

Course code: **15-WZR-EMS-HW-SP5**

Plan position: .....

**A. INFORMATION ABOUT THE COURSE**

**B. Basic information**

Name of course	<b>HISTORY OF DESIGN</b>
Field of studies	INDUSTRIAL DESIGN
Level of studies	FIRST CYCLE
Profile of studies	PRACTICAL
Form of studies	FULL-TIME STUDIES
Specialty	
Unit responsible for the field of studies	FACULTY OF DESIGN
Name and academic degree of teacher(s)	Dr. Desy Teja Gumilar
Introductory courses	-
Introductory requirements	Basic knowledge related to design in the area of Industrial Design and directions of technological development.

**C. Semester/week schedule of classes**

Semester	Lectures (W)	Auditorium classes (Ć)	Laboratory classes (L)	Project classes (P)	Seminar (S)	Field classes (T)	Number of ECTS points
Winter	30						3

**2. LEARNING OUTCOME**

No.	Learning outcomes description	The reference to the learning outcomes of specific field of study	The reference to the learning outcomes for the area
<b>KNOWLEDGE</b>			
W1	Student in an advanced degree has knowledge of the history of civilization and cultural development.	K_W02	P6S_WG
W2	Student knows and studies publications, understands the development and history of design achievements in the field of Industrial Design and has knowledge of contemporary trends in the development of art, Industrial Design and Architecture.	K_W03	P6S_WG
<b>SKILLS</b>			
U1	Student knows a foreign language at the B2+ proficiency level of the Council of Europe's Common European Framework of Reference for Languages (with emphasis on language skills in the terminology of interior design, fine arts, art history and theory, design)	K_U10	P6S_UK

SOCIAL COMPETENCES			
K1	Student understands the need for education and continuous self-improvement and independently undertakes a variety of design challenges and uses the Triangle methods in design: analysis-synthesis-design.	K_K01	P6S_KO P6S_KK
K2	Student understands the need to communicate with the mass media in term of information and opinions on the achievements in technology and design. Participates in activities to preserve the cultural heritage of the region, country, Europe.	K_K05	P6S_KO P6S_KR

### 3. TEACHING METHODS

#### A. Traditional methods used \*\*\*

Lecture, discussion
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#### B. Distance learning methods used \*\*\*

<p><b>Synchronous method</b> (classes conducted in a way that ensures direct interaction between the student and the teacher in real time, enabling immediate flow of information, the method can be used only if it is provided for in the study plan for a given cycle of education): e.g. remote lecture in the form of videoconference, remote discussion, etc.</p>
<p><b>Asynchronous method</b> used as an auxiliary (a method that does not ensure direct interaction between the student and the teacher in real time, used only as an auxiliary / complementary method): e.g. online educational videos, online multimedia presentations, etc.</p>

### 4. METHODS OF EXAMINATION

Preparation of presentation
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### 5. SCOPE

Lecture	<p>At the end of the training cycle the student should understand the terms: craftsmanship, applied art, applied art, industrial design. He or she should have basic knowledge of various fields of applied art, be able to relate the form of an object to the period of its creation on the basis of style premises, know some basic theories related to the design of an applied object, be able to assess the utility and aesthetic value of an object, know several artistic associations for which the design of applied forms was an important part of their work (e.g. Arts and Crafts, "Four of Glasgow", Vienna Workshops, Bauhaus, the concept of Art deco, etc.), know several "schools" of contemporary industrial design, know the history of the development of industrial design in Poland.</p> <p>An attempt to define the terms: craftsmanship, arts and crafts, applied art, applied art, industrial design. Relationship between fine arts and object design, the object its functional and aesthetic form. Object - work of art, between unique object and mass production. The role of object aesthetics in the design of machinery and everyday objects. "From craftsman to designer of industrial forms". - Artist, architect, craftsman, engineer, designer - creators of object form over the centuries. "Prehistory" of design - the object and its form from antiquity to the 19th century, various disciplines of "applied art": ceramics, glass, furniture,</p>
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	<p>fabric - basic concepts, technical achievements, forms and stylistic transformations, examples of works of art and crafts of the Middle Ages, Renaissance, Baroque, Classical etc.: furniture, goldsmithing, ceramics and porcelain, overall designs and realizations of interiors. The attitude to the utilitarian object and its form in the artistic and aesthetic doctrines of a given period, style, direction and environment.</p> <p>Disegno and design - from the 'idea' in the art of different eras to the contemporary design of objects, the concept of Gesamtkunstwerk in relation to the architectural work - from the overall concept of sacred and palace interiors of the Baroque and Rococo to the new Gesamtkunstwerk in the art of circa 1900 and the contemporary search for stylistic unity in the design of residential interiors, the theories of architects, engineers and artists throughout the eighteenth - nineteenth - twentieth concerning the function and form of the object, for example. : the postulate of the struggle for the "truth" of the material / technological aesthetics, the role of decoration of the utilitarian object and the transformation of the attitude to ornament, beauty vs. functionality, beauty and functionality, the industrial revolution of the 19th century. and its impact on the form of utilitarian objects, attempts to revive craftsmanship, the search for a new style of applied art, the beauty of the machine, the dwelling - the dwelling machine, aesthetics vs. ergonomics, The history of industrial design - the genesis of the emergence, precursors, concepts of fine arts and applied art, artistic groupings engaged in the design of utilitarian objects, interiors from the mid-19th century to the interwar period: Arts and Crafts, the Glasgow Four: Art Nouveau artists: H. Van der Velde, Tiffany, Lalique, etc., Viennese workshops, Cracow workshops, Bauhaus, Art deco, international style, birth of industrial design, contemporary industrial design, design - schools, representatives, individuals among others Scandinavian and Italian designers, industrial design vs. pop culture, multidimensionality of "kitsch". Polish applied / applied art: the development of industrial design in Poland: the latest trends in Polish design.</p> <p>Multimedia presentation of exemplary works of design from reproductions and own collections combined with an explication of the plastic values of light, color, solid, texture, line, space and movement - contained in objects and objects of applied art.</p>
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## 6. METHODS OF VERIFICATION OF LEARNING OUTCOMES

LEARNING OUTCOME	Form of assessment					
	Oral examination	Written exam	Colloquium	Project	Credit	.....
W1 - W2		x			x	
U1		x			x	
K1 - K2		x			x	

## 7. LITERATURE

Basic literature	1. Morant H. De, Historia sztuki zdobniczej od pradziejów do współczesności,
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	<p>Warszawa 1983</p> <p>2. Pevsner N., Pionierzy współczesności, Warszawa 1978</p> <p>3. Design 1900-2000, Warszawa 2001</p> <p>4. Wallis M., Secesja, Warszawa 1980</p> <p>5. Sieradzka A. Art deco w Europie i w Polsce, Warszawa 1996</p> <p>6. Ghirardo D .Architektura po modernizmie Warszawa 1999</p> <p>7. Antyki – kompendium wiedzy dla kolekcjonerów i miłośników staroci Warszawa 1996</p> <p>8. Francastel P., Sztuka a technika, PIW, Warszawa 1967</p> <p>9. Telakowska W., Wzornictwo przemysłowe, COMUK, Warszawa 1968</p>
Supplementary literature	<p>Kościelecki S., Współczesna koncepcja wychowania plastycznego, PWN, Warszawa 1975.</p> <p>Indywidualnie dobierana w zależności od problematyki, z jaką student się styka podejmując temat projektowy, często konsultowana ze specjalistami innych uczelni.</p>

#### 8. TOTAL STUDENT WORKLOAD REQUIRED TO ACHIEVE EXPECTED LEARNING OUTCOMES EXPRESSED IN TIME AND ECTS CREDITS

Student's activity		Student workload– number of hours
Classes conducted under a direct supervision of an academic teacher or other persons responsible for classes	Participation in classes indicated in point 1B	30
	Supervision hours	10
Student's own work	Preparation for classes	5
	Reading assignments	10
	Other (preparation for exams, tests, carrying out a project etc)	10
Total student workload		65
Number of ECTS points		3