basic knowledge of Adobe InDesign.
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

- Design tasks detailed in the brief.
- Individual and group consultations on project progress for assigned tasks.
- Group workshop sessions during classes.
- Semester group review – students present their work results in the studio through a screen presentation and discussion.

### Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
					X		X		X			

Assessment criteria	<p>A student can receive a good or very good grade if they:</p> <ul style="list-style-type: none"> <li>- Attend classes regularly and do not miss more than 30% of the sessions in a semester.</li> <li>- Complete all assigned tasks and demonstrate engagement in their execution.</li> <li>- Show progress in their project work by actively seeking appropriate methods and tools for its realization.</li> <li>- Are capable of independently managing their design process.</li> <li>- Deliver work of high substantive and formal quality.</li> </ul> <p>The final grade is based on the cumulative scores received for each completed assignment. Additionally, it takes into account the student's attendance, the substantive and formal quality of their work, and their level of engagement in task execution.</p>
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Comments	
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### Course content (topic list)

- Classification of typefaces and their historical and cultural context, combining typefaces.
- Designing text columns, text composition, and content hierarchy.
- Creating a publication grid.
- Selected editorial issues.
- Printing methods, print preparation, and print specifications.

### Compulsory reading

Detal w typografii, Jost Hochuli, d2d, Kraków 2009  
 Elementarz stylu w typografii, Robert Bringhurst, d2d, Kraków 2008  
 Historia projektowania graficznego, Zdeno Kolesár, Jacek Mrowczyk, Karakter, Kraków 2018  
 Książka. Najpotężniejszy przedmiot naszych czasów zbadany od deski do deski, Keith Houston, Karakter, Kraków 2017  
 Kompletny przewodnik po typografii, James Felici, Czysty warsztat, 2003



Nowa typografia, Jan Tschichold, Recto Verso, Łódź 2011  
Perfekcyjna maszyna do czytania. O ergonomii książki, Roland Reuß, d2d, Kraków 2017  
Pierwsza pomoc w typografii, H.P. Willberg, F. Forssman, Słowo/obraz, terytoria, Gdańsk 2006

Recommended reading

## Course card

Course title	Packaging and POS		
Semester (winter/summer)	winter / summer	ECTS	5/4
Lecturer(s)	Dr Katarzyna Wojdyła		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The aim of the course is to highlight the role of packaging and display materials in the process of building a contemporary brand image.  
 The course introduces fundamental theoretical and practical aspects of packaging and POS material design. It combines hands-on exercises with short lectures

### Prerequisites

Knowledge	<ul style="list-style-type: none"> <li>– Demonstrates basic knowledge of typography-related issues</li> <li>– Is familiar with contemporary trends in visual communication</li> <li>– Possesses fundamental knowledge and terminology related to building a visual message</li> </ul>
Skills	<ul style="list-style-type: none"> <li>– Has basic skills in applying various techniques and methods for digital image creation</li> <li>– Understands the relationship between the form of their design project and the message it conveys</li> <li>– Uses industry-specific terminology</li> <li>– Knows and utilizes graphic editing software, particularly vector, raster, and 3D imaging programs.</li> </ul>
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

Teaching methods:

Short lectures introducing each design exercise (lectures will include content based on English-language subject literature, such as links to English-language websites, articles, books, and audiovisual materials)  
 Manual exercises combined with digital work  
 Individual and group consultations on progress in the design process  
 Consultations aim to inspire development and expand students' skills; if needed, effective motivation techniques, including motivational and evaluative discussions, will be applied during consultations  
 Semester group review — during the review, students must present their completed exercises in the form of visualizations, prototypes, or digital prints.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
							50/45					

Assessment criteria	<p>A student receives an excellent grade if they:</p> <ul style="list-style-type: none"> <li>– Complete all assigned exercises according to the given instructions and within the specified deadline</li> <li>– Show progress in their design work, systematically present their projects for consultation, seek, analyze, independently develop their skills, and expand their knowledge</li> <li>– Are active in class and engage in individual exercises</li> <li>– Present projects that demonstrate aesthetic quality and careful execution</li> <li>– Attend the semester review</li> <li>– Submit project files for archiving</li> <li>– Have missed no more than two classes without providing a valid excuse.</li> </ul>
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Comments	
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Course content (topic list)

- Materials used in packaging: glass, plastics, metal, and others
- Structural design vs. graphic design (flexible, semi-flexible, and rigid packaging)
- Design of a packaging series and accompanying POS materials for a single brand's products
- Formal requirements in packaging design (food, cosmetics, pharmaceuticals)
- Printing and finishing techniques
- Eco-friendly trends in packaging development

Compulsory reading

"Czym jest projektowanie opakowań" – Giles Valver, ABE Dom Wydawniczy, 2009

"Creative Packaging Structures" – SendPoints, 2019

[www.packagingoftheworld.com](http://www.packagingoftheworld.com)

[www.lovelypackage.com](http://www.lovelypackage.com)

[www.young-package.com](http://www.young-package.com)

#### Recommended reading

"The packaging designer's book of patterns" – G.L. Wybenga, L. Roth, Wiley, 2013

"Structural Packaging" – Paul Jackson, Laurence King, 2012

"Cut and fold techniques for promotional materials" – Paul Jackson, Laurence King, 2013

"Brand" – quarterly

## Course card

Course title	Screen Interface		
Semester (winter/summer)	winter/summer	ECTS	4
Lecturer(s)	Mgr Natalia Garnarczyk		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

Students are introduced to the specifics of designing for the Internet. The course provides proper terminology and explains key concepts related to website and mobile application development, enabling effective communication between designers and developers. Discussions cover principles of webpage composition, functionality, information architecture, interface logic, responsiveness, visual affordances, intuitiveness, and the unique aspects of web typography. Throughout the course, students develop the skills needed to design interactive environments, selecting appropriate visual elements to create an engaging and comprehensible visual message.

### Prerequisites

Knowledge	Basic knowledge of bitmap and vector graphics, fundamentals of typography.
Skills	Familiarity with graphic design software: Adobe Photoshop, Adobe Illustrator.
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar )	P (Project )	E (Exam)	
Contact hours				45				

### Teaching methods:

The methods used in the course include lectures, multimedia presentations, tutorials, and practical exercises carried out individually by the student.

### Assessment methods:

Other	
Written exam	
Oral exam	
Written assignment (essay)	
Students presentation	
Discussion participation	
Group project	
Individual project	X
Laboratory tasks	
Field classes	
Classes in schools	
Didactic games	
E – learning	

Assessment criteria	Graded credit at the end of the semester; the requirement for passing is the independent completion of the assigned semester projects.
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Comments	
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#### Course content (topic list)

The exercise topic is the design of a wizard/form for a smartphone, tablet, and desktop.

The lecture topics include:

- Responsiveness of websites
- Specificity of web typography
- Elements of a website
- Preparing a design for implementation
- Using modular grids in web design
- Visual affordances
- User interface, user experience
- Navigation models
- Information architecture and labeling systems.

#### Compulsory reading

M. Kasperski, A. Boguska-Torbicz, Projektowanie stron www, Helion, Gliwice 2008;  
 J. Tidwell, Projektowanie interfejsów. Sprawdzone wzorce projektowe, Helion, Gliwice 2012;  
 L. Rosenfeld, P. Morville, Architektura informacji w serwisach internetowych, Helion, Gliwice 2003;  
 A.2. The Smashing Book #2, edycja polska, Helion, Gliwice 2012;

#### Recommended reading

## Course card

Course title	Visual Identity Design		
Semester (winter/summer)	Winter/summer	ECTS	4
Lecturer(s)	dr Anna Zabdyrska, dr Justyna Jędrysek		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course aims to develop the skills necessary to understand what visual identity is and how to design its elements. Throughout the course, students will explore topics related to creating an appropriate and cohesive visual message, as well as the design process that leads to its development. The design tasks and exercises undertaken during the course equip students with practical design skills.

### Prerequisites

Knowledge	<ul style="list-style-type: none"> <li>• Basic knowledge of logo design</li> </ul>
Skills	<ul style="list-style-type: none"> <li>• Basic proficiency in graphic design software</li> <li>• Ability to consciously use elements of graphic composition</li> <li>• Basic knowledge of design methodology</li> </ul>
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

Teaching methods:

The classes are conducted in a laboratory format, where students work on design assignments that are later discussed during individual consultations and presented to the group.

Practical sessions are accompanied by short presentations introducing fundamental knowledge of visual communication design or visual identity. During the classes, contemporary visual identity projects are analyzed and discussed.

For part of the semester, students work in groups. The final class includes a semester review, during which students present their completed visual identity projects in the form of a multimedia presentation.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
					X	X	X					X

Assessment criteria	<p>The final grade is based on:</p> <ul style="list-style-type: none"> <li>• Evaluation of the design and technical quality of the work</li> <li>• Assessment of activity and engagement during classes</li> <li>• Diligence and timely completion of semester assignments</li> <li>• Awareness of work methodology: initial concepts, sketches, and variations</li> <li>• Ability to practically apply acquired knowledge in design tasks</li> <li>• Evaluation of public presentation skills</li> <li>• Originality of individual project development</li> <li>• Formal coherence, aesthetic value, and level of detail in execution</li> </ul>
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Comments	
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Course content (topic list)

<p>Visual message and communication          Elements and principles of graphic design language          Visual identity          Symbol and message          Visual identity system and its elements          Stages of the design process: research, analysis, formulating design assumptions, setting and defining project goals          Methodological awareness; self-organization of work</p>
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Compulsory reading



A. Frutiger, *Człowiek i jego znaki*, wyd. d2d, Kraków 2015 (wybór)  
R. Lolop, *W poszukiwaniu języka parametrów. System graficzny (...)*, Wyd. d2d, Kraków 2021 r.  
K. Elam, *Geometria w projektowaniu*, wyd. d2d, Kraków 2019  
H. R. Bosshard, *Reguła i intuicja. O rozwadze i spontaniczności projektowania*, wyd. d2d, Kraków 2019

### Recommended reading

Strony i publikacje internetowe:

<https://www.ci-portal.de/styleguides/>

<https://www.logodesignlove.com/brand-identity-style-guides> (księgi znaku)

<https://www.smashingmagazine.com/2010/07/the-evolution-of-the-logo/>

<https://design.google/>

<https://www.designweek.co.uk/landing-page/branding/>

<https://www.designbyday.co.uk/>

<https://www.printmag.com/categories/branding-identity-design>

<https://eyeondesign.aiga.org/>

<https://www.thisiscolossal.com/>

<https://www.designweek.co.uk/>

<https://www.creativereview.co.uk/>

<https://www.printmag.com/>

<http://50watts.com/>

<https://readymag.com/examples/>

<http://www.logobook.com/>

<https://logopond.com/>

<https://the-brandidentity.com/>

Poszczególne studia projektowe:

<https://www.pentagram.com/>

<https://brittfunderburk.com/>

<https://www.otwarte.com.pl/pl/>

<https://www.basicagency.com/>

<https://sociodesign.co.uk/>

### Course card

Course title	Film production workshops		
Semester (winter/summer)	winter / summer	ECTS	6
Lecturer(s)	Dr Anna Pichura		
Department	Institute of Art & Design		

#### Course objectives (learning outcomes)

The aim of the course is for participants to master the basics of working with video and sound recording devices, as well as the fundamentals of video and audio editing and post-production

#### Prerequisites

Knowledge	none
Skills	none
Courses completed	

#### Course organization

Form of classes	W (Lecture)	Group type					
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)
Contact hours				90			

#### Teaching methods:

Individual and group workshop practice.

#### Assessment methods:

E – learning	Didactic games	Classes in schools	Field classes	Laboratory tasks	Individual project	Group project	Discussion participation	Students presentation	Written assignment (essay)	Oral exam	Written exam	Other
		X				X						

#### Assessment criteria

Active participation in classes. Diligent assimilation of the presented knowledge according to individual abilities. Engagement and completion of the film project as part of a group.

### Course content (topic list)

- Types of sound and video recording devices
- Applications of audio and video recording devices and their synchronization
- Setting parameters during audio and video recording: shutter speed, ISO, fps, resolution, white balance, recording volume, monitoring volume, etc.
- Working with natural light
- Working with artificial light
- Transferring and organizing audio and video materials
- Basics of audio and video editing
- Fundamentals of audio and video post-production
- Exporting the final film with consideration of its distribution format

### Compulsory reading

- Lidia Zonn, O montażu w filmie dokumentalnym - książka zostanie udostępniona przez osobę prowadzącą ze względu na brak wznowienia
- Joseph V. Mascelli, 5 tajemnic warsztatu filmowego, Wydawnictwo Wojciech Marzec, Warszawa 2028

### Recommended reading

## Course card

Course title	Experimental Product Design I		
Semester (winter/summer)	summer	ECTS	3
Lecturer(s)	Dr Malwina Antoniszczak		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course aims to introduce students to experimental design. They develop competencies and skills in critical, conceptual, and speculative design. Projects often explore controversial, provocative themes that challenge traditional functionality. Many works exist at the intersection of art and design. The course also includes material experiments.

### Prerequisites

Knowledge	Has basic knowledge of design history.
Skills	Ability to independently develop a project from concept to final model.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type					
		A (large group)	K (small group)	L (Lab)	S (Seminar )	P (Project )	E (Exam)
Contact hours				45			

### Teaching methods:

Students carry out the project individually or in two-person teams. The course is practical, resulting in a physical object. As part of their work, students conduct conceptual, material, and technological experiments. The classes involve extensive hands-on workshop activities.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
					X	X	X	X				

Assessment criteria	The grade is based on the execution of the experimental project, consistency and regularity in developing the project and experiments, as well as student activity and engagement.
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Comments	
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Course content (topic list)

Critical design, art and design. Conceptual design. Experimental technologies. Experimental materials. Utopias in design. Avant-garde, provocation, imitation. Impossible objects.
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Compulsory reading

1. „Design Noir: The Secret Life of Electronic Objects” , Anthony Dunne, Fiona Raby 2. „Socjoestetyka” Krzysztof Wodiczko, Adam Ostolski
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Recommended reading

1. „Hertzian Tales” Anthony Dunne
2. „Ręka w torboschronie”, Bartosz Mucha

## Course card

Course title	Product design studio I		
Semester (winter/summer)	summer	ECTS	3
Lecturer(s)	dr Aleksandra Satława, mgr Michał Tokarski, mgr Tomasz Różak		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

Introduction to product design for a specific target group.  
 Designing with respect to tradition and craftsmanship.  
 Understanding the importance of clear communication in interdisciplinary teams and with external partners (future employers).  
 Project work based on sketches, 3D models, and CAD visualizations.  
 Developing a structured design approach: research, analysis, and defining project requirements (economic, ecological, ergonomic, social, semantic, functional, technological).  
 Generating diverse design concepts and refining the selected idea.  
 Problem-solving through creative, guideline-based solutions.  
 Enhancing skills in graphic presentation, from concept sketches to final boards.  
 The course deepens product design knowledge and prepares students for independent design work.

### Prerequisites

Knowledge	Ability to identify and integrate user needs into the design process.
Skills	Skills in researching, processing, and analyzing information from various sources. Capability to independently recognize and solve design problems while creating innovative solutions. Proficiency in using 2D design software.
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

The course is structured as a laboratory. Students are introduced to the subject matter and project topics. The sessions include individual consultations and group discussions on ongoing design work, both individual and team-based. Multimedia materials support the learning process.

### Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X	X	X					

### Assessment criteria

Assessment is based on the project review, creative approach to exercises, student engagement in assigned tasks, and participation in class activities. A maximum of two unexcused absences is allowed.

### Comments

### Course content (topic list)

Students draw topics related to the semester's theme (i.e. food, transportation, energy) and work in small groups (2-3 people). The exercise aims to highlight global and contemporary issues while fostering an appreciation for tradition and heritage. Through analysis, groups develop product solutions adapted to modern times. The final outcome includes a multimedia presentation showcasing the design process and solution, along with full-scale prototypes.

### Compulsory reading

1. Don Norman, *Dizajn na co dzień*, Wydawnictwo Karakter, Kraków 2018

### Recommended reading

## Course card

Course title	Sensory Space		
Semester (winter/summer)	summer	ECTS	3
Lecturer(s)	Prof. Alicja Panasiewicz		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course aims to expand perspectives on the role and function of designed spaces. Throughout the course, discussions will focus on contemporary spatial concepts. Sensory spaces involve creating multisensory, synesthetic, and syncretic environments based on the concept of 32 senses and the evolution of visual experiences. Students will be encouraged to engage in multisensory explorations, not necessarily limited to the traditional five senses, incorporating multimedia techniques in their projects.

### Prerequisites

Knowledge	Has in-depth knowledge of the methodology in the field of art and science, essential for conducting research and solving complex problems in design.
	Understands the principles underlying creative processes and produces design work with a high level of stylistic originality while ensuring planned and practical functionality.
Skills	Possesses theoretical knowledge of techniques and technologies used in artistic production, which can be further developed and creatively applied in professional design practice.
	Creatively utilizes artistic tools such as freehand sketching for professional drawing, modeling, and computer-based project visualization.
	Has skills in scale modeling, spatial analysis of user interaction, and prototyping.
Courses completed	Applies design methods and procedures that integrate functional and ergonomic aspects while adopting original approaches that incorporate new construction, technological, aesthetic, legal, and market advancements.

### Course organization

Form of classes	W	Group type
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	(Lecture)	A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)
Contact hours				45			

Teaching methods:

- Introduction to the course topics.
- Familiarization with project themes.
- Independent student work with individual consultations.
- Project approval.
- Preparation of projects for implementation.
- Submission of works in the form of models and prototypes.
- Evaluation and discussion.

Assessment methods:

	E – learning	Didactic games	Classes in schools	Field classes	Laboratory tasks	Individual project	Group project	Discussion participation	Students presentation	Written assignment (essay)	Oral exam	Written exam	Other
					X	X			X				X

Assessment criteria	<p>The exercise is carried out in groups of 2-3 students. The project and its execution are not limited to architectural interventions in space but can take the form of unconventional design actions, engaging users through various means and media.</p> <p>Evaluation is based on the final review of works, creative approach to exercises, student engagement, and attendance.</p>
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Comments	<p>The team presents a thoroughly documented design process, covering all its stages, conducted research, and testing. The documentation should include a detailed description of the design assumptions, an overview of each stage of work, and conclusions regarding the final outcome of the design process. A technical section is also required, featuring dimensions, plans, layouts, and either graphical or physical visualizations of the proposed solutions.</p>
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Course content (topic list)

The task involves designing a completely new or redesigning an existing sensory space, with a strong emphasis on functionality, ergonomics, psychosocial factors, and the context of the existing environment. The project should define a function, activity, or passive state, embedded in a physical space but also unfolding over time. A key aspect of the design process is considering human behavior and user needs closely linked to the chosen situation and environment. Aesthetics can serve as an added value or be an integral part of the overall design solution.

Compulsory reading

Juhani Pallasmaa, Oczy skóry, Apple Books

Recommended reading

## Course card

Course title	Temporary space		
Semester (winter/summer)	summer	ECTS	3
Lecturer(s)	Dr Monika Natkaniec-Papp		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course aims to expand perspectives on the nature, function, and design of spaces defined as temporary, dynamic, mobile, transformable, and interactive. These key concepts shape the direction of design approaches, influencing structural, functional, and aesthetic solutions. Such characteristics are particularly relevant to exhibition spaces, including museums, galleries, storefront displays, and trade pavilions. However, given ongoing global changes impacting individual lives, these attributes are increasingly present in private spaces as well. Temporality should also be considered in relation to virtual space, which has long served as an alternative rather than an opposition to the physical world. The course methodology emphasizes observation, analysis, and problem definition, alongside developing strong project assumptions and implementing them within the semester assignment.

### Prerequisites

Knowledge	<p>Has a well-developed artistic and design awareness.</p> <p>Possesses knowledge of art history, design, and spatial and interior design, with a strong focus on contemporary contexts.</p> <p>Understands current trends and movements in design.</p>
Skills	<p>Demonstrates the ability to observe and analyze the surrounding reality.</p> <p>Is skilled in creative use of artistic and drafting tools (hand drawing, presentation drawing, technical drawing, and other visual techniques).</p> <p>Has spatial imagination and a strong sense of aesthetics.</p> <p>Proficient in using 2D and 3D graphic software.</p> <p>Thinks creatively and innovatively.</p> <p>Works effectively both independently and in teams.</p> <p>Can formulate theses, draw conclusions, engage in discussions, and present projects publicly.</p>
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type								
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)			

Contact hours				45		
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Teaching methods:

Projects are carried out either individually or in teams, depending on the scale of the assigned topic and the analyzed problem.

During the first meeting, students are introduced to the course topics, semester assignments are presented, and project teams are formed if necessary.

Throughout the course, individual consultations and group discussions support the step-by-step development of the design process. Students' independent work and readiness to engage in discussions are essential.

The course concludes with a graded assessment. To pass, students must submit a digital presentation illustrating the design process stages and present their projects during the final review session with peers and instructors.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X	X	X	X				

Assessment criteria	<p>Assessment Criteria:</p> <ul style="list-style-type: none"> <li>Creative, active, systematic, and engaged approach to the assigned task</li> <li>Effective application of acquired design skills</li> <li>Attendance (maximum of 2 unexcused absences)</li> <li>Ability to work both individually and in a team</li> <li>Semester review and public presentation of projects in an agreed format</li> <li>Final evaluation based on a graded assessment</li> </ul>
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Comments	
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Course content (topic list)

Students develop semester projects, exploring design solutions for a given topic in relation to selected forms of temporary spaces.

After analyzing the problem, they define project assumptions, with a primary focus on the function of the designed interior or temporary space. Alongside functionality, aesthetic, technological, and sociological aspects are also considered.

The complete design process is to be presented in a detailed digital presentation.

Compulsory reading

Norberg-Schulz Christian, *Bycie, przestrzeń i architektura*, Wydawnictwo Murator, Warszawa 2000.  
Pallasmaa Juhani, *Oczy skóry. Architektura i zmysły*, Instytut Architektury, Kraków 2012.

Recommended reading

## Course card

Course title	<b>Basics of animation</b>		
Semester (winter/summer)	summer	ECTS	4
Lecturer(s)	dr Przemysław Liput		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course introduces the fundamental principles of creating moving images and motion within the frame using artistic techniques. It covers the basic rules of film language and its application in shaping artistic concepts. The goal is to teach the practical use of essential techniques related to professional 2D animation production while fostering an understanding of the creator's role in the world of contemporary media.

### Prerequisites

Knowledge	<input type="checkbox"/> Has basic knowledge of professional software used for creating and editing digital graphics (Photoshop, Illustrator). <input type="checkbox"/> Has an understanding of fundamental concepts in art history and popular culture.
Skills	<input type="checkbox"/> Possesses basic skills in using photographic equipment for image recording and creation. <input type="checkbox"/> Demonstrates the ability to creatively formulate artistic expression.
Courses completed	

Course organization								
Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				50				

### Teaching methods:

- Individual and group discussions of works.
- Completion of exercises during class and at home.
- Presentation of works.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
					X		X			X		

Assessment criteria	<input type="checkbox"/> Attendance and active participation in classes. <input type="checkbox"/> Completion of successive stages of work. <input type="checkbox"/> Artistic quality of the final piece. <input type="checkbox"/> Understanding of the animation process and basic production skills, spatial-temporal imagination, creativity.
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Comments	
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Course content (topic list)

<input type="checkbox"/> Basic technical aspects of image parameters. <input type="checkbox"/> Storyboarding – principles of design, adaptation of film language, structuring action over time. <input type="checkbox"/> Character design – fundamentals of designing characters for animation. <input type="checkbox"/> Metamorphosis – basics of animation, principles of creating movement through drawing. <input type="checkbox"/> Stop-motion animation techniques – cutout, collage, frame-by-frame recording, exercises, and examples. <input type="checkbox"/> 2D animation, motion graphics – basics of digital creation using Adobe After Effects.
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Compulsory reading

<ol style="list-style-type: none"> <li>1. Antologia Polskiego Filmu Animowanego, DVD, NINA (online)</li> <li>2. Antologia Polskiego Filmu Eksperymentalnego, DVD, NINA (online)</li> </ol>
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Recommended reading

- "The Animator's Survival Kit", Richard Williams, 2001
- „Nie tylko Disney. Rzecz o filmie animowanym” Marcin Giżycki, Warszawa 2000

## Course card

Course title	Ergonomic design		
Semester (winter/summer)	Winter	ECTS	4
Lecturer(s)	dr Malwina Antoniszczak, dr Aleksandra Satława, dr Anna Węgrzyniak		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course aims to develop proficiency in ergonomic design methods. Students will apply fundamental ergonomic principles, utilize anthropometric data, and work with ergonomic design tools, such as phantoms.

A key objective is to increase students' awareness of human psychophysical needs and capabilities. They will learn how to use available tools and data to determine essential dimensions for designed objects and create solutions aligned with human anatomy.

The course also covers inclusive design principles, ensuring accessibility and usability for diverse user groups.

### Prerequisites

Knowledge	Basic knowledge of ergonomics and anthropometry
Skills	Ability to develop a project from initial concept to final solution
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

### Teaching methods:

The course is practical in nature. Students develop a project based on ergonomic and anthropometric principles, working individually or in teams. A key component of the course includes anthropometric analysis and ergonomic testing. In the initial stages, students may also conduct observations and interviews related to the project topic.



Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
						X	X	X				

Assessment criteria	The final grade is based on the final project. Consistent progress throughout the course and developing the project according to the given workflow are essential. Engagement and active participation in class are also key evaluation criteria.
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Comments	
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Course content (topic list)

<p>Fundamentals of Ergonomics and Anthropometry: Reach analysis, the principle of limiting dimensions in practice. Proxemics in practice. Seated posture. Workstations and tools. Inclusive design in the workspace.</p> <p>Semester project: Design of a bag, carrier, backpack, suitcase, etc., tailored for a specific user group (professional, age-based, or other).</p>
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Compulsory reading

<p>Henry Dreyfuss „The Measure Of Man”  <a href="https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up">https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up</a>  <a href="https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up">https://archive.org/details/TheMeasureOfManDreyfuss/page/n7/mode/2up</a></p>
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Recommended reading

- Linda L. Nussbaumer „Inclusive Design”

## Course card

Course title	Experimental materials		
Semester (winter/summer)	winter	ECTS	2
Lecturer(s)	dr Anna Węgrzyniak		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The aim of the course is to introduce students to selected technologies used in industrial design, such as wood, metal, glass, and plastic processing, as well as the possibilities of shaping and utilizing these materials in design. Students also learn about new materials used in design and create their own material of natural origin. They develop the ability to experiment and take on challenges.

### Prerequisites

Knowledge	Has basic knowledge of the history of design and production technologies.
Skills	Has basic proficiency in Adobe Photoshop, Illustrator, and InDesign.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type							
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)		
Contact hours				20					

### Teaching methods:

Students' independent work is preceded by lectures introducing selected technologies used in industrial design and new materials developed by designers and scientists.  
 As part of the laboratory sessions, students will complete two tasks:

1. Presentation of a selected technology or material. Group work (2 people).
2. Known material, new properties, new applications. Students design a new material using natural components and create instructions for its production. They then determine its potential applications and develop a model using the proposed technology. Group work.

Assessment methods:

Other	
Written exam	
Oral exam	
Written assignment (essay)	
Students presentation	X
Discussion participation	X
Group project	X
Individual project	X
Laboratory tasks	X
Field classes	
Classes in schools	X
Didactic games	
E – learning	

Assessment criteria	<p>The final grade is based on:</p> <ul style="list-style-type: none"> <li>– Completion of all assigned exercises</li> <li>– Participation in class activities</li> <li>– Attendance in classes</li> </ul>
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Comments	One unexcused absence is allowed.
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Course content (topic list)

<p>Innovative technologies in design: From Aalto to Lovegrove.          Production methods and technologies – selected examples.          New materials and technologies in design – composites.</p>
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Compulsory reading

Chris Lefteri „Making It. Manufacturing Techniques for Product Design”
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Recommended reading

[www.dezeen.com](http://www.dezeen.com)

## Course card

Course title	Product design II		
Semester (winter/summer)	winter	ECTS	4
Lecturer(s)	mgr Michał Tokarski		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

<ol style="list-style-type: none"> <li>1 Description and analysis of product design issues for a specific audience (target group).</li> <li>2 Analysis and exploration of design areas.</li> <li>3 Students undertake a design topic in relation to market needs, analyzing, researching, and gathering knowledge about existing solutions in the chosen area.</li> <li>4 Students learn to work in a design team, acquiring skills in collaboration, communication, and project management.</li> <li>5 Developing awareness of the entire "life cycle of an object."</li> <li>6 The design process is based on expanding skills in drawing, three-dimensional models, visualization, modeling, and prototyping.</li> <li>7 Students use professional CAD graphic software.</li> <li>8 Students learn analytical thinking, gathering and organizing information, and formulating design assumptions (economic, ecological, ergonomic, social, semantic, functional, technological).</li> <li>9 They develop skills in creative and innovative thinking, building sensitivity to observed design problems.</li> <li>10 They acquire the ability to create diverse concepts based on design assumptions.</li> <li>11 They refine skills related to project presentation.</li> <li>12 The course deepens knowledge in specialized product design and serves as another step in preparing students for a career in product design.</li> </ol>
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### Prerequisites

Knowledge	<input type="checkbox"/> Understands the importance of innovation in the design process <input type="checkbox"/> Is able to identify and consider user needs in the design process
Skills	<input type="checkbox"/> Ability to search, process, and analyze information from various sources <input type="checkbox"/> Ability to independently recognize and solve design problem.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type					
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)
Contact hours				45			

Teaching methods:

1. Introduction to the course topics.
2. Familiarization with the themes.
3. Independent student work with individual/group consultations.
4. Project approval.
5. Model-making.
6. Presentation and discussion of projects.
7. Evaluation.

The course is conducted through joint discussions as part of consultations on student design projects, both individually and in teams.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
					X	X	X	X				

Assessment criteria	Evaluation is based on the project review, creative approach to exercises, student engagement in task execution, and attendance.
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Comments	
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Course content (topic list)

The task involves designing an object that meets the criteria for a randomly assigned target group or user (e.g., athlete, nomad, traveler, senior, reader, homebody, worker). The project encourages the exploration of unconventional or innovative, original solutions. Students analyze the specific topic and area, testing, modeling, and examining their interdependencies to generate new forms and design, material, or functional solutions. The object should be developed in a manner suitable for execution and potential implementation. Work can be conducted individually or in groups.

Compulsory reading

<ol style="list-style-type: none"> <li>1. Raymond Guidot, Design 1940-1990: Wzornictwo i projektowanie, Wydawnictwo Arkady, Warszawa 1998</li> <li>2. Herbert Read, Sztuka a przemysł. Zasady wzornictwa przemysłowego, Państwowe Wydawnictwo Naukowe, Warszawa 1964</li> <li>3. Don Norman, Dizajn na co dzień, Wydawnictwo Karakter, Kraków 2018</li> </ol> <p>Charlotte Fiell, Peter Fiell, Design. Historia projektowania, Wydawnictwo Arkady, Warszawa 2018</p>
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Recommended reading

## Course card

Course title	Spatial Design		
Semester (winter/summer)	winter	ECTS	4
Lecturer(s)	dr Marta Dziuba, dr Joanna Olech		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course expands students' understanding of the role and function of private (residential) and public spaces in contemporary cities. A key focus is the observation and analysis of urban processes and their impact on users and institutions. The course prepares students for independent design work by integrating research, critical thinking, and practical application. Students develop skills in spatial design through observation, analysis, and problem-solving, applying insights to real projects. They critically assess existing urban, public, and residential spaces, considering aspects such as accessibility, sustainability, and technological advancements. A strong emphasis is placed on socially and ecologically responsible design, exploring alternative solutions to challenges like globalization, gentrification, environmental impact, and overconsumption. The course encourages innovation in designing functional, symbolic, and experimental spaces within urban and residential contexts.

### Prerequisites

Knowledge	<ul style="list-style-type: none"> <li>– Has a well-developed artistic and design awareness.</li> <li>– Understands fundamental concepts in art history, design, and spatial and interior design, both in a historical context and in relation to contemporary trends.</li> <li>– Is familiar with current design trends and movements.</li> <li>– Possesses theoretical knowledge of artistic techniques and technologies and can develop and creatively apply them in professional design practice.</li> </ul>
Skills	<ul style="list-style-type: none"> <li>– Has skills in creative visual expression, including freehand and presentation drawing, modeling, mock-up creation, and other artistic techniques.</li> <li>– Has more than basic proficiency in selected 2D and 3D graphic design software.</li> <li>– Thinks creatively and innovatively.</li> <li>– Has strong spatial imagination.</li> <li>– Can work both independently and collaboratively in a team.</li> <li>– Applies design methods and procedures that integrate functional and ergonomic aspects while incorporating original approaches, considering new structural, technological, aesthetic, legal, and market developments.</li> </ul>
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type							
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)		
Contact hours				45					

Teaching methods:

- Introduction to the Course Topics – Overview of key issues and objectives.
- Project Briefing – Presentation of themes, requirements, and expectations for the semester project.
- Project Development – Step-by-step execution of design stages, analysis, and problem-solving through independent work and weekly individual consultations.
- Project Submission – Delivery of the final project in digital format (PDF), including a detailed presentation illustrating each stage of the design process.
- Final Public Presentation – Presentation of completed projects to fellow participants and the instructor, followed by a group discussion.
- Evaluation and Feedback – Assessment and review of submitted works (graded course completion).

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Student- s presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E – learning
X					X	X	X	X				

Assessment criteria	<p>Creative, Active, and Engaged Approach – Demonstrating innovation and dedication in project execution.</p> <p>Attendance – Maximum of two unexcused absences.</p> <p>Teamwork Skills – Ability to collaborate effectively within a group.</p> <p>Semester Review &amp; Public Presentation – Participation in the final project review and presentation in the agreed format.</p> <p>Final Grading – Course completion with a grade</p>
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Comments	
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Course content (topic list)

Students are tasked with designing a public urban space, focusing on an existing location within the city. The project may take the form of a single, cohesive structure or a multi-element dispersed composition integrated into the chosen site. It can incorporate systematic, modular solutions or embrace unique, irregular forms to enhance spatial diversity.

The proposed design should creatively and innovatively respond to the context of the surrounding urban environment while ensuring inclusivity. The redesigned area should serve as a hub for community interaction, recreation, and cultural events, engaging local residents, visitors, businesses, and institutions relevant to the specific site.

#### Compulsory reading

1. Neufert Ernest, Neufert. Podręcznik projektowania architektoniczno budowlanego, Arkady, Warszawa 2022
2. Norberg-Schulz Christian, Bycie, przestrzeń i architektura, Wydawnictwo Murator, Warszawa 2000.
3. Pallasmaa Juhani, Oczy skóry. Architektura i zmysły, Instytut Architektury, Kraków 2012.

#### Recommended reading

1. Alexander Christopher, Język wzorców, Gdańskie Wydawnictwo Psychologiczne, Gdańsk 2008.
2. Piotr Wołyński red., Formy zamieszkiwania: publiczne i prywatne przestrzenie miasta, Uniwersytet Artystyczny w Poznaniu, Poznań 2010
3. Wallis Aleksander, Socjologia przestrzeni, Niezależna Oficyna Wydawnicza, Warszawa 1990
4. Lenartowicz J. Krzysztof, Słownik psychologii architektury, wyd. Politechnika Krakowska im. Tadeusza Kościuszki, Kraków 2010 Kraków 2010
5. Gyurkovich Jacek, Architektura w przestrzeni miasta. Wybrane problemy, wyd. Politechnika Krakowska im. Tadeusza Kościuszki, Kraków 2010
6. Rasmussen Steen Eiler, Odczuwanie architektury, Wydawnictwo Murator, Warszawa 1999.



## Course card

<b>Course title</b>	<b>Visual Perception</b>		
<b>Semester</b> (winter/summer)	winter	<b>ECTS</b>	2
<b>Lecturer(s)</b>	Prof. dr hab. Irena Jankowska-Sumara		
<b>Department</b>	Institute of Art & Design		

### Course objectives (learning outcomes)

The aim of the course is to introduce students to the fundamental issues of color theory and explore questions such as whether the terms "hue" and "color" mean the same thing, how color perception works, and how we differentiate between colors. Color theory is an interdisciplinary field that examines the formation of color impressions in humans, as well as the theoretical and practical aspects of external factors influencing this process. Color vision is a subjective psychological experience that takes place in the human brain. The course covers the fundamental physics of light and color as a specific range of electromagnetic radiation, which reaches the observer through emission or reflection, usually as a mixture of waves of different frequencies. It also introduces the basics of optics and the construction of essential optical instruments.

### Prerequisites

<b>Knowledge</b>	Basic knowledge of optics acquired in high school within the scope of natural sciences
<b>Skills</b>	Ability to perform simple mathematical transformations at the high school level.
<b>Courses completed</b>	

### Course organization

<b>Form of classes</b>	<b>W</b> (Lecture)	<b>Group type</b>						
		<b>A</b> (large group)	<b>K</b> (small group)	<b>L</b> (Lab)	<b>S</b> (Seminar)	<b>P</b> (Project)	<b>E</b> (Exam)	
<b>Contact hours</b>				30				

### Teaching methods:

Classes are conducted in the form of lectures, supplemented with practical exercises, demonstrations, and laboratory work. Students are required to submit short reports on completed laboratory exercises, participate in group discussions, and take a final test.

### Assessment methods:

Other	
Written exam	X
Oral exam	
Written assignment (essay)	
Students presentations	X
Discussion participation	X
Group project	
Individual project	
Laboratory tasks	X
Field classes	
Classes in schools	
Didactic games	
E-learning	

Assessment criteria	Exam in the form of a test. Attendance and participation in discussions. Completion of exercises during laboratory classes.
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## Course content

### List of Topics:

1. **Light as a Source of Color**
  - The electromagnetic spectrum.
  - The physical concept of color.
  - The relationship between the light spectrum and the color perception it induces.
2. **Qualitative and Quantitative Definition of Color**
  - Color mixing (additive and subtractive).
  - Complementary colors.
  - Color saturation.
3. **Physiology of Color Perception**
  - Processes of color vision.
  - Color sensitivity of the human eye.
  - Visibility curves and spectral sensitivity curves of the eye.
  - Color vision deficiencies.
4. **Physical Origins of Colors in Nature**
  - The relationship between colors and optical phenomena such as absorption, refraction at the boundary of two media, selective reflection, scattering, interference, and diffraction.
5. **Basic Optical Elements**
  - Lenses, mirrors, prisms, diffraction gratings.
  - Lens aberrations.
6. **Basic Photometric Quantities**
  - Energy and light-related quantities and their units:
    - Luminous intensity (Cd),
    - Energy flux (W),
    - Directional radiation intensity (W/sr),
    - Luminous flux (lm),
    - Illuminance (lx).
  - The relative spectral efficiency curve.
7. **Modern Image Recording Mechanisms**
  - The mechanism of image formation on a CCD sensor.
8. **Methods for Describing and Evaluating Color**
  - RGB model.

CMY or CMYK model.

## Compulsory reading

1. Joanna Zabawa-Krzywicka • Krzysztof Groń, Psychofizjologia widzenia, wybrane zagadnienia. Politechnika Śląska w Gliwicach Wydział Architektury Katedra Sztuk Pięknych i Projektowych, Gliwice 2017
2. Henryk Szydłowski, Pracownia Fizyczna, PWN Warszawa 1973

#### Recommended reading

1. Szczepan Szceńkowski Fizyka doświadczalna cz.4 Optyka, Państwowe Wydawnictwo Naukowe (1952-1983), Pań. Wyd. Naukowe (1980) Państwowy Instytut Wydawniczy (1980), Państ. Wydaw. Naukowe (1963-1980)  
Paul G.Hewitt - Fizyka wokół nas PWN 2001

## Course card

Course title	Audio Workshop		
Semester (winter/summer)	winter / summer	ECTS	4
Lecturer(s)	Mgr Dominika Śniegocka		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

The course introduces students to fundamental concepts related to working with sound as an artistic medium. The main objectives of the course include:

8. Introducing basic methods of working with sound as an artistic medium, considering its use as a component of a work (e.g., in animation, film productions, performances) or as an independent artistic element (e.g., musical compositions, sound collages, radio plays, sound art).
9. Familiarizing students with basic techniques for recording, editing, and manipulating sound.
10. Developing artistic imagination through the exploration of simple sound forms and their relationship with visual media.
11. Experimenting with sound in the context of artistic and spatial narratives.
12. Creating initial individual projects, such as short radio plays or sound collages.
13. Working on independent artistic projects where sound plays a central role, integrating various media and techniques.
14. Enhancing critical analysis and evaluation skills in the context of contemporary sound art projects.

### Prerequisites

Knowledge	Basic interest in sound as an artistic medium and general knowledge of its applications in contemporary art.
Skills	Familiarity with the basic functions of any sound editing software, such as recording and basic sound editing.
Courses completed	

### Course organization

Form of classes	W (Lecture)	Group type						
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)	
Contact hours				45				

Teaching methods:

- 1 Advanced workshops on sound techniques in the context of various media.
- 2 Completion of two semester assignments:
  - Sound design for animation, video art, or performance.
  - Sound art or radio drama as an independent artistic form.
- 3 Individual consultations during the creation and development of advanced concepts.
- 4 Experiments with field recordings and their adaptation in artistic projects.
- 5 Critical analysis of works during classes.
- 6 Final review with discussion of the completed projects.

Assessment methods:

E – learning	Didactic games	Classes in schools	Field classes	Laboratory tasks	Individual project	Group project	Discussion participation	Students presentation	Written assignment (essay)	Oral exam	Written exam	Other
			X	X	X	X	X					X

Assessment criteria	<ol style="list-style-type: none"> <li>1 <b>Consistent Participation and Preparation for Classes: 20%</b> <ul style="list-style-type: none"> <li>• Regular attendance and individual consultations.</li> </ul> </li> <li>2 <b>Quality of Completed Assignments: 50%</b> <ul style="list-style-type: none"> <li>• Completion of two semester projects (e.g., sound design, sound art).</li> <li>• Originality and technical advancement of the works.</li> </ul> </li> <li>3 <b>Engagement and Creative Approach: 30%</b> <ul style="list-style-type: none"> <li>• Experimentation with sound in various contexts.</li> <li>• Critical reflection on projects and analysis of one's own work.</li> </ul> </li> </ol>
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Comments	To pass the course, students must actively participate in classes. A student who completes a project without consulting it throughout the process will not be eligible for a grade.
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Course content (topic list)

<ul style="list-style-type: none"> <li>- <b>Sound Design for Artistic Projects:</b> Designing soundtracks for animation, video art, and performances. Using sound effects in visual storytelling.</li> <li>- <b>Sound Art as a Form of Expression:</b> Creating independent sound works, such as sound or interactive installations. Exploring acoustic phenomena and integrating them into artistic projects.</li> <li>- <b>Radio Play or Other Narrative Form:</b> Designing and producing sound-based storytelling. Combining sound layers to create a cohesive narrative.</li> <li>- <b>Experiments with Recording Techniques and Advanced Editing:</b></li> </ul>
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Creating advanced sound effects using field and synthetic recordings.

Manipulating sound to achieve unique artistic effects.

- **Critical Analysis of Projects:**

Group discussions and reviews of completed works.

Reflection on technique, form, and the meaning of sound in contemporary art.

Compulsory reading

*Kultura dźwięku. Teksty o muzyce nowoczesnej*, [red.] Christoph Cox, Daniel Warner, wyd. słowo/obraz terytoria, Gdańsk 2010

Oliveros Pauline, *Deep Listening, A composer;s sound practice*, wyd. iUniverse 2005

Oliveros Pauline *Quantum Listening*, , wyd. Terra Ignota 2022

Recommended reading

Voegelin Salome, *Listening to the noise and silence, towards a philosophy of sound art*, wyd.

Continuum, New York, London 2010

Alex Ross, *Reszta Jest Hałasem. Słuchając Dwudziestego Wieku*, Państwowy Instytut Wydawniczy, Warszawa 2011

Cage John, *Silence, Lectures and Writtings*, wyd Marion Boyars, London 2018

## Course card

Course title	Editorial design		
Semester (winter/summer)	winter / summer	ECTS	4
Lecturer(s)	Dr Daria Malicka, Dr Marcin Klag		
Department	Institute of Art & Design		

### Course objectives (learning outcomes)

As part of the course, students explore topics related to the creation of publications based on printed text. Theoretical aspects cover the entire publication process, from editing, proofreading, and text adjustment to designing the layout and typesetting, followed by the implementation stage (printing and bookbinding processes). In practice, students learn to design various editorial forms, such as books, magazines, newspapers, and printed ephemera.

Students acquire the ability to correctly typeset text and design its typographic form by selecting appropriate typefaces, font sizes, paragraph structures, and the arrangement of textual and graphic materials on the page. They learn to design grids tailored to different editorial formats.

Through typographic means, students learn to interpret text and mediate between the sender and the recipient of the message. They develop the ability to create visual communication based on text while considering the target audience, functional context, and socio-cultural conditions in which it will ultimately operate.

### Prerequisites

Knowledge	
Skills	Basic knowledge of Adobe InDesign.
Courses completed	

Course organization									
Form of classes	W (Lecture)	Group type							
		A (large group)	K (small group)	L (Lab)	S (Seminar)	P (Project)	E (Exam)		
Contact hours				45					

Teaching methods:

- Design tasks detailed in the brief.
- Individual and group consultations on project progress for assigned tasks.
- Group workshop sessions during classes.
- Semester group review – students present their work results in the studio through a screen presentation and discussion.

Assessment methods:

Other	Written exam	Oral exam	Written assignment (essay)	Students presentation	Discussion participation	Group project	Individual project	Laboratory tasks	Field classes	Classes in schools	Didactic games	E-learning
					X		X		X			

Assessment criteria	<p>A student can receive a good or very good grade if they:</p> <ul style="list-style-type: none"> <li>– Attend classes regularly and do not miss more than 30% of the sessions in a semester.</li> <li>– Complete all assigned tasks and demonstrate engagement in their execution.</li> <li>– Show progress in their project work by actively seeking appropriate methods and tools for its realization.</li> <li>– Are capable of independently managing their design process.</li> <li>– Deliver work of high substantive and formal quality.</li> </ul> <p>The final grade is based on the cumulative scores received for each completed assignment. Additionally, it takes into account the student's attendance, the substantive and formal quality of their work, and their level of engagement in task execution.</p>
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Comments	
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Course content (topic list)

- Classification of typefaces and their historical and cultural context, combining typefaces.
- Designing text columns, text composition, and content hierarchy.
- Creating a publication grid.
- Selected editorial issues.
- Printing methods, print preparation, and print specifications.

Compulsory reading

Detal w typografii, Jost Hochuli, d2d, Kraków 2009  
 Elementarz stylu w typografii, Robert Bringhurst, d2d, Kraków 2008  
 Historia projektowania graficznego, Zdeno Kolesár, Jacek Mrowczyk, Karakter, Kraków 2018  
 Książka. Najpotężniejszy przedmiot naszych czasów zbadany od deski do deski, Keith Houston, Karakter, Kraków 2017  
 Kompletny przewodnik po typografii, James Felici, Czysty warsztat, 2003  
 Nowa typografia, Jan Tschichold, Recto Verso, Łódź 2011  
 Perfekcyjna maszyna do czytania. O ergonomii książki, Roland Reuß, d2d, Kraków 2017



Pierwsza pomoc w typografii, H.P. Willberg, F. Forssman, Słowo/obraz, terytoria, Gdańsk 2006

Recommended reading