

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

Plan position: .....

**A. INFORMATION ABOUT THE COURSE**

**B. Basic information**

Name of course	<b>BASICS 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 Mgr. Eliza Sikorra
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	15			45			4

**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 has advanced and in-depth knowledge related to design in the area of Industrial Design and related disciplines: Interior, Visual Communication, Exhibition and Urban Design.	K_W01	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 is capable of conducting an analysis of human needs and behavior as an individual, functioning in specific conditions and a specific environment.	K_U01	P6S_UW

U2	has acquired the ability to critically argue the analysis of a design solution. Student is able to communicate effectively when working in a team on collaborative design projects, and has the ability to negotiate and argue his/her's own design decisions.	K_U02	P6S_KO P6S_KK
U3	Student is able to respond by design to the user's needs, considerations of function, material and technology, and to plan and carry out an evaluation of the basic properties of engineering materials.	K_U09	P6S_UW
<b>SOCIAL COMPETENCES</b>			
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	P7S_KO P7S_KK

### 3. TEACHING METHODS

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

project exercises, demonstration, discussion, lecture

#### B. Distance learning methods used \*\*\*

**Synchronous method** (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.

**Asynchronous method** 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.

### 4. METHODS OF EXAMINATION

Design preparation

### 5. SCOPE

Lectures	The purpose of training in is to develop student's individual method and analytical design procedure as a process of conscious creation identical to architecture and design and other types of design activity. A process defined by the student's individual characteristics such as sensitivity, intellectual outreaches and developed ability to understand design issues. After passing the course in the studio, students will be equipped with knowledge that will make their personality creative, capable of building a new reality, understands its essence and equips them with the tools to move among different media, means of expression and technology. Learning the above assumptions of their presented definition through an analytical-design exercise is to activate the student's set of conscience and skills necessary to understand the surrounding material space and give the basic intellectual tools to move in the areas of design thinking. Upon completion of the course, students will be equipped with an individual set of abilities and capabilities to resolve design problems. They should remain open to different areas of design disciplines equipped to undertake design activity in different studios in subsequent years of study.
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Project	Broadly treated analysis of design problems inspired by forms and phenomena from the natural world, geometry and basic sciences. The problems of the exercises are based on the following areas of knowledge: geometry as relations of spatial references, scale - the relation of space and object to human along with the ergonomic context, material and form - the problem of shape-forming features of materials and their role as media in the creation of space, the world of plants and animals - as an inexhaustible source of inspiration in the areas of form, construction and simplicity of realization of functions, physics and mathematics - areas of knowledge determining the logic of actions and design solutions, graphic and spatial verbalization - as a form of articulation of design thought with emphasis on the importance of interdisciplinary artistic expression.
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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	
U1 - U3					x	
K1					x	

## 7. LITERATURE

Basic literature	<ol style="list-style-type: none"> <li>1. Ten principles for good design, Dieter Rams, <a href="http://www.vitsoe.com/en/gb/about/dieter Rams/gooddesign">http://www.vitsoe.com/en/gb/about/dieter Rams/gooddesign</a> 2012</li> <li>2. 50 teorii sztuki, Susie Hodge, PWN 2012</li> <li>3. Traktat o przedmiotach, Graham Harman, PWN 2013</li> <li>4. Sposoby widzenia, John Berger, Fundacja Aletheia 2009</li> <li>5. Wolność wyboru, Efrat Goldratt-Ashlag, Eliyahu M. Goldratt, Mintbooks 2011</li> <li>6. Język wzorców, Alexander Christopher, GWP Gdańsk 2008</li> <li>7. The Bathroom, Kira Alexander, The Viking Press, Nowy Jork 1976</li> <li>8. Jak zostać dizajnerem i nie stracić duszy, Adrian Shaughnessy, Karakter 2012</li> <li>9. Design. Historia wzornictwa, Penny Sparke, Arkady 2012</li> <li>10. Dizajn i sztuka, Bruno Munari, d2d.pl 2014</li> <li>11. Zmiana przez design: jak design thinking zmienia organizacje i pobudza innowacyjność, Tim Brown, Libron 2014</li> </ol>
Supplementary literature	Individually selected depending on the problems the student faces when taking up a design topic, often consulted with specialists from other universities.

## 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	60
	Supervision hours	10
Student's own work	Preparation for classes	10
	Reading assignments	5
	Other (preparation for exams, tests, carrying out a project etc)	15

Total student workload	100
Number of ECTS points	4