University of Arts in Belgrade
Faculty of Applied Arts

UNDERGRADUATE STUDIES

Study program **Design**

Modules: **Graphic Design**
Industrial Design
Interior and Furniture Design
Textile Design

Name of the study program	DESIGN
Independent higher education institution in which study program is organized	University of Arts in Belgrade
Higher education institution in which study program is organized	Faculty of Applied Arts in Belgrade
Field of scientific/artistic education	Arts
Scientific, professional or artistic field (according to the list adopted by National Council)	Applied arts and design
Type of studies	Undergraduate studies
Volume of studies in ECTS credits	240 ECTS
Professional title, abbreviation (According to the list of titles of National Council)	Bachelor of design B.Des.
Duration of studies	4 years (8 semesters)
The year during which the study program started	2008/2009
The year during which the study program will start	2014/2015
Number of students on this study program	
Planned number of students to be enrolled to this study program	49 students
Date on which program has been approved by competent body	By decision of Academic and Artistic Council of FAA of 24 March 2014 Senate of the University of Arts in Belgrade 27 March 2014
Language of the study program	Serbian
Year during which the program has been accredited	
Website containing information about the study program	www.fpu.bg.ac.rs

Structure of the study program

Study program **undergraduate studies of DESIGN** falls within the scope of teaching and artistic field of Art, domain of Applied art and design and contains all the elements provided by the law and appropriate standards.

The objective of the study program is to help students acquire relevant knowledge, develop personal abilities and creative skills, as well as to prepare and enable them to pursue the selected career, to further educate themselves and develop professionally. During the undergraduate studies students are given the opportunity to start developing towards pedagogical work, which can be studies within master program.

Academic and professional title awarded to graduate students is **Bachelor of design**, abbreviated as **B.Des.** Detailed specification of acquired professional competences and awarded qualifications is provided in the appendix to a diploma and refers to one of four possible specializations, i.e. narrower artistic field: **Graphic Design, Industrial Design, Interior and Furniture Design, and Textile Design.**

By completing the undergraduate studies, a student collects **240 ECTS.** Graduate thesis is not required to complete the study program.

School year consists of 2 semesters, each 15 work weeks long, and **1 ECTS represents 30 work hours** of student workload.

The program includes compulsory and optional subjects: **compulsory common subjects, compulsory artistic subjects, set of optional subjects and optional subjects.**

Each module is represented with a total of **240 ECTS** and exists on all four years of study. By selecting certain module, a student opts for one of four possible specializations. Each module has **main artistic subjects,** characteristic for the specialization, i.e. for the specific artistic field. Modular structure and flexible study rules allows students to change specialization or study program, as well as to expand their study program by selecting additional module. Transfers from other study programs or specializations, as well as expansions of study programs are provided by the Rulebook on undergraduate and master studies on the Faculty of Applied Arts in Belgrade.

Compulsory common subjects teach theoretical and practical artistic knowledge and skills.

Optional sets and optional subjects allow students to expand their knowledge depending on their personal preferences and provide them with experience of joint work with students from other study programs or modules. Optional subjects are defined by the plan of study program. The procedure of selecting optional subjects is provided by the Rulebook on Undergraduate and Master Studies of the Faculty of Applied Arts in Belgrade.

All subjects last for two semesters and each subject has a defined structure explained in the subject specification which includes: number of ECTS credits, requirements for enrolment, goals, outcomes, theoretical and practical contents, literature, weekly number of active teaching classes and other classes of mandatory practice, teaching methods and the continuous grading method. Detailed description of credits awarding and final grading is defined in the **Rulebook on Bachelor and Master Studies of the Faculty of Applied Arts in Belgrade.** Conditions and procedure of enrolment to undergraduate study program of DESIGN are defined by the Rulebook on Aptitude and Ability Tests for Enrolment to First Year of Undergraduate Studies at the Faculty of Applied Arts in Belgrade.

Purpose of the study program

Design is a creative activity which aim is to achieve different qualities of objects, processes, services and their systems during the entire lifetime (according to definitions of ISCID and ICOGRAD[1]). Study program is in compliance with the abovementioned international definitions and with generally accepted concept of market economy, where design is the core element of innovative humanization of technology and being a provider of additional value to products, items, systems and services, it takes an important role in many development processes of society and represents a specific value in contemporary cultural and economic exchange.

Design studies, being an academic and intellectual activity, incite development of cognitive abilities related to aesthetics, ethics and social context of human experience. The ability to see the world from different perspective is a precious life skill of an individual, but is not inherent to human nature, so studying design can be seen as an effort to improve quality of personal life and lives of other people. These basic human characteristics are expressed by designing and creating useable or consumable products. This is why design studies represent a professional response to the already existing creative potential of an individual. Cognitive abilities, creative and practical skills of designers of today are becoming increasingly necessary, because with every day the world in which we are living becomes more culturally complex, sophisticated, and being such, it requires more complex solutions.

The program has, in accordance with the objectives of the Faculty of Applied Arts, been developed in accordance with long-term tradition of art education of the parent institution, modern theory and practice of design and is adjusted to the needs of domestic labour market for highly educated designers, whose professional activity increases competitiveness in the economy, culture and education. Knowledge and skills acquired during technical and practical classes contribute to cultural development and economic stability of both individuals and society as a whole.

The purpose of the **undergraduate studies of DESIGN** is to develop a modern, creative, artistically and technically educated, responsible, professionally specialized individual, who is competent and qualified for creative and artistic work in the field of applied arts.

Students who successfully complete the studies acquire the academic title of: **Bachelor of design** which allows the students to, depending on their specialization (Graphic design, Industrial design, Interior and furniture design or Textile design) professionally pursue this career, to continue with education or further development, by applying acquired knowledge and understanding, skills and creative abilities. They have the following opportunities:

- to get employed as participants and associates on research and development teams in research/marketing/advertising departments in appropriate industries;
- to get employed as participants and associates in research and development teams, agencies, and companies that provide design services;
- to work as independent artists and designers on own projects or projects ordered by clients;
- to continue studying on **master academic studies;**
- to continue their professional development by applying for scholarships, student exchange programs and other activities and jobs.

[1] definition of design: **http://www.icsid.org/about/about/articles31.htm?query_page=1**, ISCID - International Society of Complexity, Information and Design, as well as: **http://www.icograda.org/about/about/articles836.htm,** ICOGRADA, International Council of Graphic Design Associations.

Objectives of the study program

Study program of **undergraduate studies of DESIGN** includes several different disciplines and narrow artistic fields that have a series of common, main characteristics. These common characteristics primarily include: conceptualization, realisation/production, promotion and dissemination of material and symbolic results that make our visual culture. They include a wide range of creations, from artefacts intended to satisfy intellectual and aesthetic needs to functional products, items, systems and services. The entire process, from conceptualization to dissemination, requires implementation of wide range of mostly visual languages used to transform concepts and ideas to aesthetically articulated two-dimensional and three-dimensional objects.

The main objective of the study program is to help students acquire relevant knowledge, develop personal abilities and creative skills, as well as to prepare and enable them to pursue the selected career, to further educate themselves and develop professionally.

General and common objectives are:

- Development of visual literacy of designer which is fostered through the ability to express oneself through drawing, colour and modelling, which is a precondition for observation, recording, analysis, thinking, development, visualisation, assessment and communication;
- support and development of aesthetic sensibility, imagination and creativity as a precondition for developing the ability of observation and visualisation, determining and solving problems, as well as of critical opinion;
- attempting to achieve appropriate integration of practice and theory and encouraging critical and intellectual approach of students in practical courses to their subject, by emphasizing knowledge from the field of art history, architecture and design, as well as methodological, business marketing, language and other contents that are related to professional context;
- developing the ability of analysis, synthesis and critical approach to thinking, directed at finding solutions which result in proposals, documents, projects, 2D and 3D digital and physical (analogue) models and prototypes;
- acquiring the ability to articulate and synthetize knowledge through development of special skills of verbal and written communication and visual presentation;
- acquiring knowledge and technical skills regarding type of materials, their application and characteristic procedures for specific discipline/specific artistic field;
- acquiring knowledge and practical skills in use of software used in design;
- developing awareness about the necessity of continuous education and development in the field of design.

Objectives which are related to development of specific knowledge and practical skills, i.e. creative abilities, and which are connected to specific narrow artistic fields/disciplines include:

- **Graphic Design -** independent research, functional and aesthetic designing of visual and corporate identity, spatial graphic, package design, advertising, posters and font design, intended for everyday professional, public or personal use.
- **Industrial Design -** independent research, functional and aesthetic design of three-dimensional form of mass-produced products of different complexity and use, intended for everyday professional, public and personal use, such as, for example, consumer products, various packages, tools, devices, instruments, equipment of different use, investment equipment, transport vehicles, etc.
- **Interior and Furniture Design** - independent research, functional and aesthetic design of interior architectural units of different use with emphasized focus on visual phenomenology of space, through architectural methods and language, optimally adjusted to technical and functional architectural laws; designing unique, movable or fixed furniture of all uses and categories, as well as serial produced, industrial furniture; designing interior and furniture characteristic for certain historical styles, as well as designing environmental, spatial, exterior units from the field of urban development.

- **Textile Design -** independent research, functional and aesthetic design of woven or printed textile of different complexity and use, intended for everyday professional, public and personal use and creative work in the field of tapestries and textile art.

Competences of graduate students

Diploma awarded after completion of **undergraduate studies of Design** confirms that the holder mastered all the relevant technical and theoretical knowledge, as well as practical skills required for the selected career, further education and later personal development. The program helps develop both aesthetic sensibility and creative ability. Graduate design student, in accordance with the objective set, in compliance with best practices, skilfully and creatively uses the materials, media, techniques, methods, technologies and instruments related to his discipline. He has developed skills of communicating and expressing through visual and plastic forms and capable of using their visual expression to explore, analyse, interpret, develop and shape ideas and information.

Graduated student will gain both general abilities and abilities specific for certain subjects. **General abilities** are applied in a wide range of contexts, are applied on all modules and include:

- **self-organization** - ability to learn independently and set own goals, to successfully handle workload and completes tasks within time provided, as well as to adjust to changes and work in unexpected conditions of newly-arisen situations;
- **critical thinking -** the ability to analyse information and experiences and formulate logical arguments; learning from critical thinking of others and observing own advantages and needs;
- **interpersonal and social skills -** establishing successful interactive relationship with other through collaboration, team work etc.
- **communication and presentation skills** - the ability to formulate visual, verbal or written ideas and information, as well to present the ideas to others and work under various circumstances;
- **information skills -** the ability to find, collect and handle with information from different sources, as well as to select and use appropriate information and communication technologies;
- **ethics -** think and act in accordance with professional ethics.

Graduate student of module **Industrial Design** will have competences for independent research, functional and aesthetic design of original three-dimensional form of mass produced products of different complexity and use, intended for everyday professional, public and personal use, such as, for example, consumer products, various packages, tools, devices, instruments, equipment of different use, investment equipment, transport vehicles, etc. The above competences include **subject-specific abilities:**

- creating ideas, concepts, drafts, solutions and arguments, either by himself or in collaboration with other, in order to complete the set objectives or personally initiated activities in the process of creating original design of mass produced industrial products and packaging;
- applying convergent (rational, logical, analytical) and divergent (imagination, creativity, creating alternatives) thinking in the process of observation, research, review, visualisation and designing three-dimensional, aesthetic forms for contemporary industrial products;
- transforming own ideas about products, systems and processes in material results, such as sketches, drawings and paintings or 3D models and prototypes, which can be developed through traditional designing tools or with the help of contemporary digital technology;
- selection, testing and use of appropriate materials, technological procedures and conditions for their use in the process of creating new or improving existing design of a product;
- Integration of ergonomic/anthropometric, technical and technological, production, market, environmental and other aspects of the product in its aesthetic and practical aspect (balance between form and function);
- Use of CAD/CAM (Computer Aided Design/Computer Aided Manufacture), CAID (Computer Aided Industrial Design), DTP (Desktop publishing) standard software packages for design, development, realization and presentation of solutions;
- awareness and understanding of critical and contextual dimension of industrial design, but art and design in general as well, for example, business, cultural, economic, environmental, ethical, historical, political and/or theoretical context.

Graduate student of **Interior and Furniture Design** module will have the following abilities:

- to apply gained professional and artistic knowledge to independently lead projects of creating, remodelling, reconstruction and adaptation of interior architectural assemblies of different uses and functions

- to apply gained knowledge on design of unique, movable and fixed furniture of all uses and categories
- to apply the professional knowledge for preparation of design documents and manufacture of furniture of all categories and uses in industrial production
- ability to design interior and furniture which is specific for certain historical styles
- ability to design environmental, spatial, exterior areas in the field of urban development.
- ability to design own programmed strategy for urban context
- ability to participate in joint designing activities of all structures and from any field which includes research of interior, furniture, historical styles and urban development.
- ability to independently work on developmental and interdisciplinary studies, as well as to work in scientific and research teams
- ability to professionally present own design and artistic ideas and projects by using traditional visual techniques, as well as relevant modern software

Graduate student of **Graphic Design** module will have the following abilities:

- applying acquired professional, technical and artistic knowledge on independent project leading, to future development and education in the field, as well as using the acquired knowledge in future work.
- for professional work on joint tasks in the field of graphic and visual communication and to resolve certain design issues, either independently or as a part of a team.
- functional and aesthetic designing of visual and corporate identity, spatial graphic, package design, advertising, posters and font design, intended for everyday professional, public or personal use of different complexity;
- to identify problem field to look for graphic design solutions, through original, individual approach and full freedom, while thinking in the spirit of current communication, professional and market behaviour, considering both the client and the consumer;
- creating ideas, concepts, drafts, solutions and arguments, either by himself or in collaboration with other, in order to complete the set objectives or personally initiated activities in the process of creating original graphic design;
- ability to creatively approach certain request regarding construction and realization of tasks from the field of graphic design within the design process;
- Working in graphic software Illustrator, Corel, Photoshop etc.
- improving skills by staying informed about current development in the professional field, as well as developments in the field of interdisciplinary approaches to contemporary design and artistic practices;

Graduate student of **Textile Design** module will have the following abilities:

- creating realistic ideas, concepts, drafts, solutions and arguments, either by himself or in collaboration with other, in order to complete the set objectives or personally initiated activities in the process of creating original work from the field of design and textile art;
- applying both convergent and divergent thinking to the process of observation, research, review, visualisation and development of functionally and aesthetically articulated forms of modern design and textile art;
- transforming own ideas into material results, such as sketches, drawings and paintings and work with materials, which can be executed by applying traditional artistic and designing tools, as well as through digital technology;
- selection, testing and use of appropriate materials, technological procedures and conditions for their use in the process of creating new or improving existing design and textile art;
- integration of production, market and environmental aspects in aesthetic and practical aspect of textile (balance between form and function)
- use of standard software packages for graphic work on designing, development, realization and presentation of solutions;
- improving skills by staying informed about current development in the professional field, as well as developments in the field of interdisciplinary approaches to contemporary design and artistic practices;
- awareness and understanding of critical and contextual dimension of industrial design, but art and design in general as well, for example, business, cultural, economic, environmental, ethical, global, historical, political, social and/or theoretical context;
- establishing professional relationship with the audience, employers, users, market, consumers and/or participants;
- using entrepreneurial and organizational skills and resourcefulness to ensure resources and conditions for individual and/or team work.

Curriculum

Curriculum of **undergraduate studies of DESIGN** is based on learning through practice and provides the possibility of developing traditional artistic and design knowledge and skills, as well as skills related to use of new media and information technologies that have become an unavoidable element of most design careers. Theoretical, critical, historical and contextual elements of design are either integrated in practical projects or teaching units or students learn about them through specific courses, which provide additional possibilities for development of general skills.

Curriculum is designed in such way to encourage individual development and creativity of future designers, as well as progressive learning of independent learning skills. It stimulates development of intellectual maturity and curiosity, development of talent and innovativeness, ability to take risks and self-reflection. The curriculum allows for gradual improvement from one level to another, through a series of lessons, practical artistic tasks and/or projects, as well as by articulating appropriate learning outcomes. Students are encouraged and trained to take responsibility for the contents and direction of their creative work and they are required to take a lot time for continuous independent learning and development of professional knowledges and skills, which, in the later stages of studies, includes development of more complex artistic projects.

Activities based on work with the classmates are the most important part of education. They allow efficient individual and group work of students with professors in classes, specialized workshops and computer centres, during which they can exchange experiences as partners in the process of learning. The benefits from such work include, for example, development of projects, as a way of learning or use of group review, where students present their work and then discuss it with their classmates and professors. These method, in combination with individual corrections and consultations, encourage learning and development of general skills. Teaching and learning methodologies include demonstrations, seminars, lectures and group learning, but very often interactive projects, competitions and student exchanges.

Main forms of teaching in the curriculum include: **lectures and exercises**, as active learning and independent practical work of students at the faculty defined as "**other classes**". Exercises follow the lectures, and students learn about certain topics by working on practical artistic tasks, projects and research subjects.

Practical results are assessed through creation of a complex projects, which consists of several elements, by which a student shows that he mastered certain teaching material. Each student activity during teaching process is **monitored, directed and evaluated,** and level of success is assessed after completion.

Feedback on quality of work represents an important element of student's learning process. Design study program has a tradition of providing feedback to students in the form of corrections, instructions and critical opinion, which shows adherence to best practices in the field of teaching, learning and grading. Grading is considered a learning incentive, since the feedback provides a student with clear guidance regarding his future development.

Curriculum contains all three types of subjects in appropriate ratio: **Artistic 58,26%, Theoretical artistic 23,52% and Social science and Humanities 18,23%.**

Study program includes both compulsory and optional subjects:

- common compulsory subjects for all four modules;
- compulsory subjects at module level;
- sets of optional subjects, one of which includes a group of pedagogical subjects;
- optional subjects.

Content of artistic subject, within selected module, provides students with designing, practical and artistic knowledge and skills, while other subjects provide artistic, theoretical and artistic theoretical knowledge. Optional subjects allow students to expand their knowledge depending on their personal preferences and provide them with experience of joint work with students from other study programs

or modules. In this way students are encouraged to have versatile orientation towards imagination and creation in artistic practice and learn about technical and technological characteristics of selected profession, historical, theoretical and modern scope of the profession at higher education level, including knowledge about methodical and pedagogical knowledge.

Curriculum by module

No	**Graphic Design**	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Shape Design	1	TA	C	1	2	0	1	6
6	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
7	Photography 1	1	ART	C	1	1	0	0	4
8	Printmaking 1	1	ART	C	2	3	0	2	16
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Calligraphy and Typeface Design 2	2	TA	C	1	1	0	0	4
6	Printmaking 2	2	ART	C	3	3	0	1	20
7	Studio Photography 1	2	ART	C	1	1	0	0	4
8	Social Network Design Basics	2	TA	C	2	0	0	2	6
		Total active classes during study year						21	60
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Calligraphy and Typeface Design 3	3	TA	C	1	2	0	1	6
4	Typography	3	ART	C	1	2	0	1	6
5	Poster 1	3	ART	C	1	2	0	3	10
6	Graphic Communication 1	3	ART	C	1	2	0	4	12
7	Packaging Design 1	3	ART	C	1	2	0	3	10
8	**Optional set A or B**	3							**8**
		Total active classes during study year						20	60
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	TA	O	2	0	0	0	4
	Optional set B								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Calligraphy and Typeface Design 4	4	TA	C	1	2	0	0	6
4	Poster 2	4	ART	C	2	2	0	3	13
5	Graphic Communication 2	4	ART	C	2	2	0	3	14
6	Packaging Design 2	4	ART	C	2	2	0	3	13
7	**Optional course**	4							**6**
		Total active classes during study year						20	60
	Optional course								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6

No.	**Industrial Design**	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing C	1	ART	C	2	2	0	4	10
4	Descriptive Geometry	1	SH	C	1	2	0	1	6

5	Sculpting and Interior Design	1	ART	C	1	1	0	1	6
6	Industrial Design 1	1	ART	C	3	2	0	3	20
7	Computer Graphics Basics	1	TA	C	1	1	0	0	6
8	**Optional course A**	1							**4**
		Total active classes during study year						22	60
	Optional course A								
1	Calligraphy and Typeface Design 1	1	TA	O	1	1	0	0	4
2	Figure Drawing – Anatomy 1	1	ART	O	1	0	0	1	4
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting C	2	ART	C	2	2	0	4	10
4	Materials 1	2	SH	C	2	0	0	0	4
5	Product Graphics Basics	2	TA	C	2	0	0	2	6
6	Industrial Design 2	2	ART	C	2	2	0	3	20
7	Digital Models 1	2	TA	C	2	2	0	1	8
8	**Optional course B**	2							**4**
		Total active classes during study year						22	60
	Optional course B								
1	Photography 1	2	ART	O	1	1	0	0	4
2	Figure Drawing – Anatomy 2	2	ART	O	1	0	0	1	4
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Materials 2	3	SH	C	2	0	0	0	4
3	Digital Models 2	3	TA	C	1	1	0	2	10
4	Project Presentation	3	TA	C	1	1	0	1	4
5	Conceptual Design 1	3	ART	C	1	2	0	2	8
6	Industrial Design 3	3	ART	C	1	3	0	3	18
7	**Optional course C**	3							**4**
8	**Optional set A or B**	3							**8**
		Total active classes during study year						21	60
	Optional course C								
1	Design Stylistics	3	TA	O	1	1	0	0	4
2	Figure Drawing – Nude 1	3	ART	O	1	0	0	1	4
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	Optional set B								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Design Methodology	4	TA	C	2	2	0	0	6
3	Product Graphics	4	ART	C	1	2	0	1	10
4	Conceptual Design 2	4	ART	C	1	2	0	1	10
5	Industrial Design 4	4	ART	C	2	3	0	3	20
6	**Optional course D**	4							**6**
7	**Optional course E**	4							**4**
		Total active classes during study year						20	60
	Optional course D								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6
	Optional course E								
1	Spatial Design	4	TA	O	1	1	0	0	4
2	Figure Drawing – Nude 2	4	ART		1	0	0	1	4

No.	**Interior and Furniture Design**	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing C	1	ART	C	2	2	0	4	10
4	Descriptive Geometry	1	SH	C	1	2	0	1	6
5	Sculpting and Interior Design	1	ART	C	1	1	0	1	6
6	Architectural Assemblies 1	1	TA	C	1	2	0	0	6
7	Introduction to Spatial Design	1	ART	C	2	1	0	3	10
8	Furniture Design Basics	1	ART	C	2	1	0	3	10
9	**Optional course A**	1							**4**
		Total active classes during study year						24	60
	Optional course A								
1	Calligraphy and Typeface Design 1	1	TA	O	1	1	0	0	4

2	Figure Drawing – Anatomy 1	1	ART	O	1	0	0	1	4
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting C	2	ART	C	2	2	0	4	10
4	Contemporary Architecture	2	SH	C	2	0	0	0	4
5	Perspective Drawing	2	SH	C	1	2	0	1	6
6	Architectural Assemblies 2	2	TA	C	1	2	0	0	6
7	Residential Spaces	2	ART	C	2	2	0	3	11
8	Light Furniture Structures	2	ART	C	2	2	0	3	11
9	**Optional course B**	2							**4**
		Total active classes during study year						26	60
	Optional course B								
1	Photography 1	2	ART	O	1	1	0	0	4
2	Figure Drawing – Anatomy 2	2	ART	O	1	0	0	1	4
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Interior Design Styles 1	3	TA	C	1	2	0	0	6
3	Urban Design 1	3	ART	C	1	2	0	1	10
4	Public and Commercial Spaces Design	3	ART	C	2	2	0	4	14
5	Multifunctional Furniture	3	ART	C	2	2	0	4	14
6	**Optional course C**	3							**4**
7	**Optional set A or B**	3							**8**
		Total active classes during study year						22	60
	Optional course C								
1	Design Stylistics	3	TA	O	1	1	0	0	4
2	Figure Drawing – Nude 1	3	ART	O	1	0	0	1	4
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	SH	O	2	0	0	0	4
	Optional set B								
3	Psychology	3	SH	O	2	0	0	0	4
4	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Interior Design Styles 2	4	TA	C	1	2	0	0	6
3	Urban Design 2	4	ART	C	2	2	0	0	10
4	Complex Spatial Structures Design	4	ART	C	2	2	0	4	15
5	Furniture Systems and Typology	4	ART	C	2	2	0	4	15
6	**Optional course D**	4							**6**
7	**Optional course E**	4							**4**
		Total active classes during study year						21	60
	Optional course D								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6
	Optional course E								
1	Textile Design	4	TA	O	1	1	0	0	4
2	Figure Drawing – Nude 2	4	ART	O	1	0	0	1	4

No	**Textile Design**	Y	Type	Status	L	PC	OTC	Other classes	ECTS
Year 1									
1	Foreign Language 1	1	SH	C	2	0	0	0	4
2	Art History 1	1	SH	C	2	0	0	0	4
3	Drawing A	1	ART	C	2	2	0	12	18
4	Figure Drawing – Anatomy 1	1	ART	C	1	0	0	1	4
5	Calligraphy and Typeface Design 1	1	TA	C	1	1	0	0	4
6	Photography 1	1	ART	C	1	1	0	0	4
7	Textile Design 1	1	ART	C	2	2	0	3	12
8	Textile Technology 1	1	SH	C	2	0	0	0	4
9	Textile Techniques 1	1	TA	C	1	1	0	1	6
		Total active classes during study year						21	60
Year 2									
1	Foreign Language 2	2	SH	C	2	0	0	0	4
2	Art History 2	2	SH	C	2	0	0	0	4
3	Painting B	2	ART	C	2	2	0	8	14
4	Figure Drawing – Anatomy 2	2	ART	C	1	0	0	1	4
5	Textile Techniques 2	2	TA	C	1	3	0	2	10

6	Textile Design 2	2	ART	C	2	2	0	2	14
7	Textile Technology 2	2	SH	C	2	0	0	0	4
8	**Optional course A**	2							**6**
		Total active classes during study year						22	60
	Optional course A								
1	Descriptive Geometry	2	SH	O	1	2	0	1	6
2	Computer Graphics Basics	2	TA	O	1	1	0	0	6
Year 3									
1	Art History 3	3	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 1	3	ART	C	1	0	0	1	4
3	Textile Techniques 3	3	TA	C	1	1	0	1	6
4	Printed Textile Design 1	3	ART	C	2	1	0	5	12
5	Woven and Knitted Textile Design 1	3	ART	C	2	1	0	5	12
6	Tapestry Design 1	3	ART	C	3	2	0	4	14
7	**Optional set A or B**	3							**8**
		Total active classes during study year						20	60
	Optional set A								
1	Sociology of Culture	3	SH	O	2	0	0	0	4
2	Design History	3	TA	O	2	0	0	0	4
	Optional set B								
1	Psychology	3	SH	O	2	0	0	0	4
2	Pedagogy	3	SH	O	2	0	0	0	4
Year 4									
1	Art History 4	4	SH	C	2	0	0	0	4
2	Figure Drawing – Nude 2	4	ART	C	1	0	0	1	4
3	Printed Textile Design 2	4	ART	C	2	2	0	6	14
4	Woven and Knitted Textile Design 2	4	ART	C	2	2	0	5	14
5	Tapestry Design 2	4	ART	C	3	2	0	5	14
	Optional course B	4							**6**
	Optional course C	4							**4**
		Total active classes during study year						20	60
	Optional course B								
1	20th Century Serbian Art	4	SH	O	2	0	0	0	6
2	Art Teaching Methodology	4	SH	O	2	0	0	0	6
	Optional course C								
1	Spatial Design	4	TA	O	1	1	0	0	4
2	Design Stylistics	4	TA	O	1	1	0	0	4

Course List

No.	Code	Name
1	O001	Figure Drawing – Nude 1
2	O002	Figure Drawing – Nude 2
3	O003	Figure Drawing – Anatomy 1
4	O004	Figure Drawing – Anatomy 2
5	O224	Architectural Assemblies 1
6	O225	Architectural Assemblies 2
7	O277	Sculpting and Interior Design
8	O291	Multifunctional Furniture
9	O167	Printmaking 1
10	O168	Printmaking 2
11	O172	Product Graphics
12	O173	Graphic Communication 1
13	O174	Graphic Communication 2
14	O298	Digital Models 1
15	O299	Digital Models 2

16	O281	Textile Design
17	O177	Urban Design 1
18	O178	Urban Design 2
19	O183	Industrial Design 1
20	O184	Industrial Design 2
21	O185	Industrial Design 3
22	O186	Industrial Design 4
23	O157	Design History
24	O031	Art History 1
25	O032	Art History 2
26	O033	Art History 3
27	O034	Art History 4
28	O301	Conceptual Design 1
29	O302	Conceptual Design 2
30	O289	Light Furniture Structures
31	O205	Art Teaching Methodology
32	O206	Design Methodology
33	O267	Descriptive Geometry
34	O290	Public and Commercial Spaces Design
35	O303	Spatial Design
36	O294	Complex Spatial Structures Design
37	O209	Textile Design 1
38	O210	Textile Design 2
39	O211	Woven and Knitted Textile Design 1
40	O212	Woven and Knitted Textile Design 2
41	O213	Printed Textile Design 1
42	O214	Printed Textile Design 2
43	O297	Product Graphics Basics
44	O285	Social Network Design Basics
45	O287	Furniture Design Basics
46	O296	Computer Graphics Basics
47	O221	Pedagogy
48	O268	Perspective Drawing
49	O081	Calligraphy and Typeface Design 1
50	O082	Calligraphy and Typeface Design 2
51	O083	Calligraphy and Typeface Design 3
52	O084	Calligraphy and Typeface Design 4
53	O222	Poster 1
54	O223	Poster 2
55	O089	Materials 1
56	O090	Materials 2
57	O300	Project Presentation
58	O233	Shape Design
59	O288	Residential Spaces
60	O235	Packaging Design 1
61	O236	Packaging Design 2
62	O237	Psychology
63	O111	Contemporary Architecture
64	O295	Furniture Systems and Typology
65	O241	Painting B
66	O242	Painting C
67	O270	Sociology of Culture
68	O271	20th Century Serbian Art
69	O292	Design Stylistics
70	O269	Interior Design Styles 1
71	O293	Interior Design Styles 2

72	O125	Foreign Language 1
73	O126	Foreign Language 2
74	O246	Studio Photography 1
75	O252	Tapestry Design 1
76	O253	Tapestry Design 2
77	O304	Textile Techniques 1
78	O305	Textile Techniques 2
79	O306	Textile Techniques 3
80	O140	Textile Technology 1
81	O141	Textile Technology 2
82	O259	Typography
83	O286	Introduction to Spatial Design
84	O150	Photography 1
85	O263	Drawing A
86	O265	Drawing C

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Nude 1**
Taught by:	Fulgosi K. Daniela, Lađušić R. Marko
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

Course objectives:

The objective of the Figure Drawing – Nude 1 course is to build upon the initial drawing experience of perceiving the human figure through transposed or actual observations which, freed from the analytical elements of the drawing, evolve into complex individual compositions. Through continual collaboration with their teachers, students perfect their working methods, which are viewed from various angles.

Course outcomes:

Employing drawing as the visual language of figure observation and presenting the figure in a broad array of creative possibilities.

Course contents:

First semester:
1. The basics of figure drawing in various postures; linear drawing, use of drawing materials (pencil, Indian ink, charcoal etc.), 1 live model pose spanning 8 classes
2. Furthering the exploration of human body proportions, movements, composition, direction; linear drawing, use of drawing materials, 2 model poses spanning 8 classes
3. Creative rendition of composition, consideration of structure and texture, involvement of space (ambience); linear drawing, use of drawing materials and colour, 4 model poses spanning 8 classes
4. Analysis of complete body plasticity, use of the colour value scale to define figure shape; surface treatment, use of all drawing and painting materials, 2 model poses spanning 6 classes

Second semester:
1. Analysis of complete body plasticity, use of the colour value scale to define figure shape; surface treatment, use of all drawing and painting materials, 2 model poses in 2 hours, 8 classes
2. Stylisation, contrast, regarding the shape as contrast between light and shadow; use of all drawing and painting materials, 4 model poses in 2 hours, 6 classes
3. Viewing the body form through the lens of basic colour values of the mass, use of all drawing and painting materials, 4 model poses in 2 hours, 8 classes
4. Integral study of the nude figure: colour value, contrasts, surface, materialization; individual approach, use of all drawing and painting materials and different drawing papers, 4 model poses in 2 hours, 8 classes

Additional tasks:
Commencement of transposition and development of personal artistic sensibility. Experiments and free use of materials and techniques as means of individual expression.

Relevant literature:

1 Jack N. Kramer: Human anatomy and figure drawing: the integration of structure and form, 1973
2 Marcia Brennan: Painting Gender, Constructing Theory, 2002
3 Julius Panero, Martin Zelink: Human Dimension And Interior Space, 1979

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Lectures with slideshow/video presentations, practical classes with demonstration, supervised independent assignments. Each student receives individual attention and consultation hours are held on a weekly basis.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – practical assignment		30
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Nude 2**
Taught by:	Fulgosi K. Daniela, Lađušić R. Marko
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	Figure Drawing – Nude 1 passed

Course objectives:

The objective of the Figure Drawing – Nude 2 course, through the employment of specific forms of the programme's content – human figure drawing, lies in the continual nurturing of drawing as the basic format of artistic creation, meanwhile training students for independent, professional work in the field at a high level of competence.

Course outcomes:

Mastery of visual art elements, principles of composition and other aspects of visual art culture through the means of drawing as a visual artistic discipline.

Course contents:

First semester:
1. Introduction to transposition, croquis (sketch), with live model changing pose every 5 minutes (18 poses in total), 4 classes
2. Reduction, stylisation of the figure true to the model's character, croquis, use of various technical means, formats and qualities of paper, dynamic shifts in model's poses, circa 20 poses in 2 hours, 4 classes
3. Fast-paced shifts in model poses every 3 minutes in order to have students create a so-called imaginative drawing from memory and imagination; heavy use of all adequate drawing materials and papers, 6 classes
4. Model transposition, unrestricted materialisation according to the student's choosing, use of painting and drawing materials and means, of textures, collage, etc; croquis, 18-20 model poses in 2 hours, 8 classes
5. Integral transposition, regarding the nude and its background as a whole, insisting upon spatial composition in line with each student's individual conception; croquis, 18-20 model poses in 2 hours, 8 classes

Second semester:
1. Individual transposition, expansion of individual preferences in accordance with particular aesthetic leanings, unrestricted use of all possible painting and drawing materials with emphasis on experimenting; croquis, 18-20 model poses in 2 hours, 8 classes
2. Study of figure details, individual tasks, unrestricted use of all visual art means and materials, 18-20 model poses in 2 hours, 6 classes
3. Individual tasks set by students themselves (model poses, duration, background composition). Realisation of the drawing (croquis) as an independent work following a choice set of motifs, materials and techniques, 8 classes
4. Quick croquis of the model in various poses, made from quick observation and character interpretation, circa 25-30 poses in 2 hours, 4 classes
5. Drawing from memory, memory and imagination exercise, unrestricted use of all visual art means and materials, free rein in the setting of model poses and duration, 4 classes

Relevant literature:

1 Zbigniew Makowski: Recent Oils, Gouaches and Ink Drawings, Marlborough Fine Art 1968
2 Marcia Brennan: Painting Gender, Constructing Theory, 2002
3 Lucy Lippard: The Dematerialization of the Art Object from 1966 to 1972, Berkeley 1997

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Lectures with slideshow/video presentations, practical classes with demonstration, supervised independent assignments. Each student receives individual attention and consultation hours are held on a weekly basis.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – oral		30
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Anatomy 1**
Taught by:	Desimir Ž. Denić, Tijana D. Kojić
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To familiarise students with information on the human skeletal system, its characteristics, proportions and functions through lectures supplemented by illustrations and samples, as well as through covering the problematics of analytical drawing of the human figure. Drawing reconstruction and analysis of the skeletal system are utilised.

Course outcomes:
Students have acquired elementary knowledge of organ structure and organization of the human body. Upon completion of the course, they are capable of naming and drawing structural elements of the human skeletal system, and they have a grasp of the character, proportions and functions of the body as a whole (demonstrated by successful renditions of analytical nude study drawings), and of the skeletal system (demonstrated by drawings of skeletal system reconstructions, made during analytical nude studies).

Course contents:

***First semester*, 15 weeks**
Note: each lecture is followed by a practical assignment – a drawing on the topic set by the covered course unit
Week 1. Welcoming address, presenting the objectives, tasks and purpose of the course, teaching methods, evaluation system and required materials
Week 2. Students' first artwork – live model portrait. Personal approach without the professor's corrections.
Weeks 3-4. Introductory lectures on bone classification, joints, skeletal system functions; first unit – face and skull bones.
Week 5. Facial bone structure reconstruction performed on a live model drawing.
Weeks 6-7. Lectures on the human thorax (chest) and spinal column, particularly its frontal area
Weeks 8-9. Lectures on the human thorax (chest) and spinal column, particularly its back area, inclusive of parts of the shoulder complex
Weeks 10-11. Lectures on the pelvic area bones, including the spinal column and lower extremities
Weeks 12-13. Lectures on the pelvic area bones, the characteristics of its posterior and side views and the functions of the pelvis
Weeks 14-15. Lectures on the upper extremities, the bones of shoulder complex, upper arm, lower arm and the hand, with their respective functions

***Second semester*, 15 weeks**
Weeks 1-2. Lectures on the lower extremities, femur (thigh bone), tibia (shin bone), foot bones
Weeks 3-4. Lectures on the functions of lower extremities: support points, balance, stride, running, i.e. movement
Weeks 5-6. Lectures on the human skeleton as a whole, in terms of both its functionality and representation in visual arts
Weeks 7-8. Human figure drawing and reconstruction of the skeletal system
Weeks 9-11. Nude drawing and analytical reconstruction of the skeleton
Weeks 12-13. Nude drawing and analytical reconstruction of the skeleton. At this point, students bring maps of their drawings made to date and through selection 1 to 3 drawings are chosen to be displayed at the Faculty's exhibition.
Weeks 14-15. Final artwork graded as an exam. Nude drawing and analytical reconstruction of the skeleton.

Relevant literature:

1 Bajić Miodrag. Čovek , anatomija, umetnost. SKC , Beograd, 2000.
2 Gaberc Rudolf. Plastična анатомија čoveka. Univerzitet umetnosti u Beogradu, 1979.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments in a specialized, purpose-built space, such as an amphitheatre
- mentoring / individual correction and consultations;
- learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment / project		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Figure Drawing – Anatomy 2**
Taught by:	Desimir Ž. Denić, Tijana D. Kojić
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	Figure Drawing – Anatomy 1 passed

Course objectives:
To familiarise students with information on the human muscular system, its characteristics, proportions and functions through lectures supplemented by illustrations and samples, as well as through covering the problematics of analytical drawing of the human figure. Drawing reconstruction and analysis of the muscular system are utilised.

Course outcomes:
Students have acquired elementary knowledge of organ structure and organization of the human body. Upon completion of the course, they are capable of naming and drawing structural elements of the human muscular system, and they have a grasp of the character, proportions and functions of the body as a whole (demonstrated by successful renditions of analytical nude study drawings), and of the muscular system (demonstrated by drawings of muscular system reconstructions, made during analytical nude studies).

Course contents:

***First semester*, 15 weeks**
Note: each lecture is followed by a practical assignment – a drawing on the topic set by the covered course unit
Week 1. Introductory lecture, layout of the work method and required materials, all-encompassing but abridged presentation on the human body musculature.
Week 2. Students' first artwork – live model nude study.
Week 3. Introductory lecture on musculature, muscle fibre, fascicle, head and its muscle group, functions of the muscles and muscle groups and a lecture on the anterior musculature of the human torso.
Week 4. Lecture on the posterior musculature of the torso, on the sideview of the human body, on all muscles, muscle groups and their working as a whole.
Weeks 5-6. Students make a life drawing of a coherent visual whole of the anterior and posterior views of the torso.
Week 7. With a live model present, students reconstruct the torso musculature in the drawings made during previous two lessons, guided by study aids and the professor's corrections.
Week 8. Students create a single-format drawing of the upper extremities from a live model observation.
Week 9. Lecture on the upper extremities, muscles, functions, aesthetics, the movements and positions natural to and feasible for the human body.
Week 10. Students reconstruct the upper extremities musculature in their drawings from the previous lesson
Weeks 11-12. Students draw the anterior and posterior views in a nude study.
Week 13. Lecture on the muscles in the lower back and thigh (quadriceps) area.
Week 14. Lecture on the lower extremities musculature – muscles of the thigh, shin, foot, observed in all positions and with attention paid to the functions and positions found when in motion and when stationary.
Week 15. Students make a life drawing of the lower extremities and lower back musculature.

***Second semester*, 15 weeks**
Week 1. Students draw a reconstruction of the lower extremities and lower back musculature using their drawings from the previous lesson.
Week 2. Lecture on the human head and neck musculature
Weeks 3-4. Students draw an analytical nude study of the anterior view with musculature reconstruction
Weeks 5-6. Students draw an analytical nude study of the posterior view with musculature reconstruction
Weeks 7-8. Students draw an analytical nude study of the side view with musculature reconstruction
Weeks 9-10. Students draw an analytical nude study of the anterior view with musculature reconstruction
Weeks 11-12. Students draw an analytical nude study of the posterior view with musculature reconstruction
Week 13. Students draw an analytical nude study and bring their maps with all the artwork created throughout the

academic year
Weeks 14-15. Students take an individual approach to artwork, which is graded as an exam. Life drawing and reconstruction of the live model musculature.

Relevant literature:

1 Bajić Miodrag. Čovek , anatomija, umetnost. SKC , Beograd, 2000.
2 Gaberc Rudolf. Plastična анатомија čoveka. Univerzitet umetnosti u Beogradu, 1979.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments in a specialized, purpose-built space, such as an amphitheatre
- mentoring / individual correction and consultations;
- learning from non-academic sources (the internet, exhibitions, contests, communication with professionals working in the field / professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Assessment test – artwork assignment / project		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Architectural Assemblies 1**
Taught by:	Manojlović M. Dragan
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
Students are informed on:
- construction elements and their co-dependence in a structural assembly, with a view to enabling them to analyse structural systems in the sense of their feasibility for adaptation and reconstruction of interiors and architectural structures
- contents, form and method of rendering technical documentation when designing interiors and architectural structures
- methods and organisation of executing work on the materialisation of an architectural space

Course outcomes:
Students have acquired skills to read architectural-construction designs, to differentiate between basic elements of architectural assemblies and to recognize structural elements both in designs and in real life structures. They have learned to employ the technical drawing as their medium.

Course contents:

Lectures
1 Introductory lecture. Students introduced to the programme and contents of the course curriculum as part of the overall programme at the Department, to teaching methods and the evaluation system (1 class)
2 Basic elements of constructions. Terminology, forms, inter-relations, materials, connecting, dimensioning (2 classes)
3 Structural assembly. Concept, types, realisation methods, marking (2 classes)
4 Technical drawing. Elementary components, symbols, dimensioning (1 class)
5 Walls. Partitions, materials, dimensions, execution, openings, finishing work (3 classes)
6 Project documentation. Types, contents (1 class)
7 Foundation work (1 class)
8 Creating additional openings in walls, the issues of interior interventions (1 class)
9 Doors. Shapes, construction, opening modes, measurements, fitting methods (2 classes)
10 Windows. Shapes, construction, opening modes, measurements, fitting methods (2 classes)
11 Flat roofs. Drainage (2 classes)
12 Insulation work (1 class)

Practical classes cover a single structure in full, focusing on the relationship between construction and functionality when considering architectural structures and interiors
1 Structural assembly (3 classes)
2 Ground floor plan (4 classes)
3 Floor plan (2 classes)
4 Roof plan (2 classes)

Relevant literature:

1 Petrović M. Arhitektonske konstrukcije I, Izdavačko-informativni centar studenata (ICS), Bgd 1978.
2 Petrović M. Arhitektonske konstrukcije II, Izdavačko-informativni centar studenata (ICS), Bgd 1978.
3 Peulić Đ. Konstruktivni elementi zgrada, Prvi dio, Tehnička knjiga, Zagreb 1976.
4 Peulić Đ. Konstruktivni elementi zgrada, Prvi dio, Tehnička knjiga, Zagreb 1976.
5 Mittag Martin. Građevinske konstrukcije, Građevinska knjiga, Beograd, 1974.
6 Bruce Martin. Spojevi u građenju, Građevinska knjiga, Beograd, 1988.
7 Krstić K. Petar. Arhitektonske konstrukcije 1, Naučna knjiga, Beograd 1979.

<table>
<tr><td colspan="6">8 Krstić K. Petar. Arhitektonske konstrukcije 2, Naučna knjiga, Beograd 1979.
9 Grupa autora. Građevinski priručnik – Tehničar 3, Građevinska knjiga, Beograd, 1980.
10 Zelnik Martin, Panero Julijus. Antropološke mere i enterijer, Građevinska knjiga, Beograd, 1987.
11 Nojfert , Ernst. Arhitektonsko projektovanje, Građevinska knjiga, Beograd, 2003.</td></tr>
<tr><td colspan="5">Number of active teaching classes</td><td>Other classes:</td></tr>
<tr><td>Lectures: 1</td><td>Practical classes: 2</td><td colspan="2">Other types of classes: 0</td><td>Individual study & research: 0</td><td>0</td></tr>
<tr><td colspan="6">Teaching methods:
▪ lectures accompanied by illustrations, real life examples, samples
▪ creating graphic designs during practical classes</td></tr>
<tr><td colspan="6">Grading (maximum points earned: 100)</td></tr>
<tr><td colspan="2">Pre-exam obligations : 70</td><td>total points</td><td colspan="2">Final exam : 30</td><td>total points</td></tr>
<tr><td colspan="2">Lectures and practical classes – attendance record</td><td>10</td><td colspan="2">Exam – oral</td><td>30</td></tr>
<tr><td colspan="2">Practical classes – graphic artwork designs</td><td>60</td><td colspan="2"></td><td></td></tr>
</table>

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Architectural Assemblies 2**
Taught by:	Manojlović M. Dragan
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Architectural Assemblies 1 for exam-taking – Architectural Assemblies 1 passed

Course objectives:
Students are informed on:
- traditional and modern mezzanine constructions, their limitations and application
- floor constructing, execution methods, suitability of choice and its application depending on interior design or independent open space design
- traditional wooden roofs, their structural elements and layers in line with the purpose and design of the space
- methods and organisation of work on the materialisation of an architectural space

Course outcomes:
Students have acquired skills to identify types of mezzanine constructions and elements of traditional wooden roofs. They can make independent decisions on flooring and ceiling options, are comfortable with technical terminology and capable of communicating with other experts and technical staff while preparing technical documentation and executing the design, all the while respecting the architectural and interior values of a space or environment.

Course contents:

Lectures
1 Mezzanine constructions. Vaults. Materials. Classification. Types (4 classes)
2 Flooring. Characteristics, classification, application, materials, layers, execution method (2 classes)
3 Ceilings. Types, application in the interior, the role of lighting, shaping possibilities (2 classes)
4 Installations. Basics of thermo-technical, electrical, plumbing and sewer installations (2 classes)
5 Stairs. Shapes, drawing methods, design, calculations, materials, banisters (4 classes)
6 Slanted wooden roofs. Construction principles, construction elements, layers, internal finishing (4 classes)

Practical classes cover a single structure in full, focusing on the relationship between construction and functionality when considering architectural structures and interiors
1 Cross-sections (4 classes)
2 Facades (3 classes)
3 Stairs. The task is a follow-up of an interior design project made during the Living Spaces course (4 classes)

Other forms of instruction
Group visit to the Building Trade Fair (1 class)

Relevant literature:

1 Petrović M. Arhitektonske konstrukcije I, Izdavačko-informativni centar studenata (ICS), Bgd 1978.
2 Petrović M. Arhitektonske konstrukcije II, Izdavačko-informativni centar studenata (ICS), Bgd 1978.
3 Peulić Đ. Konstruktivni elementi zgrada, Prvi dio, Tehnička knjiga, Zagreb 1976.
4 Peulić Đ. Konstruktivni elementi zgrada, Prvi dio, Tehnička knjiga, Zagreb 1976.
5 Mittag Martin. Građevinske konstrukcije, Građevinska knjiga, Beograd, 1974.
6 Bruce Martin. Spojevi u građenju, Građevinska knjiga, Beograd, 1988.
7 Krstić K. Petar. Arhitektonske konstrukcije 1, Naučna knjiga, Beograd 1979.
8 Krstić K. Petar. Arhitektonske konstrukcije 2, Naučna knjiga, Beograd 1979.
9 Grupa autora. Građevinski priručnik – Tehničar 3, Građevinska knjiga, Beograd, 1980.

<table>
<tr><td colspan="6">10 Zelnik Martin, Panero Julijus. Antropološke mere i enterijer, Građevinska knjiga, Beograd, 1987.
11 Nojfert , Ernst. Arhitektonsko projektovanje, Građevinska knjiga, Beograd, 2003.</td></tr>
<tr><td colspan="5">Number of active teaching classes</td><td>Other classes:</td></tr>
<tr><td>Lectures: 1</td><td>Practical classes: 2</td><td colspan="2">Other type of classes: 0</td><td>Individual study & research: 0</td><td>0</td></tr>
<tr><td colspan="6">Teaching methods:
▪ lectures accompanied by illustrations, real life examples, samples
▪ creating graphic designs during practical classes</td></tr>
<tr><td colspan="6">Grading (maximum points earned: 100)</td></tr>
<tr><td colspan="2">Pre-exam obligations : 70</td><td>total points</td><td colspan="2">Final exam : 30</td><td>total points</td></tr>
<tr><td colspan="2">Lectures and practical classes – attendance record</td><td>10</td><td colspan="2">Exam – oral</td><td>30</td></tr>
<tr><td colspan="2">Practical classes – graphic artwork assignments</td><td>60</td><td colspan="2"></td><td></td></tr>
</table>

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Sculpting and Interior Design**
Taught by:	Vukašin Milović
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
The course introduces students to the basics of sculpting and, by means of exploring sculpting's most important issues, it encourages their authentic creative abilities in three-dimensional means of expression. Student are expected to learn about composition laws, covering both simple and complex forms, and, by means of lectures and practical classes, overcome the problems of analytical sculpting and form transposition in accordance with the set tasks, as well as to master the means and ways of plastic expression. The course especially insists on students using practical experience to learn about the application potential of certain materials in the execution of artistic concepts in a concrete sculptural form. Through practical and analytical work, students are guided towards forming sculptural pieces in the interior, designing elements of the interior, practical and decorative items in sculptural form and relief surfaces, all in full correlation with their main vocational courses.

Course outcomes:
Students have learned about the most important sculptural elements and can address simple problems in analytical sculpting. They solve form transposition tasks and are familiar with the potential and means of plastic modelling. They can recognise and assess the application potential of sculptural forms in the execution of artistic concepts analysed at their Department. They have established the base for artistic creativity and aesthetic assessments, with possibilities for practical application, further studies and support in the forming of their main vocation.

Course contents:

Introduction to modelling basics; sculptural elements; shape genealogy; exploring construction of shapes with special focus on the relation between mass and proportions; exploring the importance of plans and flat surfaces in sculpture; composition; line, colour, surface, materials and their forming potential; balance, symmetry, asymmetry, rhythm, harmony and dominant features; linear aerial perspective; transposition of forms; sculptural features in the interior; sculptural features of functional objects; transposing upon the surface; aesthetic evaluations.

Main assignments are expressed through the following topics: analytical sculpting and transposition by employing full plasticity (sculpture in the round), low (bas) and high relief, space as a creative challenge, space – architecture as a functional sculpture, graphic solution of a personal sign and its translation into a three-dimensional form (stamp), modular composition and creating scale models, mobile sculpture, transposition of cube and square, decorative wall and panel, partition wall, materials and basics of physical and chemical properties, casting technique, creating multi-part moulds and casting them in plaster, silicone rubbers and other materials suitable for that purpose, patinating. One type of assignments is treated through these topics: chaos and order, open and closed, rational and emotional, heavy and light, sharp and soft, natural and artificial. Analyses are performed upon assignments from students' main vocation.

Relevant literature:

1 Uvod u likovne umetnosti, Pavle Vasić, Beograd 1968
2 Umetnost i vizuelno opažanje, Rudolf Arnhajm, Beograd 1988,
3 Prilog psihologiji umetnosti, Rudolf Arnhajm, Beograd 2003,
4 Vizuelno mišljenje, Rudolf Arnhajm, Beograd 1985,
5 Teorija forme, Radenko Mišević, Beograd 1977,
6 Antropološke mere i enterijer, Julius Panero i Martin Želnik, Beograd 1987,
7 Čovek anatomija umetnost, Miodrag Bajić, Beograd 2000,
8 Umetnost iluzija, G.H.Gombrin, Beograd 1984,
9 Istorija umetnosti, H.V.Janson i E.F.Janson, Varaždin 2005,

10 Monumentalna dekorativna arhitektura u srednjovekovnoj Srbiji, Aleksandar Deroko, Beograd 1953.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Individual and group approaches. Lectures, discussions, demonstrations, presentations, use of the internet and working with text. Didactical principles of individuality, systematicity and gradualness, students' active participation, obvious examples, links between theory and practice.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Exam – practical assignment (projects), overall grade		30
Participation record		10			
Practical assignment		50			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Multifunctional Furniture**
Taught by:	Ranko Bočina, Tijana Sekulić, Mladen Vračević
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Light Furniture Structures passed

Course objectives:
The aim is to form students' abilities in the creative design domain so that while designing they can observe, define, control and vary two or more demands set in the project assignment, meanwhile respecting the cause-effect influences and their mutual interaction. Creative exercises result in furniture that has two or more practical functions, or in a family of products which are, starting from a basic assortment and with minimal intervention, attributed with new features with similar or completely different functions. Aside from developing practical, vocational and manual skills, students are introduced to technical-technological content within the context of prefabrication and standardisation of a wide array of materials, to the achievements in technological processes and factors which affect design quality (relation between form and function, ergonomics, full or partial foldability and disassembly of systems, standardisation of production elements and processes, etc). The design and creative education methods receive a continuation in the shape of informative content from related or other fields, such as technical-technological, methodological and cultural, all of which supplement the skills and competences of interior architecture designers.

Course outcomes:
Upon completion of lectures, and successfully executed assignments and exercises, students have the competence to execute all stages in designing furniture with two or more functions, to select or create necessary parts of hardware or mechanisms, essential for the functioning of such items, popular and ergonomically justified in the widest zone of medium living standard. They can design purpose-specific pieces of furniture as part of an interior design project, and can also create serial products, which can derive from their basic assortment alternative versions and variations in materials, construction, chromatic options, etc and become a new product.

Course contents:

1-2. Storage systems, work areas, storing, archiving
3-4. Constructing panel furniture, analysing the existing state
5. Technical and technological properties of panel materials
6. Machine operations in the processing of panel materials
7. Assessment test
8. Corpus storage systems in residential architecture – built-in wardrobes and short corridors
9. Spatial combinations of corpus systems
10. Basic hardware, slide rails concept
11. Chest of drawers, analysis of functional demands
12. Width, bridging, load capacity
13. Assessment test
14. Work corrections
15. Work submission and grading
16. Assortment of one- or two-person beds
17. Various purposes of beds, double-purpose and multifunctional products
18. Mattresses – types, bases, slatted bed bases
19. Public spaces – hotel beds
20. Assessment test
21-22. Multifunctional furniture – seating, beds
23. Dynamic forces, mobile furniture pieces
24. Construction and dynamics of assemblies, assembly safety
25. Dynamic mechanisms, scissors, hydraulics, etc
26. Dimensioning and geometry of multifunctional furniture

27. Spatial combinations
28. Assessment test
29. Work corrections
30. Work submission and grading

Relevant literature:

1 C20th FURNITURE, Baker F/K, Carlton books, 2000.;
2 DESIGN FURNITURE, Bueno P. Atrium group, Barcelona, 2003;
3 MODERN FURNITURE ITS DESIGN AND CONSTRUCTION, Fabbro M. Renhold Publishing, New York, 1958.;
4 SVET ARHITEKTURE, Martinovic U. BIGZ, Beograd, 1971.;
5 INTERIOR DESIGN OF 20th CENTURY, Massey A. Thames And Hudson, London, 1975.;
6 ANTROPOLOSKE MERE I ENTERIJER, Panero J. Zelnik M. Gra|evinska Knjiga, Beograd, 1987.;
7 THE STORY OF FURNITURE, Raynsford J. Hamlyn, London, 1975.;
8 FURNITURE: A CONCISE HISTORY, Smith E/L, Thames And Hudson, London, 2003.;
9 TEORIJA FORME, Skripta-Predavanja, Stojanović D. Sip, 1973.;
10 THE BIOMECHANICAL BASIS OF ERGONOMICS, Tichauer E.R. John Wiley, New York, 1978.;
11 THE CHAIR, Wilhide E. Watson – Guptall, New York, 2000.;
12 ELEMENT-SYSTEM-MOEBEL, Werner B. d.w.a. Stuttgart, 1984.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Lectures, individual work. Project presentation. Exhibitions, cooperation with the industry – realising certain projects. Participation in contests, general and specific manufacturing companies, participation in local and foreign fairs.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – practical assignment		30
Practical classes		40			
Assessment test(s)		20			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Printmaking 1**
Taught by:	Petrović V. Gordana, Tomašević R. Mirjana, Bulatović Gabrijela
Course status:	compulsory
ECTS:	16
Enrolment conditions:	none

Course objectives:
To gain, develop and expand basic visual art, technical and technological knowledge. To acquire basic knowledge on the history of manual printing, its techniques, materials, tools, etc. To compare traditional artistic printmaking techniques and materials with contemporary ones. To support and evolve craftmanship and artistic skills required to work with traditional approaches to manual printing (relief printmaking).

Course outcomes:
By the end of the semesters, students will have attained knowledge on the basics of history, visual art traits, techniques and technology of traditional manual printmaking. They will have also proven to be able to individually render and successfully impress a limited edition of original graphic artwork using the studied elementary techniques and satisfying a sufficient degree of technical and artistic craftmanship.

Course contents:

Lectures
Offer education on the properties of manual, original printmaking, as opposed to industrial. History of printmaking techniques, materials, tools, paper, illustrated with artwork examples from the Old Masters and contemporary international artists.

Practical classes
Sketches (with professor's corrections) and their realisation. Freedom in choosing motifs and themes.
Assignments:
First semester: Relief printmaking – linocut (woodcut), linear solution, richness of different lines (weeks 1-3)
Relief printmaking – black and white, colour values and structures, lines and surfaces (weeks 4-7)
Relief printmaking – colour, basic colours and their overlapping (weeks 8-15)
Second semester: Intaglio printmaking – etching assignment, colour value, structure, hatching (weeks 16-22)
Intaglio printmaking – aquatint, soft-ground etching, richness in tonal and textural range (weeks 23-30)

Relevant literature:

1 O grafičkim vještinama, T. Krizman, JAZU, Zagreb, 1952.
2 Majstori grafičkih umijeća 1400 – 1950., Dž. Hozo, Blic Druk, Kult B, Sarajevo, 2003.
3 Stara nemačka grafika iz kolekcije Grafičkog kabineta u Drezdenu, L. Trifunović, Narodni muzej Beograd, 1967.
4 Uvod u likovne umetnosti, P. Vasić, Beograd, 1959.
5 Giorgio Morandi - Etchings, J. Mundy, Chr. Le Brun, Tate Gallery, 1991.
6 Max Beckmann, Graphics, Jacobson Collection, Tucson Art Center, Arizona,
7 Rembrant's Etching, mr S. Haden, London, 1868.
8 Edvard Munch, Graphik, W. Timm, Henschelverlang Kunst und Gesellschaft, Berlin, 1969.
9 The Art of Albrecht Dürer, H. Wölfflin, Phaidon, 1971.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **3**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:
Diverse and flexible teaching approaches (lectures, illustrations, demonstrations, practical classes, individual work, et al). Teaching methods: oral presentations (lectures, explanations, descriptions), discussion, demonstrations (showing tools, materials, steps, techniques), practical classes (individual and/or supervised by the instructor and assistant, both on and off the Faculty premises). Student-oriented, interactive and adaptable methods and steps which provide optimal encouragement for independency, originality, initiative, (self-) criticism, general and specific abilities for artistic expression and education.

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignments		30
Practical classes – participation record		5			
Assessment test – practical assignments		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Printmaking 2**
Taught by:	Petrović V. Gordana, Tomašević R. Mirjana, Bulatović Gabrijela
Course status:	compulsory
ECTS:	20
Enrolment conditions:	Printmaking 1 passed

Course objectives:
To gain, develop and expand basic visual art, technical and technological knowledge of manual printmaking. To further basic knowledge on the history and development of manual printing, its techniques, materials, tools, etc. To fine-tune artistic craftmanship and technical and technological skills (acquired in the first year) in the field of graphic arts – manual printmaking.

Course outcomes:
By the end of the semesters, students will have become able to clearly express and confirm advanced knowledge on the basics of history, techniques and technology of traditional manual printmaking. Additionally, they will have gained, fine-tuned and confirmed in practice the craftmanship, technical, technological and artistic skills and ability to individually render and successfully impress a limited edition of original graphic artwork using traditional techniques of relief printmaking.

Course contents:

Lectures
Introduction to new techniques studied in the second year (drypoint, lino engraving), accompanied by analysis of examples from the old masters and contemporary artists. Lectures supplement practical classes with discussion, corrections and consultations regarding visual art, technical and technological problematics.

Practical classes
Sketches (with professor's corrections) and their realisation. Freedom in choosing motifs and themes.

First semester:
1. Relief printmaking – linocut or woodcut, line and surface, black and white (weeks 1-5)
2. Intaglio printmaking – lino engraving, black and white, line, surface, hatching (weeks 6-10)
3. Intaglio printmaking – lino engraving, colour, basic colours, overlaps, possible combination with relief printmaking (weeks 11-18)

Second semester:
1. Intaglio printmaking – drypoint, line, tonal range and structures achieved through hatching (weeks 19-23)
2. Intaglio printmaking – aquatint, soft-ground etching, etching, line, surface, texture (weeks 24-30)

Relevant literature:

1 O grafičkim vještinama, T. Krizman, JAZU, Zagreb, 1952.
2 Majstori grafičkih umijeća 1400 – 1950., Dž. Hozo, Blic Druk, Kult B, Sarajevo, 2003.
3 Stara nemačka grafika iz kolekcije Grafičkog kabineta u Drezdenu, L. Trifunović, Narodni muzej Beograd, 1967.
4 Uvod u likovne umetnosti, P. Vasić, Beograd, 1959.
5 Giorgio Morandi - Etchings, J. Mundy, Chr. Le Brun, Tate Gallery, 1991.
6 Max Beckmann, Graphics, Jacobson Collection, Tucson Art Center, Arizona,
7 Rembrant's Etching, mr S. Haden, London, 1868.
8 Edvard Munch, Graphik, W. Timm, Henschelverlang Kunst und Gesellschaft, Berlin, 1969.
9 The Art of Albrecht Dürer, H. Wölfflin, Phaidon, 1971.

10 How to Identify Prints, B. Gascoigne, Thames and Hudson, London, 1988.

Number of active teaching classes				Other classes**:**
Lectures: **3**	Practical classes: **3**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Diverse and flexible teaching approaches (lectures, illustrations, demonstrations, practical classes, individual work, et al). Teaching methods: oral presentations (lectures, explanations, descriptions), discussion, demonstrations (showing tools, materials, steps, techniques), practical classes (individual and/or supervised by the instructor and assistant). Student-oriented, interactive and adaptable methods and steps.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignments		30
Practical classes – participation record		5			
Assessment test – practical assignments		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Product Graphics**
Taught by:	Manojlović D. Slobodan
Course status:	compulsory
ECTS:	10
Enrolment conditions:	Project Presentation passed

Course objectives:
First part of the course aims to educate students in visual art and graphic ways to complete more complex projects in product graphics; to turn their ideas into an articulated visual unit through synthesis of previous knowledge. To help students develop aesthetic criteria and thus come up with product graphics for the existing project solutions developed during the Industrial Design 3 course. To have students master skills in software for vector and raster graphics.
The second part of the course is intended to synthesise previous knowledge and skills, and by doing that turn ideas into an articulated visual unit. Using certain aesthetic criteria, students are trained to perform more complex tasks in the field of product graphics and are enabled to solve practical problems in their future professional practice.

Course outcomes:
Upon completion of the first part of the course, the following results are expected:
- ability to individually solve practical problems in product graphics;
- ability to create contemporary graphic presentations on more complex projects in industrial design.

Upon completion of the second part, the following is expected:
- ability to harmonise demands of the client and the market and to articulate them into a project that can be realized under the given circumstances and using the available means;
- ability to present the project to the client and their team of associates in an effective way supported with arguments; to give a verbal analysis of graphic forms.

Course contents:

First part of the course:
Lectures encompass: theoretical framework of the complex language of graphic literacy (illustrated with examples from contemporary practice). Graphic form: aesthetic traits; graphic form as a conveyor of meaning/symbolic message; composition and its aesthetic traits; modes of visual reasoning in the context of product graphics. Influence of other fields of art and culture.

Practical classes – during the 15 working weeks, 2 practical assignments are realized, consisting of:
- graphic design solutions for a sign and/or logo based on the product's name – phonetic design turned into visual form (logo or sign and logo), graphically pure and possible to decode, can be realized using various techniques of high-volume printing;
- packaging design solutions, pictograms and mini brochures (flyers) – solution for a virtual (3D) model of packaging, including details, technical drawings, placement of logos, pictograms, integral text; brochure layout (both in print and digital).

Second part of the course:
Lectures encompass: theoretical framework of the complex language of graphic literacy (illustrated with examples from contemporary practice). Graphic form: aesthetic traits; graphic form as a conveyor of meaning/symbolic message; composition and its aesthetic traits; modes of visual reasoning in the context of product graphics. Design as an economic category. Topics and examples from the history of graphic design and its present; trend phenomenon, modernism as a symbiosis of design and art.

Practical classes – during the 15 working weeks, 2 practical assignments are realized, consisting of:
- writing a study – conceptualization and realisation of a study correlated to the Industrial Design 3 course (layout of market research, concept sketches, digital drawings, technical documentation of the product and

presentation of finished digital 3D models (digital prints and screen presentation). Attachment: CD / DVD.

- presenting the industrial design solutions developed during the Industrial Design 4 course and their corresponding packaging. The complete project presentation is done on 3 B2 format pages, with the visual story of the complete project afterwards being presented on a single B2 page, as part of tender documentation. Digital prints and screen presentations imply the use of information technologies, compatible with the needs of topical problematics, starting with DTP (desktop publishing), all the way to software used for animated and screen presentations.

Relevant literature:

1 Grafički dizajn: kreacija za tržište, Fruht, Miroslav Rakić, Ivica; Zavod za udžbenike i nastavna sredstva, Beograd, 2003.
2 Grafička identifikacija, Ćirić, Miloš, Srpska književna zadruga, Beograd
3 Znakovito -Logo , Vuković, Radomir, Gras, Beograd 2001
4 Packaging, Rockport Publishers, Massachusetts 1995.
5 Packaging prototypes 2, Emblem , Anne & Henry Suett, John, Roto Vision, Crans-Près-Céligny 2000.
6 Japanese Book Binding, Ikegami, Kojiro, Weatherhill, New York and Tokio 1986.

Additional

1 Kič, Mol, Abraham, IU Gradina, Niš 1973;
2 Serbia Case: najbolji brending i dizajn projekti, Boris Marčetić, Trans.east*brand architects, Beograd 2007.
3 Superbrands : pregled najpoznatijih brendova Srbija 2006. vol . 1, Superbrands , London, 2007.
4 Uspešna prezentacija, Džej, Entoni i Rouz, Klio, Beograd, 2006.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- mentoring – group discussions and reviews, individual correction and consultations
- individual/group research assignments
- practical experience in devising, creating or presenting assignments, which takes place at the computer workshop
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community, etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		5	Exam – practical assignments		60
Practical classes – participation record		5			
Assessment test – practical assignments		30			

Study programme:	Design (module Graphic Design)
Type and level of studies:	Undergraduate academic studies
Course:	**Graphic Communication 1**
Taught by:	Zoran A. Blažina
Course status:	compulsory
ECTS:	12
Enrolment conditions:	none

Course objectives:
To introduce students to contemporary graphic communication precursor – heraldry. To outline basic aspects and elements of contemporary graphic design. To present abstraction philosophy and principal methods of rendering constructions from verbal into visual. To nurture visual art qualities and exploration of two-dimensional space. To develop students' creative and analytical spirit. To introduce digital programming approaches in graphics: Illustrator, Corel, Photoshop, Word, Quark.

Course outcomes:
Through their work on project assignments, students have acquired skills to professionally design elementary graphic forms. They have learned how to use the following programmes: Illustrator, Corel, Photoshop, Word, Quark.

Course contents:
Introduction of the concept of graphic communication – structure: graphic identification, graphic advertising, graphic design of promotional material, graphic design of securities, graphic design of packaging, digital forms of graphic design.
Basics of pre-heraldic and heraldic periods, evolution of heraldry into contemporary graphic communication.
Basic graphic forms, monograms, pictograms, symbols.
The problem of broad meaning of 'visual identity'.

First semester:
1. (4 weeks) Vocabulary visualization (1 week of lectures, 3 weeks of practice)
2. (4 weeks) Sound visualization (1 week of lectures, 3 weeks of practice)
3. (4 weeks) Emblem (1 week of lectures, 3 weeks of practice)

Second semester:
4. (6 weeks) Pictograms (2 weeks of lectures, 4 weeks of practice)
5. (6 weeks) Urban provocations 1 (2 weeks of lectures, 4 weeks of practice)
6. (6 weeks) Hyper-accentuated photography (2 weeks of lectures, 4 weeks of practice)

Relevant literature:

1 Heraldika 1, Miloš Ćirić, Univerzitet umetnosti u Beogradu, 1983.
2 Heraldika 2, Miloš Ćirić, Cicero, Beograd 1991.
3 Grafička identifikacija, Miloš Ćirić, Srpska književna zadruga, 1982.
4 Grafičke komunikacije, Miloš Ćirić, Vajat, Beograd, 1986.
5 Trade Marks and Simbols, Volume 1,2, Yasaburo Kuwayama, Van Nostrand Reinhold Co, New York, 1973

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Lectures, creative workshops, practical project work accompanied by corrections and individual consultations

with students, cooperation with institutions, group discussions and analyses, contests, online information (Google, Yahoo, YouTube, Altavista, Wikipedia, etc). Annual and other exhibitions.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		5	Exam – practical assignment (project), overall grade		30
Participation record		5			
Practical classes – assignment		60			

Study programme:	Design (module Graphic Design)
Type and level of studies:	Undergraduate academic studies
Course:	**Graphic Communication 2**
Taught by:	Zoran A. Blažina
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Graphic Communication 1 passed

Course objectives:
To refine skills of abstracting three-dimensional into two-dimensional space. To expand creative and analytical thinking and graphic processes, to enable students to locate the heart of problems and to come up with the best solutions in the field of market communication. To improve their eloquence and competence in vocational expressions and terminology through discussion, projects, analyses and defence of their work. To have them work in graphic programmes: Illustrator, Corel, Photoshop, Word, Quark. To introduce students to the complex system of visual identity. To acquaint them with the basics of online graphics (web design).

Course outcomes:
Students have acquired skills to work professionally – as associates – on graphic design projects, in the development of books' complex systems according to graphic standards, and on visual and corporate identity projects.

Course contents:
Principles of visual and corporate identity. Shaping visual identity. Brand and trademark. Colour psychology. Marketing principles of trademark validation.

First semester:
1. (5 weeks) Ad campaign planning – institutions, events (2 weeks of lectures, 3 weeks of practice)
2. (5 weeks) Municipalities and sites – elements of visual identity design process (2 weeks of lectures, 3 weeks of practice)
3. (5 weeks) Securities – the problematics of securities design (1 week of lectures, 4 weeks of practice)

Second semester:
4. (5 weeks) Urban provocations 2 – treating brand problematics (1 week of lectures, 4 weeks of practice)
5. (5 weeks) Visual identity of events – brochure, page layout, outdoor (2 weeks of lectures, 3 weeks of practice)
6. (5 weeks) Introduction to web design or contest – electronic media design (2 weeks of lectures, 3 weeks of practice)

Exhibition.

Relevant literature:

1 Grafička identifikacija, Miloš Ćirić, Srpska književna zadruga, 1982.
2 Grafičke komunikacije, Miloš Ćirić, Vajat, Beograd, 1986.
3 Trade Marks and Simbols, Volume 1,2, Yasaburo Kuwayama, Van Nostrand Reinhold Co, New York, 1973.
4 Oblikovanje vizuelnog identiteta, Nikolas Dženkins, Clio, 2002.
5 Branding – From Brief to Finished Solution, Mono, Rotovision, 2002.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:
Lectures, creative workshops, practical project work accompanied by corrections and individual consultations with students, cooperation with institutions, group discussions and analyses, contests, online information (Google, Yahoo, YouTube, Altavista, Wikipedia, etc). Annual and other exhibitions.

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		5	Exam – practical assignment (project), overall grade		30
Participation record		5			
Practical classes – assignment		60			

Study programme:	Design; module – Industrial Design
Type and level of studies:	Undergraduate academic studies
Course:	**Digital Models 1**
Taught by:	Zagorac B. Vladimir
Course status:	compulsory
ECTS:	8
Enrolment conditions:	for attending – signature-verified attendance obtained during Computer Graphics Basics for exam taking – Computer Graphics Basics passed

Course objectives:
Development and application of digital techniques in the creation of complex 2D models (drawings) and 3D (CAD) models, achieved during a project of redesigning an existing object. Students learn about and start implementing different techniques in digital drawing by using graphic board and stylus, subsequently designing and visualising complex computer 3D models of their design solutions.

Course outcomes:
Students have perfected their work techniques in digital media, developed their ability to independently research their own complex design solutions and to define and present them through 2D and 3D digital media. They are capable of deciding on practical methods of execution and presentation of a particular design problem.

Course contents:

Lectures
Work methods and techniques in 2D drawing software, applied to a specific project – Moodboard, types of digital drawings and adequate application of various techniques of digital drawing.
Work methods and techniques in 3D design and visualisation software, applied to a specific project – construction of complex 3D models of geometric and organic objects, geometric continuity, analysis
Planning and execution of an adequate visualisation method for a chosen solution.

Practical classes

First semester:
Weeks 1-15. Project: Redesigning an inanimate object and 3D models of geometric forms
Weeks 1-2. Getting to know the project, defining the character of the chosen object
Weeks 3-6. Concept sketch – mass, line, surface
Weeks 7-9. Study sketch – proportions, details, configuration, function layout
Weeks 10-11. Rendering – materials, textures
Weeks 12-15. Creating a complex 3D model of a chosen solution – geometric form

Second semester:
Weeks 1-15. Project: 3D models of organic forms and visualization of the 3D model
Weeks 1-8. Creating complex 3D models of a chosen solution – organic form
Weeks 9-13. 3D model visualization – materials, lighting and HDRI, maps and mappings, set design, camera and angles, finishing touches on the visualized image
Weeks 14-15. Independent creation of a design project presentation – a study or digital presentation

Relevant literature:

1 Sketching - Drawing Techniques for Product Designers, Koos Eissen, & Roselien Steur, BIS Publishers, 2008
2 Design Sketching, Erik Olofsson & Klara Sjölén, KEEOS Design Books, 2006
3 Inside Rhinoceros 5, Ron K.C. Cheng, Cengage Learning, 2013
4 Rhinoceros Level 2 Training Manual, Robert Mc Neal & Associates, 2006
5 Digital Lighting and Rendering, Jeremy Birn, New Riders Press, 2006
6 Minimalist Lighting - Professional Techniques For Studio Photography, Kirk Tuck, Amherst Media, 2009
7 Video tutorijali iz oblasti 2D и 3D kompjuterske grafike

<table>
<tr><td colspan="4">Number of active teaching classes</td><td>Other classes:</td></tr>
<tr><td>Lectures: 2</td><td>Practical classes: 2</td><td>Other type of classes: 0</td><td>Individual study & research: 0</td><td>1</td></tr>
<tr><td colspan="5">Teaching methods:
▪ lectures with illustrations, practical demonstration of work techniques, methods and steps
▪ student work in practice upon solving, designing or presenting assignments
▪ student reports on project work (visual presentations, studies)
▪ learning from non-academic sources (the internet)</td></tr>
<tr><td colspan="5">Grading (maximum points earned: 100)</td></tr>
<tr><td>Pre-exam obligations :</td><td>50</td><td>total points</td><td>Final exam :</td><td>50</td><td>total points</td></tr>
<tr><td colspan="2">Lectures and practical classes – attendance and participation record</td><td>10</td><td colspan="2">Exam – artwork project</td><td>50</td></tr>
<tr><td colspan="2">Assessment test – artwork assignment/project</td><td>40</td><td colspan="2"></td><td></td></tr>
</table>

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Digital Models 2**
Taught by:	Zagorac B. Vladimir
Course status:	compulsory
ECTS:	10
Enrolment conditions:	for attending – signature-verified attendance obtained during Digital Models 1 for exam taking – Digital Models 1 passed

Course objectives:
To refine computer design techniques through creation of 3D models intended for production. To expand knowledge on technical requirements of manufacturing simple design objects (focus on objects intended for production in plastics). First semester deals with drawing plans of ready-made design solutions from previous student generations. Second semester allows for a correlation with the courses Industrial Design 3 and Conceptual Design 1.

Course outcomes:
Students have perfected the techniques of model designing in 3D design software and have gained knowledge on parametric modelling. Using an appropriate method, they are able to execute their design solutions in production-ready forms or to prepare them for building a prototype. They are also able to create and shape the form of their design solutions according to production requirements and characteristics of a material to be used.

Course contents:

Lectures
Work methods in CAD/CAM software, parametric 3D model, planning appropriate execution methods, 3D model analysis, technical requirements of creating 3D models intended for production (shell, wall thickness, ribbing, casting angles and direction of removal from the mould, assembling the elements).

Practical classes

First semester:
Weeks 1-2. Modelling for production, the organisation and tools of CAD/CAM software
Weeks 3-15. Project – creating parametric solid 3D models intended for production
Weeks 3-4. Drawings (sketches) – 2D curves, dimension and limit control
Weeks 5-10. Components – protrusions, additional work, transformations
Weeks 11-13. Assemblies – fitting the components together, collision check, cross sections
Weeks 14-15. Technical documentation – technical drawings made from 3D models

Second semester:
Weeks 1-2. Surface modelling – geometric references, 3D curves, geometric continuity, curve control, surface types, changing surfaces
Weeks 3-15. Project – creating parametric surface 3D models intended for production
Weeks 3-6. Creating a simple surface 3D model – components and assemblies
Week 7. Preparing the 3D model for building a prototype
Weeks 8-15. Creating complex surface 3D models – components and assemblies

Relevant literature:

1 Catia Training Student Guide - Catia V5 Fundamentals (Book 1 & 2), Dassault Systemes, 2005
2 Catia Training Student Guide - Catia V5 Surfacing, Dassault Systemes, 2005
3 Handbook of Manufacturing Processes - How Products, Components and Materials are Made, James G. Bralla, Industrial Press, Inc., 2006
4 Design for Manufacturing: A Structured Approach, Corrado Poli, Elsevier Science & Technology Books,2001
5 Video tutorijali iz CAD/CAM oblasti

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:

- lectures with illustrations, practical demonstration of work techniques, methods and steps
- student work in practice upon solving, designing or presenting assignments
- learning from non-academic sources (the internet)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		50
Assessment test – artwork assignment/project		40			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Design**
Taught by:	Jadranka D. Simonović, Ivana D. Veljović, Olivera S. Ninčić, Leonora J. Vekić, Zlatko M. Cvetković
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to basic principles of creating designs, the expressive qualities and values of textile art and design.

Course outcomes:
Students have learned to regard the visual art and aesthetic qualities of textiles – they can apply this skill to various fields of clothing and interior design.

Course contents:
Raw fabric materials – characteristics, use, effects on textile design
Textile – link between design, technology and art. Elements of textile design. Forming a textile surface and its design.
Exploring cultural-historical evolution of textiles, textile technologies, the importance of manufacture and its effect on society.
Woven and knitted structures – their application in clothing, interior and exterior. Simple and complex structures, materials' traits and tactile quality.
Significance and understanding of printed textile aesthetics. Surface interventions upon textiles.
Evolution of tapestries and exploration of material and conceptual specificities of the discipline. Link between tapestries and space.

Relevant literature:
1 *Clothing Technology* **–** Grupa autora, Verlag Europa-Lehrmittel, Haan – Gruiten, 2004.
2 *Textiles: 5000 Years*, Jennifer Harris, Harry N. Abrams, London, 1993.
3 *Repeat Patterns, A manual for designers, artists and architects,* Phillips R., Bruce G. T&H, London 1993.
4 *Textiles Today* ,Chloë Colchester , Thames & Hudson, London, 2009.
5 *Pattern Design: Applications and Variations*, Lou Andrea Savoir , Rockport Publishers, Minneapolis, MN 2007.
6 *BEYOND CRAFT: THE ART FABRIC*, M. Constantine , Van Nostrand Rheinhold Co. New York, 1972.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures accompanied by illustrations/samples, practical demonstration of work techniques, methods and steps; students' work upon devising, creating and presenting their assignments takes place in the projection room; individual corrections and consultations; visual presentations; lecturer' addresses; learning from non-academic sources (the internet, exhibitions).

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical project		30
Practical classes – participation record		5			
Practical assignment		50			
Seminar assignment		10			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Urban Design 1**
Taught by:	Branković V. Biljana
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

Course objectives:
Through lectures and practical classes students receive their first academic introduction to the problems and challenges of design in open, public urban spaces.

Course outcomes:
By completing individual assignments and semester projects, students have developed the ability to creatively treat space that is different in character to the ones they encountered throughout the first two years of their studies. They have acquired skills and tools for considering the needs of anonymous users, for designing smaller spatial units – leisure areas, parklets, playgrounds, as well as for the materialization of space exposed to weather elements and public exploitation.

Course contents:

Lectures
Include thematically organised oral presentations by the lecturer or a visiting expert, supplemented with slideshows with relevant examples. The aim is to have students actively participate in discussions in order to get a better understanding of the aspects of the problems at hand.
Lectures cover topics relevant for the introduction into urban design. They are divided into 10 units, with each unit meant to span 3 lectures, that is 3 weeks.
First semester:
- Why design public space – reasons, goals and effects of doing so
- Problems and potentials of urban (city) space
- Typology of urban areas
- Natural features – topography and microclimate of city spaces

Second semester:
- Spatial-visual communication in cities
- Materialisation, green areas, public lighting
- Ecology and the city – different forms of pollution and contemporary solutions to them – green walls, roofs, renewable energy sources
- Public space furnishing – street furniture
- Public space accessibility

Practical classes
Rely on parallel implementation of two active approaches to learning:
1 practical classes, which are a follow-up to lectures and take place immediately after the lecturer's talk
These are meant to have each student apply the information or methods laid out in the lecture to a particular assignment. They last 45 minutes, and take either an analogue or digital form, depending on the nature of the assignment and student's preferences.
Assignment examples: creating analytical diagrams, rendering concrete details in three projections, brainstorming, creating various action plan scenarios for public space use.
2 planning assignments
These include creating proposals for programmatic-design interventions in a particular public space, the aim of which is to have students cover all the phases: analysis, research, action plan, design and materialization of the space, and to adequately present their adopted proposals – covering everything from analytical diagrams and technical drawings to individual details.
First semester: first assignment – 8 weeks, second assignment – 7 weeks
Assignment examples: parklet, urban pockets, pavilion, flexible modular equipment system, lighting

design, gangway.
Second semester: one assignment – 15 weeks
Assignment examples: arranging smaller urban areas – piazza, square, riverbank area, playground, skatepark.

Relevant literature:

1 Priručnik za urbani dizajn (Urban Design Compendium), Orion Art 2008.
2 B .Đokić - Grad i gradski trg, Arhitektonski fakultet, Beograd, 2004.
3 Z .Nikezić - Građena sredina i arhitektura, Arhitektonski fakultet, Beograd, 2007.
4 Vaništa -Lazarević - Urbana rekonstrukcija, Zadužbina Andrejević. 1999.
5 Vaništa -Lazarević - Obnova gradova u trećem milenijumu, ZUNS, 2003.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures accompanied by illustrations/samples, practical demonstration of work techniques, methods and steps
- student work in practice upon solving, designing or presenting assignments
- mentoring / individual corrections and consultations
- learning from non-academic sources (the internet, exhibitions, contests, communication with the professional community)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance record		10	Exam – artwork project		30
Practical assignment		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Urban Design 2**
Taught by:	Branković V. Biljana
Course status:	compulsory
ECTS:	10
Enrolment conditions:	Urban Design 1 passed

Course objectives:
Through lectures and practical classes students receive their first academic introduction to the problems of larger-scale spatial interventions, focusing on contemporary approaches, and they learn about all the relevant aspects of large-scale planning.

Course outcomes:
Following the experience gained through Urban Design 1 assignments, which dealt with interventions in open, public space, this academic level of studies aims to develop students' abilities to creatively act upon and solve problems peculiar to larger areas – piazzettas, smaller squares, street stretches. Students have acquired tools for large-scale interventions, while taking into consideration a wide spectrum of deciding factors, a large number of potential users and overlapping of different interests.

Course contents:

Lectures
Include thematically organised oral presentations by the lecturer or a visiting expert, supplemented with slideshows with relevant examples. The aim is to have students actively participate in discussions in order to get a better understanding of the aspects of the problems at hand.
Lectures cover topics relevant for the continuation of urban design studies, posing as a follow-up to the first phase of learning, achieved during Urban Design 1. They are divided into 10 units, with each unit meant to span 3 lectures, that is 3 weeks.
First semester:
- Revitalising urban areas through programs
- Public space and corporate responsibility
- Self-propagated urban initiatives and inventive practices
- "Zero cost" urban interventions
- Urban installations and interaction incentives

Second semester:
- Public space amusement – entertainment theory applied to the improvements in public space exploitation
- Alternative city routes and design support
- Urban agriculture – cultivation within the city and permaculture
- 'Sell-by date' design – temporary interventions
- City branding

Practical classes
Rely on parallel implementation of two active approaches to learning:

3 practical classes, which are a follow-up to lectures and take place immediately after the lecturer's talk
These are meant to have each student apply the information or methods laid out in the lecture to a particular assignment. They last 45 minutes, and take either an analogue or digital form, depending on the nature of the assignment and student's preferences.
Assignment examples: creating analytical diagrams, rendering concrete details in three projections, brainstorming, creating various action plan scenarios for public space use.

4 planning assignments
These include creating proposals for programmatic-design interventions in a particular public space, the aim of which is to have students cover all the phases: analysis, research, action plan, design and materialization of the space, and to adequately present their adopted proposals – covering everything from analytical diagrams and technical drawings to individual details.
First semester: one assignment – 15 weeks

Assignment examples: urban ‘grey area’ redesigning – strategies for and design of typical environments in a revitalized area (relocated industry, railway, silos), bringing nature into the city
Second semester: one assignment – 15 weeks
Assignment examples: designing strategies for multipurpose urban spaces – pop-up market + square, space dedicated to youth and seniors.

Relevant literature:

6 Priručnik za urbani dizajn (Urban Design Compendium), Orion Art 2008.
7 B .Đokić - Grad i gradski trg, Arhitektonski fakultet, Beograd, 2004.
8 Z .Nikezić - Građena sredina i arhitektura, Arhitektonski fakultet, Beograd, 2007.
9 Vaništa -Lazarević - Urbana rekonstrukcija, Zadužbina Andrejević. 1999.
10 Vaništa -Lazarević - Obnova gradova u trećem milenijumu, ZUNS, 2003.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures accompanied by illustrations/samples, practical demonstration of work techniques, methods and steps
- student work in practice upon solving, designing or presenting assignments
- mentoring / individual corrections and consultations
- learning from non-academic sources (the internet, exhibitions, contests, communication with the professional community)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance record		10	Exam – artwork project		30
Practical assignment		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Industrial Design 1**
Taught by:	Tamara Panić, Dušan Nešić, Nikola Knežević
Course status:	compulsory
ECTS:	20
Enrolment conditions:	none

Course objectives:
To explore and present geometricalised and biomorphic forms, as abstractions and/or in the context of industrial design. To explore the form with a view to developing perception, imagination, spatial reasoning, as well as approaches to reasoning while creating aesthetic forms; to acquire knowledge on structures, building elements of forms and their correlations. Traditional presentation in industrial design – drawing and shading using traditional techniques and/or producing simple physical models out of appropriate materials.

Course outcomes:
- ability to analyse and define geometricalised and biomorphic forms, determine its character and proportions, as abstractions (dots and lines in space, surfaces, volume) and/or in the context of industrial design;
- ability to alter geometricalised or biomorphic forms in different ways, through restructure or placement of balance points on certain building elements, through employment of different methods (styling, association, combining, adding and removing, effect of force, etc);
- ability to correctly present through drawing and shading using traditional techniques in orthogonal perspectives and freehand perspective and/or by way of physical models.

Course contents:

First part of the course encompasses exploration of geometricalised forms – analysis of given building elements, transformation and modification of form, with a tendency to retain significant elements which define its structure. During the 15 working weeks of practical classes, one assignment is completed – study of geometricalised forms by composing them out of defined building elements, with employing the known principles and specific structural rules, following the given parameters and restrictions. The aim is to, through having multiple solutions, examine, first and foremost, the character and proportions of a geometricalised forms.

Second part of the course encompasses examination of biomorphic forms with/without a structural skeleton, modelled after nature or a given base. Examination is based upon an analysis of initial data and aimed at different problems, e.g. composing a form out of complex curved planes, relation whole vs. part, character and proportions, form evolution, etc. During the 15 working weeks of practical classes, one assignment is completed – study of biomorphic forms in various solutions.
Both parts of the course approach examination through sketching and/or using models made out of appropriate materials. Sketching denotes a study of different traditional techniques and methods typical for presenting industrial design, including study of drawing composition, colour values, colours, textures, etc. Both assignments imply presenting completed explorations by way of traditional drafts and/or models, posters (digitally printed – in correlation with the Computer Graphics Basics course) and CDs containing all attachments.

Relevant literature:

1 Umetnost i vizuelno opažanje - Rudolf Arnahajm, Univerzitet umetnosti, Beograd,1981;
2 Izbor tekstova za izučavanje predmeta Teorija forme - Radenko Mišević, Univerzitet umetnosti, Beograd, 1989;
3 Form , Space and Vision - Graham Collier, Prentice-Hall, Englewood Cliffs, N.J. 1964;
4 Color , form and Space - Faber Birren, Reinhold Publishing Corporation, New York, 1961;
5 Perspective – a new system for designers - Jay Doblin, Whitney Publications, Inc., New York 1956, 1958, 1961; Sketching - Koos Eissen & Roselien Steur, BIS Publ., Holland, 2009;
6 Foundations of Art and Design - Alan Pipes, Laurence King Publishing, London, 2003;
7 Drawing for Designers - Alan Pipes, Laurence King Publishing, London, 2007;

8 Drawing for Product Designers - Kevin Henry, Laurence King Publishing, London, 2012.

Number of active teaching classes				Other classes**:**
Lectures: **3**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments
- mentoring / individual correction and consultations;
- individual or group research / seminar assignments
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		50
Assessment test – artwork assignment/project		40			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Industrial Design 2**
Taught by:	Nikola Knežević, Dušan Nešić, Tamara Panić
Course status:	compulsory
ECTS:	20
Enrolment conditions:	Industrial Design 1 passed

Course objectives:
First part of the course is devised to educate students on ergonomics, especially anthropometry, and thus develop their awareness of the importance of ergonomics in the shaping of life and work environments, as well as in designing for the special needs population.
Second part of the course aims at introducing, analysing and studying the relation between form and function, which essentially define quality in industrial design. Focus is on exploration of ergonomic, functional and aesthetic rules, and on their application in the process of creating industrial products.

Through completion of assignments in both parts of the course, students are meant to develop their skills and gain the experience necessary to produce a physical model out of appropriate materials and using the right technique.

Course outcomes:
Upon completion of the first part of the course, the following results are expected of students:
- ability to use relevant literature and to derive from it anthropometric and other relevant data required to solve simpler ergonomic problems primarily related to the hand and arm;
- ability to produce an articulated form which would satisfy ergonomic and functional demands;
- ability to document their work using visual means (analogue / digital);
- ability to create a physical model.

Upon completion of the second part of the course, the following results are expected of students:
- ability to consider the relation between form and function and in that way define problems and set priorities in their solving – this allows them to much more efficiently design products with simpler ergonomic requirements, which reconcile aesthetic, functional and ergonomic elements;
- ability to document their work using visual means (analogue / digital);
- ability to create a physical model out of appropriate materials and using the right technique.

Course contents:

First part of the course encompasses introduction to source data (origin, nature and presentation of ergonomic data) and their application methods when addressing typical ergonomic problems. During the 15 working weeks of practical classes, one assignment is completed:

- realisation of smaller ergonomic studies and empirical anthropometric examinations which are related to students' own hand and arm, with a view to creating a hand grip in line with their demands; the project is executed with multiple versions of a solution (usually hand grips for different purposes, hand tools and the like). Physical model is created on a 1:1 scale.

Second part of the course introduces students to the most optimal ways and methods of reconciling form and function through four segments: problem analysis, observed state analysis, evaluation and selection of results, integration of existing and newly acquired knowledge. During the 15 working weeks of practical classes, one assignment is completed:

- students are given a product (usually a smaller product of a simpler technical structure, with emphasized ergonomic and functional problematics, already present on the market) which they empirically analyse for its ergonomics and functionality, aiming to make that analysis a starting point for creating a new product. Physical model is created on a 1:1 scale.

Relevant literature:

***Library*:**

9 Antropološke mere i enterijer, Panero-Zelnik, IRO Građevinska knjiga, Beograd, 1987.
10 Ergonomija za dizajnere - Keller, Goroslav, Ergonomija, Beograd, 1978.
11 Design for Idependent Living, R. Lifnez B.Winslow, The Architectural, 1979.
12 Funkcionalist Design, Marcus H. George, Prestel-Verlag, Munchen, 1995.

Additional:

1 Ergonomski priručnik - Ivić, Svetozar, Institut za dokumentaciju zaštite na radu, Niš, 1980.
2 Osnovi ergonomije - Zbornik radova, Institut za dokumentaciju zaštite na radu, Niš, 1979.
3 Psihologija telesno invalidnih lica - Živković, Gordana, Defektološki fakultet, 1994.
4 Children's Product Design, Mosberg, Stewart, PBC Internacional, 1988.
5 Ergonomija, Zbornik radova, Ergonomsko društvo SR Jugoslavije, 1998.
6 Priručnik za ergonomiju za lekare - Ivić, Svetozar, Institut za dokumentaciju zaštite na radu, Niš, 1982.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- mentoring – group discussions and reviews, individual correction and consultations
- individual or group research
- practical experience in devising, creating or presenting assignments, taking place at the studio, modelling and computer workshops
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		50
Assessment test – artwork assignment/project		40			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Industrial Design 3**
Taught by:	Nikola Knežević, Dušan Nešić, Tamara Panić
Course status:	compulsory
ECTS:	18
Enrolment conditions:	Industrial Design 2 and Digital Models 1 passed

Course objectives:
First part of the course is devised to encourage and develop curiosity and explorative-analytical approach to seeking and creating forms of industrial products. The objective is to cultivate imagination which is inspired by and based on specimens of flora and fauna.
Second part of the course trains students to successfully redesign a given industrial product of a moderately complex structure, basing their work on the given electro-mechanical components. The objective is to use that practical work on redesigning to go through all the characteristic phases of design evolution: from analysing and documenting the technical and technological structure which defines the product function, generating form solution versions, to reaching the final solution.

Course outcomes:
Upon completion of the first part of the course, the following results are expected of students:
- ability to recognise and understand laws of manifestation of natural shapes as functional, constructive and rational structures, and analogous to them create original, aesthetically articulated forms for a new design;
- ability to integrate original and imaginative forms with practical, constructive and technical-technological substance in order to transform them into a serial industrial product;
- ability to, based on a sample, photograph, drawing or other visual information, model a desired form out of appropriate material, as part of a process of seeking new, aesthetically articulated forms in the context of industrial design.

Upon completion of the second part of the course, the following results are expected of students:
- ability to independently explore, analyse and provide technical documentation for an existing design solution;
- ability to explore multiple versions of a new design solution, using the existing functional components and technical documentation as their starting points;
- ability to give an elaboration of the final solution which represents an analytically studied, original and aesthetically articulated form.

Course contents:

During the 15 working weeks of practical classes in the **first part** of the course, students complete a project which includes:
- examination, analysis and selection of motifs as inspiration for an aesthetically articulated new form of a practical object;
- modelling of the selected motif/example out of appropriate materials and in the right proportions; model photographs;
- transforming and developing the selected form with the aim of integrating: the case, necessary technical components, selected materials and production processes, so as to meet the demands of functionality and optimal feasibility in serial production conditions;
- development of the selected solution (3D digital model, technical documentation and rendering).

During the 15 working weeks of practical classes in the **second part** of the course, students complete a project which includes:
- examination and analysis of relations between practical value, market position and design structure (choice of technology, materials and final surface treatment, constructive details, etc) of moderately complex industrial products, such as a small electric/electronic device;
- development of a technical base as preparation for creating multiple versions of the solution;

- concept and development of a new product form based on the existing electro-mechanical components and product functions; done in multiple versions;
- elaboration of the selected solution (3D digital model, technical documentation, rendering, etc);
- making a physical model in the right proportions following the correct procedure; model photographs.

In both parts of the course, and for each project separately, students make presentations which include: description and illustration of all project phases in the form of a study in A4 format, digital screen presentation, B2 format poster, CD/DVD with all 2D/3D attachments ready for print.

Relevant literature:

***Library*:**

7 Industrijski dizajn, Fruht, Miroslav, Privredni pregled, Beograd, 1981.
8 Uticaj dizajna na konkurentnost proizvoda u marketingu, Novaković, Ljiljana, Zadužbina Andrejević, Beograd 2002.
9 Industrial design, Heskett, John, Oxford University Press, 1980.
10 Elementi oblika - osnovi oblikovanja, Stojanović, Dragoslav SIP, skripta, VŠST, Beograd , 1966.
11 Japan Style, Mitsukhuni, Joshida Earle, J.V.Kodansha International Ltd. , Tokio, 1980.

Additional:

1 Forma i oblikovanje, Mitrović, Milun**,** Naučna knjiga, Beograd**,** 1990.
2 Tapio Wirkkala: eye, hand and thought, Wirkkala, Tapio, Aav, Marianne, Taideteollisuusmuseo, Helsinki, 2002.
3 Industrial Design A-Z Fiell, Charlotte & Peter, Taschen, Keln, 2003.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **3**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- mentoring – individual correction and consultations
- individual or group research, group discussions and reviews
- practical experience in devising, creating or presenting assignments, taking place at the studio, modelling and computer workshops
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		50
Assessment test – artwork assignment/project		40			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Industrial Design 4**
Taught by:	Dušan Nešić, Nikola Knežević, Tamara Panić
Course status:	compulsory
ECTS:	20
Enrolment conditions:	Industrial Design 3, Digital Models 2, Project Presentation passed

Course objectives:

To encourage and develop imagination, creativity and independence while working on designing complex industrial products or systems. It is a given that the appropriate digital technology be used during research, design and presentation work. The course is divided into two parts:
First part of the course sets the assignment to design products which make a *product family* which would represent a home style, i.e. a characteristic visual identity or design integration of products into their particular contexts (surroundings). The objective is to fulfil the already defined and existing functional, production and market preconditions.
The assignment in the second part of the course is to design a complex serial product, aimed at creating a desired and expected result with a specific consumer *target group*. The aim is to meet the research-founded or pre-existing demands of a particular consumer/user group.

Course outcomes:
Upon completion of the course, the following results are expected of students:
- ability to, based on the pre-defined style characteristics, integrate different products of complex structure into a single visual system;
- ability to, following the pre-conditions, create a realistic industrial product of a complex structure, which would generate a positive reaction and acceptance from a specific target group;
- ability to integrate form and graphic content with a view to creating visual identity of a product;
- ability to apply appropriate digital technologies to solving specific tasks while researching, analysing, developing and evaluating or presenting designs;
- ability to make the right choice and use the appropriate method, i.e. appropriate materials, production processes and completion when rendering physical 3D models.

Course contents:

During the 15 working weeks of practical classes in the **first part** of the course, students complete a project which includes:
- examination and analysis for the purposes of style integration of a given system of products, with special attention paid to the options of choice, use and processing of materials, constructive details, colours, textures, product graphics, etc. in the form of sketches;
- development of visual identity of a system of products based on the given or systematized results of previous research;
- elaboration of the selected solution (3D digital model, technical documentation and rendering).

During the 15 working weeks of practical classes in the **second part** of the course, students complete a project which includes:
- analysis of a particular consumer target group and approach to product design which respects the existing conditions/collected results;
- examination and analysis of industrial products of complex structure, with special attention paid to redesigning – choice of materials, constructive detail solutions, colours, textures, product graphics, etc. in the form of sketches and other additions;
- examination and analysis of relations between practical value, market position and assembly structure of moderately complex industrial products such as a small electric/electronic device;
- concept and development of product design based on the existing electro-mechanical components and functions;

- elaboration of the selected solution (3D digital model, technical documentation and rendering);
- making a physical model in the right proportions following the correct procedure; model photographs.

In both parts of the course, and for each project separately, students make presentations which include: description and illustration of all project phases in the form of a study in A4 format, digital screen presentation, B2 format poster, CD/DVD with all 2D/3D attachments ready for print.

Relevant literature:

***Library*:**

1 Industrial design, Heskett, John, Oxford University Press, 1980.
2 Uticaj dizajna na konkurentnost proizvoda u marketingu, Novaković, Ljiljana, Zadužbina Andrejević, Beograd, 2002.
3 Japan Style, Mitsukhuni, Joshida Earle, J.V., Kodansha International Ltd. Tokio, 1980.
4 Gute Industrieform und ihre Asthetik, Dorfles, Gillo, Wolfgang Duumer & Norbert Muller, OHG, Munchen, 1964.

***Additional*:**

1 Dizajn 20. veka , Fiel, Šarlota & Piter**,** Tashen , ISBN 86-7274-099-8 (IPS), 2001.
2 Segmentiranje tržišta**,** Malkom Mekdonald i Jan Danbar**,** Klio**,**
3 Istraživanje tržišta, Kris Vest**,** Klio

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **3**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- mentoring – individual corrections and consultations
- individual or group research, group discussions and reviews
- practical experience in devising, creating or presenting assignments, taking place at the studio, modelling and computer workshops
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		50
Assessment test – artwork assignment/project		40			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Design History**
Taught by:	Dr Aleksandar V. Čučković
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to the most important phenomena in design history, relay basic information on historical design poetics, characteristic products and specific circumstances of their emergence, along with a thorough examination of the design phenomenon and its various forms so as to provide them with better orientation in their future professional careers.

Course outcomes:
Students are expected to be able to distinguish between striking instances in design history: historical styles and movements, schools and creators, items that are part of the so-called "design classics" list, all of which is tested through written answers to questions on assessment tests. They are expected to identify basic phenomena, list main influences and circumstances, define key movements, list significant protagonists and name paradigmatic cultural, artistic, technological, economic and political conditions of the emergence of particular design phenomena. The desired outcome is the ability to recognise cultural traits of specific times in history as frameworks for design practice, to understand the historical background of contemporary design problems, as well as to develop critical thinking on the problems of design – all tested through conversation at the oral exam. Furthermore, students are to outline the nature of design practice main circumstances in specific cases, to differentiate between similar phenomena, to cite examples which illustrate a certain technique or poetics, to interpret characteristics and give their opinion on the value of a specific case for contemporary design, to summarise historical importance of specific design phenomena.

Course contents:

After outlining the basics of a certain design period, style or phenomenon, students see video projections of examples illustrating the thesis. These encompass the most significant phenomena in design history, summarily laid out so as to portray the basic cultural picture of an age (starting from design precursors, the industrial revolution and leading up to the establishment of mass society). Technological presumptions, aesthetic features, symbolic messages and economic interests which define design are all pointed out, with attention additionally being paid to influences from other cultural spheres, also visible in items themselves, or constituting the background of certain projects. Students also receive information on conditions pertaining to the emergence of modern design, appearance of certain styles, movements, schools, events and associations for the promotion of design.

First semester:
Week 1. Course introduction
Week 2. Introduction to design
Week 3. Birth of design
Week 4. Manufacture in the 17th and 18th centuries
Week 5. Birth of modern science and technology
Week 6. Influence of Western and Eastern crafts upon design
Week 7. Industrialisation
Week 8. *Arts and crafts* movement
Week 9. Inventors and entrepreneurs in the USA
Week 10. *Art Nouveau*
Week 11. Rise of rationalism in science, technology and design
Week 12. *Bauhaus* and modernism in design
Week 13. Summary of the first semester material
Week 14. First Assessment Test
Week 15. Analysis of Assessment Test results

Second semester:
Week 1. Futurism: from artistic movement to ideology
Week 2. Aerodynamics in design
Week 3. *Art Deco* phenomenon
Week 4. Organic shapes in Scandinavian, American and Japanese design
Week 5. Design in times of war
Week 6. Emergence of consumer society and 1950s design
Week 7. Ulm School of Design
Week 8. Restoration of Rationalism in design
Week 9. Pop culture and pop design
Week 10. Space exploration as designer's inspiration
Week 11. *Anti-Design* of 1970s and 1980s
Week 12. Postmodern design
Week 13. Summary of the second semester material
Week 14. Second Assessment Test
Week 15. Analysis of Assessment Test results

Relevant literature:

***Library*:**

1 *Dizajn 20. veka*, Fiel, Š./P, Taschen /IPS , Keln/Beograd**,** 2006
2 *Design: A Crash Course*, Clark, P./Freeman, J, Watson -Guptill Publ., New York, 2000
3 *Industrial design*, Heskett, J., Oxford University Press, Oxford, 1980
4 *Design: A Concise History*, Hauffe, T, Laurence King Publ., London, 1989
5 *Industrial Design A-Z*, Fiel, Ch ./P , Taschen, Köln, 2006

Additional:

1 *Dizajn : pokret i šestar*, Noble , Ž, Golden Marketing, Zagreb, 1999.
2 *Industrial Design: Reflection of the Century*, Noblet, J. d. (ed.), Flammarion/APCI, Paris, 1993
3 *20th Century Design*, McDermott, C, Carlton Books Ltd., London, 1999
4 *Design : A Very Short Introduction*, Heskett , J, Oxford University Press, Oxford, 2005
5 *Twentieth -Century Design*, Woodham, J, Oxford University Press, Oxford, 1997

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with illustrations
- group discussions and reviews of assignments and research work
- learning from non-academic sources (magazines, the internet, etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – oral		30
Assessment test – written		30			
Seminar paper		30			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 1**
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to art from its earliest stages, to the course of art in ancient history, antiquity and Middle Ages and to the development of Serbian mediaeval art. One of the important tasks of teaching art history is to prepare future artists to understand, analyse and interpret artwork. The aims and tasks of instruction are devised in such a way that students are trained to follow art of certain periods by means of traditional literature as well as the internet and other available media.

Course outcomes:
Students have acquired certain knowledge of material and visual art culture of the studied field. They are expected to be able to apply the acquired theoretical knowledge to interpretation of phenomena in the domains of art, material and spiritual cultures of ancient civilizations.

Course contents:
The course covers artistic-stylistic and historical phenomena in the fields of ancient and mediaeval art history. Elementary content of the programme includes the following topics: prehistoric art; Egyptian and Mesopotamian art; art of Crete (Minoan) and Mycenae; Archaic sculpture; Greek architecture and Classical Greek art (Classical Antiquity); Hellenistic period; Etruscan art; architecture and sculpture of ancient Rome; Pompeian painting; Late antiquity and early Christian art; Byzantine art; Romanesque art; Gothic art; Serbian mediaeval art (architecture, painting, sculpture).

Relevant literature:

1 JANSON, H. W, ***Istorija Umetnosti***, Novi Sad 2006 (pojedine odrednice);
2 GOMBRICH, E.H.: Saga o umetnosti- ***Umetnost i njena istorija***, Beograd 2011 (pojedine odrednice);
3 STEVENSON SMITH. W, ***The Art and Architecture of Ancient Egypt***, New York 1958;
4 GAVELA, B, ***Istorija umetnosti antičke Grčke***, Beograd 1969;
5 GAVELA, Б, ***Fidija***, Novi Sad 1962;
6 WEBSTER, T., ***Helenizam***, Novi Sad 1970;
7 GAVELA B, ***Etrurci (istorija, kultura, umetnost)***, Beograd 2007;
8 KELLER, H., ***Rimsko Carstvo***, Novi Sad: 1970;
9 SREJOVIĆ D, CERMANOVIĆ KUZMANOVIĆ A., ***Rečnik grčke i rimske mitologije***, Beograd 1979 (neke odrednice);
10 SEKULES V, ***Medieval Art***, Oxford 2001;
11 RUPREHT B, ***Romanička skulptura u Francuskoj***, Beograd 1979;
12 GRABAR, A., ***Vizantija. Vizantijska umetnost srednjeg veka*** (od VIII do XV veka), Novi Sad 1969;
13 GRABAR, A, ***Srednjovekovna umetnost istočne Evrope***, Novi Sad 1969;
14 KORAĆ, V, ŠUPUT M, ***Arhitektura vizantijskog sveta***, Beograd 1998 (pojedini delovi);
15 RISTIĆ, V, ***Moravska arhitektura***, Beograd 1996;
16 BOŠKOVIĆ, Đ, ***Arhitektura srednjeg veka***, Beograd 1967 (str. 76-116; 192-207; 234-242; 297-31);
17 DEROKO, A., ***Monumentalna i dekorativna arhitektura u srednjevekovnoj Srbiji***, Beograd 1953;
18 TODIĆ B, ***Slikarstvo u doba kralja Milutina***, Beograd 1998;
19 ĐURIĆ V, ***Vizantijske freske u Jugoslaviji***, Beograd 1974.

Additional:

1 GRIMAL, P., ***Rimska civilizacija***, Beograd: "Jugoslavija " 1968 (183-214; 249-306);
2 LAZAREV, V., ***Istorija vizantijskog slikarstva***, Beograd 2004 (str.87-122; 134-140; 175-179);
3 MEDIĆ. M., ***Stari slikarski priručnici*** I, II Beograd 1999-2006;

4 VINKELMAN, J. J., ***Istorija drevne umetnosti***, Sremski Karlovci-Novi Sad 1996;
5 VITRUVIJE, ***Deset knjiga o arhitekturi***, Beograd: 2000 (str. 11- 118: I, II, III, IV, V knjiga);
6 SVETO PISMO STAROG I NOVOG ZAVJETA (prev. Stari zavjet Đuro Daničić; Novi zavjet prev.Vuk Stef. Karadžić);
7 CHAMOUX, F., ***Grčka civilizacija***, Beograd 1967 (str. 191-270; 321-366; Rečnik imena i pojmova", str. 387-457.);
8 GREVS, R., ***Grčki mitovi***, Beograd 1991.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures accompanied by visual presentations from a projector or in front of the art section at the museum.

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral		30
Assessment test		20			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 2**
Taught by:	Prosen I. Milan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 1 for exam taking – Art History 1 passed

Course objectives:
To provide students with historical-artistic and theoretical knowledge which would prove useful in their practical work.

Course outcomes:
Students have been enabled to apply theoretical knowledge in practice, namely to interpretation of phenomena in visual arts.

Course contents:

Exploring the evolution in Renaissance art and culture in Italy, the Netherlands, Flanders and France; High Renaissance in Italy; Mannerism (Late Renaissance); El Greco; Baroque (architecture, sculpture and painting); Italian Baroque; Baroque dispersion – Baroque in Spain and France; Serbian art and Baroque.

Relevant literature:

1 JANSON, H. W, ***Istorija Umetnosti***, Novi Sad 2006 (pojedine odrednice);
2 GOMBRICH, E.H.: **Saga o umetnosti** - ***Уметност и њена историја***, Београд 2011 (pojedine odrednice);
3 VAZARI, Đ. ***Životi slavnih slikara, vajara i arhitekata***, Beograd 2000;
4 MAREJ, P., ***Arhitektura italijanske renesanse***, Beograd 2005;
5 FREEDBERG, S. J. ***Painting in Italy 1500 to 1600***, Harmondsworth 1971;
6 WÖLFFLIN, H. ***Klasična umjetnost. Uvod u italijansku renesansu***, Zagreb 1969;
7 MURRAY, L., ***The High Renaissance and Mannerism***, London 1977;
8 SHEARMAN, J., ***Mannerism***, New York 1976;
9 WÖLFFLIN, H., ***Renesansa i barok***, Sremski Karlovci 2000;
10 Wittkower R., ***Art and Architecture in Italy 1600 to 1750***, Harmondsworth 1958;
11 Levey M., ***Rococo to Revolution***, London 1966;
12 TIMOTIJEVIĆ, M, ***Српско барокно сликарство***, Нови Сад 1996.

Additional
1 BELLORI , G. P., ***Ideja slkara, vajara i arhitekata, izbor prirodnih lepota iznad prirode*** (Le vite de'Pittori, Scultori et Architetti moderni, Roma 1672, p. 3-13), u: Erwin PANOFSKY, *IDEA.* ***Prilog istoriji pojma starije teorije umetnosti***, Bogovađa 1997, str. 167-172;
2 Da VINČI, L.: ***Traktat o slikarstvu***, Beograd 1964;
3 BLANT , E., ***Umetnička teorija u Italiji 1450-1600*** , Beograd 2004;
4 DELIMO , Ž., ***Civlizacija renesanse***, Novi Sad-Sremski Karlovci 1989;
5 FRIDENTAL , R., ***Istorija umetnosti kroz pisma velikih stvaralaca. Od Gibertija do Gejnzboroa***, Beograd 1963; Panofski, E. ***Umetnost u značenje: Ikonološke studije***, Beograd 1975.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures; film screenings and reproduction

Grading (maximum points earned: 100)					
Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Assessment test		20
Seminar paper		20	Exam – oral		30
Assessment test		20			

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 3**
Taught by:	Todić M. Milanka
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 2 for exam taking – Art History 2 passed

Course objectives:
In order to gain their own ability to read and interpret works of art, students of all three study programmes are expected to learn about historical-stylistic models of portrayal in 19th century art and their key theoretical interpretations.

Course outcomes:
The course aims to advance general historical-stylistic and theoretical knowledge on complex phenomena in European and Serbian 19th century art.

Course contents:
The course is organised as a cycle of thematical lectures, supplemented with slideshows. The curriculum encompasses the period from the French Revolution to 1900. Topical units focus on stylistic and theoretical phenomena in art, covering the periods of Neoclassicism, Romanticism, Realism, Impressionism, Neo-Impressionism, Post-Impressionism and Symbolism.

Relevant literature:

1 Grupa autora, Opšta istorija umetnosti, Beograd 1998.
2 R . Rosenblum , H.V. Janson, 19th Century Art, New Zork 1984.
3 D . Medaković, Srpska umetnost u 19. veku , Beograd 1977.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures take the form of dialogues and relaxed discussions with students. They actively participate in the analysis of presented typical examples of particular historical and stylistic units of European and Serbian art. In line with their own preferences, students participate in preparing presentations on curriculum units. Lectures thus gain an interactive and open structure. Talks are always accompanied by images, i.e. appropriate reproductions, in order to help students develop their perception and improve their visual memory. The lecturer uses a slide projector or computer with a video beam.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – written		30
Seminar assignment(s)		30	Exam – oral		30

Study programme:	Conservation and Restoration; Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Art History 4**
Taught by:	Todić M. Milanka
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Art History 3 for exam taking – Art History 3 passed

Course objectives:
In order to gain their own ability to read and interpret multi-layered works of art, students of all three study programmes are expected to learn about models of portrayal in 20th century art and their key theoretical interpretations.

Course outcomes:
The course aims to advance general knowledge on the 20th century avant-garde and modern art, along with key theoretical orientations in their interpreting.

Course contents:
The course is organised as a cycle of thematical lectures, supplemented with slideshows. The curriculum encompasses the period from 1900 until the end of the 1970s. Topical units focus on art groups, movements and schools, theoretical premises of avant-garde and modern art, covering periods from Secession, Expressionism, Fauvism, Cubism, Dadaism, Surrealism, Constructivism to action painting, lyrical abstraction, pop art, nouveau réalisme (New Realism), Minimalism and conceptual art.

Relevant literature:

1 H.H . Arnason, Istorija moderne umetnosti, Beograd 1975.
2 L . Trifunović, Slikarski pravci 20. veka , Priština 1982.
3 J . Denegri, Jedna moguća istorija moderne umetnosti, Beograd 1998.
4 H . Rid, Istorija moderne skulpture, Beograd 1966.
5 M . Todić, Nemoguće, umetnost nadrealizma, Beograd 2002..

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures take the form of dialogues and relaxed discussions with students. They actively participate in the analysis of presented typical examples of particular historical and stylistic units of European and Serbian art. In line with their own preferences, students participate in preparing presentations on curriculum units. Lectures thus gain an interactive and open structure. Talks are always accompanied by images, i.e. appropriate reproductions, in order to help students develop their perception and improve their visual memory. The lecturer uses a slide projector or computer with a video beam.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – written		30
Seminar assignment(s)		30	Exam – oral		30

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Conceptual Design 1**
Taught by:	Marko Luković
Course status:	compulsory
ECTS:	8
Enrolment conditions:	Industrial Design 2 passed

Course objectives:
Students learn to elaborate written and visual depictions of a proposed system by presenting a set of integrated ideas and concepts regarding the intended function of a new product, the way it is operated, its appearance, if and in what way it would be regarded and wielded by users. The course systematically encompasses a typical development cycle of a new conceptual design solution, alongside a product redesign. Projects vary in size and complexity: technical audio and video equipment, small electric/electronic house appliances and tools, light fixtures, sport and recreation equipment, furniture elements, means of transport elements and the like.

Course outcomes:
Students have developed creative and technical abilities to independently recognise, analyse and define project tasks and problematics in the process of designing a new product. They have also developed the ability to elevate analytical aspects, to decisively focus on satisfying specific needs and expectations of end users while implementing the mandatory contemporary technical-technological tendencies and innovations.

Course contents:

Research work, analysis of existing products and systems on the market and proposal of brand new technical-technological solutions, with special attention paid to the style features of a newly reached conceptual solution. Practical work in 3D CAD software, planning appropriate execution methods, technical documentation, creating a 3D virtual model and final presentations.

Semester assignments differ in their topics, whereas the methodology remains the same and is divided into the following weekly units, applicable to both semesters (each lasting 15 weeks):

1. Concept design – Function innovation
2. Form as a means of communication
3. Associations in design problematics
4. Analysis of given products
5. Rendering new form concept solutions – sketches
6. Rendering new form concept solutions – sketches
7. Exploring form variations in virtual 3D space
8. Exploring form variations in virtual 3D space
9. Function animation in virtual 3D space
10. Comparative analysis of all solutions
11. 3D rendering – assembly elements
12. 3D rendering – photorealistic display in space
13. Preparing a printed study – the whole design process
14. Digital study – presenting the whole conceptual design process

Relevant literature:

1 Product Concept Design: Keinonen, Turkka Kalervo, Takala, Roope (Eds.) - Finska, 2006
2 Teorija dizajna – Miroslav Fruht – Zavod za udzbenike, 1991
3 Dizajn od zanata preko umetnosti do nauke – Miroslav Fruht – Nauka, 1995
4 Designing the 21st century – Tasschen, , Nemačka. 2001

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments
- learning from non-academic sources (the internet)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		50
Assessment test – artwork assignment/project		40			

Study programme:	Design (module: Industrial Design)
Type and level of studies:	Undergraduate academic studies
Course:	**Conceptual Design 2**
Taught by:	Marko Luković
Course status:	compulsory
ECTS:	10
Enrolment conditions:	Conceptual Design 1 passed

Course objectives:
Students are introduced to terminology, problematics and correspondence present when working in interdisciplinary teams of experts on new product development, with special accent placed on advanced reasoning, conceptual premises and solving the given design problem. The course covers divergent creative thinking (a set of different ideas, i.e. solutions to a given topic/problem) in service of devising new products which are not yet present, or are present on a smaller scale, on the market.

Course outcomes:
Students have been trained to function as part of a team of experts coming from various fields and to accept different constructive input. They can use all the information gathered from the team to come up with an articulated concept which would serve as basis for a future serial product.

Course contents:

Research work, analysis of existing products and systems on the market and proposal of brand new technical-technological solutions, with special attention paid to the function and style features of a newly reached conceptual solution. Practical work in 3D CAD software, planning appropriate execution methods, technical work and creating a 3D virtual model.

Semester assignments differ in their topics, whereas the methodology remains the same and is divided into the following weekly units, applicable to both semesters (each lasting 15 weeks):

15. Concept design – Function innovation
16. Defining design problematics
17. Analysis of function and aesthetics
18. Analysis of given products
19. Rendering concept solutions of new functional proposals – sketches
20. Rendering concept solutions of new aesthetic proposals – sketches
21. Exploring iterations in virtual 3D space
22. Exploring iterations in virtual 3D space
23. Function animation in virtual 3D space
24. Comparative analysis of all solutions
25. 3D rendering – assembly elements
26. 3D rendering – photorealistic display in space
27. Preparing a printed study – the whole design process
28. Digital study – presenting the whole conceptual design process

Relevant literature:

1 How to Design Cars Like a Pro – Tony Lewin, SAD, 2010
2 Frame Innovation: Create New Thinking by Design - Kees Dorst, SAD, 2015
3 Teorija dizajna – Miroslav Fruht –Zavod za udzbenik, 1991
4 Dizajn od zanata preko umetnosti do nauke – Miroslav Fruht, – Nauka, 1995.
5 Designing the 21st century – Tasschen, Nemačka, 2001
6 Breaking In - Amina Horozic, (Ed.) SAD, 2014

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments
- learning from non-academic sources (the internet)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		50
Assessment test – artwork assignment/project		40			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Light Furniture Structures**
Taught by:	Ranko Bočina, Tijana Sekulić, Mladen Vračević
Course status:	compulsory
ECTS:	11
Enrolment conditions:	Furniture Design Basics passed

Course objectives:
The main aim is to analyse, through personal experience, by experimenting with basic practical objects of simple construction, all with a view to exploring shapes, functions and ergonomic features. Students are meant to learn about: design of individual pieces which have standardisation requirements; technical-technological features of prefabricated materials and their structuring, as well as the basic principles of objects' structural stability and statics; methods of technical execution of existing and newly created assembly links and joints and the possibilities of packaging the product in mass production. Students are meant to make three-dimensional models and materialise the form so as to constructively seek and examine solutions in trial models and in the final model aimed at communicating and promoting the said solution.

Course outcomes:
The basic competences that students have acquired during lectures and completed assignments in furniture structures are to analyse, synthesize and evaluate solutions in the process of seeking and building an aesthetically articulated practical form, while following the functional, constructional and technical-technological demands of its design. Students have also learned to argumentatively support the value of their ideas in relation to the design demands. They have gained designing competences and furthered knowledge on technical, technological and cultural aspects significant for the profession. They have been guided to expand and strengthen their design skills.

Course contents:

The course is divided into multiple theoretical units spanning 30 working weeks:
Weeks 1-2. Object’s stability and centre of gravity; coat stands, folding screens, bar stools
Weeks 3-4. Lightweight structures
Week 5. Assembling and disassembling and packaging possibilities of serial product elements
Week 6. Assessment test
Week 7. Joint hardware
Weeks 8-9. Fine furnishings, nest of tables, children’s furniture, toys
Weeks 10-11. Versions of a standardised product
Weeks 11-12. Spatial combinatorics, fitting, bonding
Week 13. Assessment test
Week 14. Work corrections
Week 15. Work submission and grading
Weeks 16-17. Movable furniture pieces, multi-functional carts
Weeks 18-19. Reconciling constructional and functional demands
Week 20. Assessment test
Weeks 21. Metal semi-finished goods, preparation methods, machine operations
Weeks 22-23. Structuring prefabricated elements
Week 24. Span bridging – benches, beam seating
Week 25. Construction laws and structure
Week 26. Spatial combinatorics, row
Week 27. Assessment test
Week 28. Types of row seating and linking
Week 29. Work corrections
Week 30. Work submission and grading

Relevant literature:

1 C20th FURNITURE, Baker F/K, Carlton books, 2000.;
2 DESIGN FURNITURE, Bueno P. Atrium group, Barcelona, 2003;
3 MODERN FURNITURE IT'S DESIGN AND CONSTRUCTION, Fabbro M. Renhold Publishing, New York, 1958.;
4 SVET ARHITEKTURE, Martinovic U. BIGZ, Beograd, 1971.;
5 INTERIOR DESIGN OF 20th CENTURY, Massey A. Thames And Hudson, London, 1975.;
6 ANTROPOLOSKE MERE I ENTERIJER, Panero J. Zelnik M. Gra|evinska Knjiga, Beograd, 1987.;
7 THE STORY OF FURNITURE, Raynsford J. Hamlyn, London, 1975.;
8 FURNITURE: A CONCISE HISTORY, Smith E/L, Thames And Hudson, London, 2003.;
9 TEORIJA FORME, Skripta-Predavanja, Stojanović D. Sip, 1973.;
10 THE BIOMECHANICAL BASIS OF ERGONOMICS, Tichauer E.R. John Wiley, New York, 1978.;
11 THE CHAIR, Wilhide E. Watson – Guptall, New York, 2000.;
12 ELEMENT-SYSTEM-MOEBEL, Werner B. d.w.a. Stuttgart, 1984.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:
Lectures, individual work. Project presentation. Exhibitions, cooperation with industry – realizing certain projects. Participating in contests, general and particular manufacturing companies, as well as in domestic and foreign fairs.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – written		30
Practical classes		40			
Assessment test(s)		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Art Teaching Methodology**
Taught by:	Sanja Filipović
Course status:	optional
ECTS:	6
Enrolment conditions:	none

Course objectives:
To build and consolidate students' competences in: comprehension, interpretation, analysis and evaluation of theories and ideas of art teaching methodology; interpretation and evaluation of art pedagogue's competences; defining goals and outcomes of art teaching, content and activities, as well as of art teaching elements; interpretation and evaluation of approaches and techniques of learning and motivation organisation; differentiation between and application of analysis and evaluation aspects of children and adolescents' visual art creations; comprehension, evaluation and application of seminar paper writing criteria; choosing a scope of content, key terms and visual examples in line with a chosen work topic; research and application of various literature and information sources; application of language, work style and reference and citing criteria; application of technical execution skills in writing seminar papers; verbal presentation and summary of seminar paper content within a set timeframe; illustrating with adequate examples, application of different skills, techniques and styles of public presenting; critical analysis, audience discussion, posing problem questions and summarising; individually creating presentations and employing multimedia techniques.

Course outcomes:
Upon completion of the course, students can:
- understand, interpret, analyse and evaluate different ideas and theoretical premises, interdisciplinarity and exemplarity of art teaching methodology
- differentiate between and interpret development aspects, traits and specificities of children and adolescents' visual artistry
- interpret and evaluate competence scope of a teacher – art pedagogue
- define goals and outcomes of art teaching according to set criteria
- identify, categorise, compare and evaluate various content and activities in visual arts
- refer to and explain basic elements of art teaching – types of classes, methods, teaching modes, spaces where art activities take place, equipment of a facility, art fields/media, techniques, materials, tools…
- interpret, critically analyse and evaluate different approaches and techniques of learning and motivation organisation
- differentiate between and employ varied analysis and evaluation aspects of children and adolescents' visual artistry
- comprehend, evaluate and apply seminar paper writing criteria
- individually choose scope of content, key terms and visual examples in line with the chosen work topic
- explore and use diverse literature and information sources
- use appropriate language and work style, as well as referencing and citing criteria
- apply technical execution skills in writing seminar papers
- verbally present and summarise seminar paper content within a set timeframe
- illustrate presentations with adequate examples, employ diverse public speaking skills, techniques and style
- critically analyse, have audience discussions, pose problem questions and summarise
- individually create presentations and employ multimedia techniques – PowerPoint presentation, Prezi presentation, etc.

Course contents:

- Art teaching methodology as a scientific and teaching discipline (Basic terminology, content, objectives and tasks of art teaching methodology. Art teaching methodology as a scientific and teaching discipline and its relation to other scientific and art disciplines. Evolution of comprehension and concepts of and approaches to art teaching.)

- Development of visual artistry and nurturing creativity in children and adolescents (Development aspects, traits and specificities of visual artistry in children and adolescents.)
- Holistic approach to art teaching (Objectives and tasks of Arts. Didactic principles. Correlation, thematic planning and interdisciplinary teaching and activities.)
- Teacher competences (Teacher competence standards, mentoring skills and classroom management. Art pedagogue as a reflective practitioner – steps in developing, improving and nurturing creativity in children and adolescents. The persona of a university professor.)
- Goals and outcomes of art teaching (General and specific goals of art teaching. Defining educational outcomes according to set criteria – dimensions of cognitive processes, perception, experience and the creative process.)
- Content and activities (Basic content structure – teaching topic, unit and key terminology. Form theory, art heritage and elements of aesthetic evaluation. Properties and expressive potential of traditional and modern media in children and adolescents' visual art creations. Motivational topics for children's artistry.)
- Learning prerequisites and materials (Class types. Methods. Form of work. Space where artistic activities take place and its equipment. Art fields / media, techniques and materials. Tools, literature and other sources.)
- Learning process organisation (Different approaches to teaching, learning and class planning. Class planning techniques. Learning motivation and creative expression. Articulating classes.)
- Analysis and evaluation (Analysis of visual artistry in children and adolescents – psychological, social, aesthetic and pedagogical aspects. Evaluation and format grading. Art contests, exhibitions and competitions.)
- Seminar paper execution criteria (Concept and point of seminar papers. Writing preparation – topic choice, bibliographic preparation, paper structure. Documentation basis of a seminar paper – citations, language and style. Technical execution of seminar and final papers. Topic choice – art teaching curriculum at all educational levels. Exploring literature and various information sources.)
- Public presenting skills and techniques – vocal expression, gestures and body language, presentation types and characteristics. Techniques of visually presenting seminar papers – multimedia (PowerPoint and Prezi presentations…)
- Public presentation of seminar papers, public discussion and feedback.

Relevant literature:

1 Arnhajm, R. (1985): *Vizuelno mišljenje*, Univerzitet umetnosti, Beograd.
2 Lowenfeld, Viktor & Brittain, W. Lambert (1975): *Creative and mental growth*, Macmillan Publishing Co., Inc., New York.
3 Karlavaris , B. (1960): *Nova koncepcija likovnog vaspitanja*, ZZIU Narodne Republike Srbije.
4 Belamarić, D. (1987): *Djete i oblik*, Školska knjiga, Zagreb.
5 Koks , M. (2000): *Dečji crteži*, Zavod za udžbenike i nastavna sredstva, Beograd.
6 Kvaščev, R. (1980): *Podsticanje i sputavanje stvaralačkog ponašanja ličnosti*, Zavod za udžbenike, Sarajevo.
7 Filipović, S. (2011): *Metodika likovnog vaspitanja i obrazovanja*, UU u Beogradu i Izdavačka kuća Klet, Beograd.
8 Avramović, S. (2008): *Veština besedništva i javni nastup*, Službeni glasnik, Beograd.
9 Kundačina, M. i Banđur, V. (2007): *Akademsko pisanje*, Učiteljski fakultet, Užice.
10 Li, E., Majnard, M. (2002), *Savršena prezentacija*, Beograd, Službeni glasnik.

Additional literature according to student's choice and in line with the curriculum.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures (oral addresses, working with text), problem method
- group work, pair work and individual work
- written assignments, visual presentations
- research work, discussions, plenary presentations and oral defences

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		20	Seminar paper presentation		20

Assessment test	30	Exam – oral	10
Seminar paper	20		

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Design Methodology**
Taught by:	Zoran Lazović
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:

First part of the course aims to introduce students to basic concepts in design methodology, systematic and objective approach to designing, as well as to individual elements of design process, with focus placed on the concept design process itself realised through a practical assignment. To introduce basics and principles of 4D design's additional value.

Second part of the course aims to have students master and apply elements and methods of designing process, while further expanding their vocabulary in design methodology. To acquaint them with a systematic approach to designing, design process elements and the methodological command of them, which places a didactic accent not just on the end result of designing, but on the process of achieving a concept design through a semestral assignment. Free thinking sessions allow for learning about intuitive and creative acts of other students in order to create and develop one's own methodologies in a combination of a personal, artistic and intuitive and the demanded, conscious, objective, optimal, systematic design process with all its phases that every student goes through, elaborates and adapts to himself. Another objective is to emphasise students' creativity and steer it towards new concepts and products, while allowing them to find their own way and form their personal methodology. As part of the rational, objective and critical pairing problem-solution, students are encouraged to be creative and innovative.

Course outcomes:

Upon completion of the first part of the course, the following results are expected of students:

- ability to understand the structure and phases of a methodical approach to creating and designing
- ability to understand there are solution planes and to start consciously applying process phases in their projects (combining them with intuitive, personal artistic acts) in 4D design and spirit of creating new artefacts and products.

Upon completion of the second part of the course, the following results are expected of students:

- ability to employ the structure and phases of a methodical approach in the process of creating, designing and evaluating each project phase by optimising and giving solution variants, and to combine them, while respecting the successiveness of the process, with intuitive, personal, artistic treatment, thus creating their own methodology in making industrial design products.

Course contents:

In the **first semester**, ***lectures*** encompass: identifying each phase of design process – formulating the problem; accumulating relevant facts, required knowledge and information; forming the project assignment; rendering first sketches; illumination of the first hypothetical solutions; developing solution categories, prototype versions and solution instances until the final solution, while differentiating between the character of and evaluating each phase. The curriculum is also based on the character of new artefacts and products in 4D design, additional value, dynamicity of form, performance and interactivity.

Practical classes – project assignment is realised during the 15 working weeks and encompasses:

- working with students is a combination of individual and group work and presents project preparation (one project for the semester)
- first assignments topic is the same for all students, with different choices of artefact physiognomy
- after free sketching as a warm-up exercise during which they explore their topic within the set one, students formulate their project assignments through a defined purpose, function, construction, conduct, performance and context of the artefact being designed, using the project assignment form and a textual supplement.

In the **second semester**, ***lectures*** encompass: application of each design process phase, from the continuation of the previously accepted design assignment form: problem re-formulation; accumulating the relevant referential facts,

required knowledge and information; rendering first sketches; illumination of first hypothetical solutions; developing solution categories, prototype versions and solution instances until the final solution, while differentiating between the character of and evaluating each phase. The curriculum is also based on the character of new artefacts and products in 4D design, additional value, dynamicity of form, performance and interactivity.

Practical classes – project assignment is realised during the 15 working weeks and encompasses:

- working with students is a combination of individual and group work
- one project is completed during the semester with a topic which is the same for all students, but with different choices of artefact physiognomy
- digital presentation is desirable and executed in software most suitable for each student, according to their free choice of a desired medium
- students have a choice to participate in contests in various fields of artefact design and industrial design, which are subject to discussion during the course.

Curriculum laid out as a weekly schedule – 7th semester:

Week 1-2. Introduction to design methodology. Design methodology. On the assignment, choice and topic exposition.

Weeks 3-4. On design methodology. 4D design basics. Elementary design terminology. Design assignment. Design artefacts (robots). Additional value. Dynamic form and function. Warm-up sketching.

Weeks 5-6. Design paradigms. Context of designing, artefacts and knowledge: sources, analogies, historical and contemporary examples, the internet. Using information in the design process. Referential and relevant information on the topic and assignment. Creating concept sketches and the link with 4D design concept, textual explanation of artefact proposal. Purpose, function, form, construction and interface, text and sketches.

Weeks 7-8. On design process and structure. Linear and circular structure of the design process. Designing in depth and in breadth. On vertical and lateral designing. Executing the project assignment.

Weeks 9-10. On artefact (robot) personality. Design meant to go out of date. Project assignment analysis. Performance specifications, artefact characteristics – requirements. Creating alternative concept solutions.

Weeks 11-12. On methods. Analysis and synthesis. Case study. Analogies and homologies. Brainstorming. Rendering alternative sketches of dynamic forms (emotional) of artefacts (robots), text and sketches.

Weeks 13-15. Concept and place of evaluation in design, choosing artefact concept solution. Hybridisation – mixing, adding and deducting, fine images, topological and other transformations, mutations.

Assessment test 1. Presenting the concept project and oral defence. Suggestions and remarks, review of the assessment.

Curriculum laid out as a weekly schedule – 8th semester:

Weeks 1-2. On prototypes. Concept and use of prototypes in the design process. From concept to solution, from solution to prototype. Brainstorming in artefact (robot) creation. Redefining, reformulating concept solutions of the project assignment.

Weeks 3-4. Generating prototypes. Solution categories. Prototype solution alternatives – solution categories.

Weeks 5-6. On evaluation in the design process. Examples of quantitative evaluation of solutions. Examples of other (qualitative) evaluations of solutions. On prototype evaluation in a specific context. On solution instances. Evaluating prototypes and creating solution instances.

Weeks 7-8. Solution instances. Creating alternative semantic criteria. Final concept solution. Creating a dynamic form of the artefact, unit and components. Expressing emotions, facial expressions and body language on an evaluation scale. Creating the interface. Design of artefact behaviour, performance, 4D design. Proposal of language and communication mode between participants.

Weeks 9-10. Performance and animation. The virtual world and context, background. Interaction between the artefact and man. Parameter changes and adaptation. Performance, personality, interaction, story, storyboard, web design and 3D animation.

Weeks 11-12. On presenting and communicating. Creating the animation. Organisation of presenting. Creating a multimedia presentation / assignment's animation.

Weeks 13-15. Project presentation. Assessment test 2: project presentation and oral defence. Presentation success. Good, clear communication, emotional impact. Relationship between content and mode of presenting. Final suggestions and remarks, review of the assessment.

Relevant literature:

1 O problemima i metodama projektovanja, Ivan Petrović, AF 1977.
2 Sistematski pristup metodologiji projektovanja, Ivan Petrović, AF 1975.

3 Elements de Design Industriel, Danielle Quarante, Polytechnica Economica, Paris 2000
4 Designing the 21st Century , Charlotte & Peter Fiell , Tachen, 2005
5 Industrial Design, John Heskett, Thames and Hudson, 1995
6 4D Design: Concept and Context, Alec Robertson, EAD Conference 1997
7 4D Product Design: Mechatronics and Multimedia Technologies, Alec Robertson, PDE 97
8 Putevi do novih ideja, Vid Pečjak, New Moment, no 16, 1993.
9 Serious Creativity, Edward de Bono, Harper Collins Publishers 1992
10 Thinking Action, Edward de Bono: Direct Education Services, 1976

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures in the form of dialogue seminars with students actively participating
- individual/group research
- practical experience in devising, creating and presenting projects at the computer workshop
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		5	Exam – practical project		50
Practical classes – participation record		5			
Assessment test – practical project		20			
Assessment test – practical project		20			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Descriptive Geometry**
Taught by:	Dr Mišić Ž. Slobodan
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To develop skills of spatial visualisation by learning and applying constructive-geometrical methods of presenting elements of 3D space. To solve problems of mutual spatial relations between specific geometric forms in a 2D layout representation.

Course outcomes:
Students can observe 3D space elements from the corresponding 2D representations and can solve different geometric problems in space. They can design and utilize 3D geometric forms by applying the knowledge on their constructive-geometrical generating.

Course contents:

***Lectures*:**

1. Basic concepts and types of projection
2. Projecting point and line
3. Points and lines in special positions
4-5. Plane in general and special position
6-7. Interrelation between line and plane
8-9. Transformation and rotation
10-12. Regular polyhedrons (Platonic solids)
13. Collineation and affinity
14. Intersection of planes and polyhedrons
15. Network construction of polyhedrons
16. Construction of cones
17. Intersection of plane and sphere
18. Cross section of cylindrical and conical surfaces
19-20. Mutual penetration of polyhedrons
21. Mutual penetration of cylindrical and conical surfaces
22. Contours of rotational surfaces
23-24. Ruled non-developable surfaces
25. Axonometry
26-30. Shading in orthogonal projection

Practical classes: follow the weekly schedule of topical units of lectures

Relevant literature:

1 Nacrtna geometrija, Ljubica Gagić, Akademska misao, 2002.
2 Nacrtna geometrija, Vinko Đurović, Naučna knjiga, Beograd, 1977.
3 Nacrtna geometrija, Aleksandar Čučaković, Akademska misao, Beograd, 2010.
4 Nacrtna geometrija, Petar Anagnosti, Naučna knjiga, Beograd, 1981.
5 Zbirka zadataka iz nacrtne geometrije i perspektive sa rešenim primerima, Stevan Živanović i Aleksandar Čučaković, Akademska misao, Beograd, 2008.
6 Računarska geometrija sa 3 D modelovanjem, Marija Obradović, AGM knjiga, 2010.
7 Zbirka rešenih zadataka iz računarske geometrije sa 3 D modelovanjem, Marija Obradović, Slobodan Mišić, Magdalena Dragović , Građevinski fakultet, Beograd, 2011.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Interactive teaching in the form of lectures and graphics exercises. Lectures introduce students to theoretical basics of constructing geometrical elements of space. They are followed by practical exercises in graphics, performed using the traditional drawing tools and mandatory literature.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points

Lectures – participation record	5	Exam – written	60
Practical classes – participation record	35		

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Public and Commercial Spaces Design**
Taught by:	Tanja Manojlović, Danilo Stojanović, Milan Novaković, Aleksandar Mijatović
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Residential Spaces passed

Course objectives:
To train students to both analyse and identify basic problematic aspects of designing existing multipurpose spatial assemblies for public use and master the process of designing through executing solution ideas.

Course outcomes:
Students can apply the design process methodology used in designing public and commercial spaces onto the analysis and design of interiors at the level of conceptual design for certain segments and at the main project level. They recognise quality visual art and functional solutions and can intervene in addressing practical and aesthetic problems of standardised public and commercial spaces.

Course contents:

1-2. Programme contents and designing methods for public facilities; 3-4. Problematics of spatial organisation; 4. Zoning and multifunctionality; 5. User space; 6. Work space, complexity and function; 7. Communication space, mobility, systems; 8. Ancillary sanitation zone; 9. Role of materialisation; 10. Application of modern technology; 10-12. Visual artistry in interior design; 11-12. Mobility and visualisation; 13. Interior accents; 14-15. Space within space, transformation and multiplication; 17-20. Adaptations (existing-new, spatial elements, constructive-visual art, surface finishes, colours and effects, lighting, problematics of people with disabilities); 21-22. Interpolations; 23-25. Special-purpose public and commercial spaces; 26. Relation between interior and exterior; 27-30. Interior details (counters, bars, partitions, surface finishes…)
All topics are treated through the lens of interior aesthetics: visual artistry, colouring, materialisation, different finishes, factures and interior structures and character.

Practical classes
Thematically follow lectures and consist of students performing assignments individually while consulting with their instructor. Students are occasionally referred to collective effort and open discussion during their assignments. Assessment tests take place throughout the year as part of a single practical classes block.

Relevant literature:

1 Branislav Milenković - Uvod u arhitektonsku analizu I (GK, 2001.)
2 Branislav Milenković -Uvod u arhitektonsku analizu II, compendium (GK, 2001.)
3 Robert Venturi - Složenosti i protivurečnosti u arhitekturi (GK, 1983)
4 Brent C. Brolin - Arhitektura u kontekstu (GK, 1985)
5 Vladimir Mako - Estetika-arhitektura (AF-Orion, 2005)
6 Panero, Zelnik - Antropološke mere i enterijer (2012 , GK)
7 Neufert E / Arhitektonsko projektovanje , Neimar, Bg. 1978.
8 S . Gidion - Prostor, vreme, arhitektura
9 Lidija Đokić - Osvetljenje u arhitekturi (AF, 2007)
10 Jasna Čikić - Staklo i konstruktivna primena u arhitekturi (GK, 2007)
11 J. Wines – Green architecture, Tashen 2008

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Lectures and practical classes. Students are obliged to visit all current events related to the profession that take place throughout the year. Workshops present additional research work on particular topical units closely related to the curriculum.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – practical assignment		30
Assessment tests and practical assignments		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Spatial Design**
Taught by:	Tanja Manojlović, Danilo Stojanović, Milan Novaković, Aleksandar Mijatović, Biljana Branković, Ranko Bočina, Tijana Sekulić, Danijela Dimković, Mladen Vračević
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
Students from other departments are introduced to the basic concepts and methods of evaluating design of the interior, interior elements and urban public space. They learn to recognise interdependency of different visual art fields and their significance in interior design, as well as to explore the options of engaging their own creative potential when treating an architectural space.

Course outcomes:
Students can examine the space in which they are supposed to intervene and can recognise the laws and inspiration sources which conditioned its design. They can properly determine their position as a designer and adequately intervene in the said space using the knowledge acquired at their academic study departments.

Course contents:

Comprises 4 units / courses: interior architecture, urban design, furniture, architectural styles.

1. Introduction to architecture and interior architecture
2. Associations in architecture
3. Problematics of mobility, dimensioning, visual perception
4. Residential architecture, categories and types of residential buildings
5. Adaptation problematics (residential space, other purpose buildings, additions, links to the exterior, function and materialisation)
6. Special-purpose public and commercial spaces, furnishings
7. Space materialisation, surface finish, decorating
8. Interior details
9. Interior textiles
10. Quality of a given space, recognising visual artistry and new layouts
11. Character of a space
12. Spatial-visual communication in the city
13. Materialisation, greenery and lighting
14. Furnishing a public space – street furniture
15. Concept of furniture (categorised by manufacturing quantity and by mode of production)
16. Furniture in the interior and exterior
17. Examining value categories (taste, fashion, trends)
18. Rationalisation and furniture function
19. Storage, work and leisure areas, illness and disabilities, special needs
20. Creative treatment through use of materials: wood, plastic, textile, leather, metal, etc
21. Technologies in devising and manufacturing
22. Modern classics, overview of designers and their status pieces
23. Author's stamp – total design
24. Mobiles – multifunctional buildings
25. Bionic, parametric principles in design and creation
26. Form theory as the basis of visual artistry in linking function and ergonomics
27. Overview of interior design styles, from antiquity to Renaissance
28. Interior designs from Baroque to Secession
29. 20th century style movements; reflection in contemporary interiors

Relevant literature:

1 K . Anhajm - Umetnost i vizuelno opažanje (1980.)
2 Milan P. Rakočević - 24 časa arhitekture (AF, Bg, 2003.)
3 Nojfert - Arhitektonsko projektovanje (Neimar, Bg.)
4 Panero, Zelnik - Antropološke mere i enterijer (GK, 1987.)
5 Uroš Martinović - Svet arhitekture (AF, 1980.)
6 C20th FURNITURE, Baker F/K, Carlton books, 2000.
7 DESIGN FURNITURE, Bueno P. Atrium group, Barcelona, 2003
8 INTERIOR DESIGN OF 20th CENTURY , Massey A. Thames And Hudson, London, 1975.
9 FURNITURE : A CONCISE HISTORY, Smith E/L, Thames And Hudson, London, 2003..
10 THE CHAIR, Wilhide E. Watson – Guptall, New York, 2000.
11 Stilovi , nameštaj, dekor,I i II, Larousse,Vuk Karadžić, Beograd,1972;
12 Alexander Speltz, Styles of ornament, London, 1996;
13 M .Traktenberg , I. Hajman, Arhitektura od praistorije do postmodernizma, Građevinska knjiga, 2002;
14 Miloš R . Perović, Istorija moderne arhitekture, Beograd, 2005.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures, individual work. Project presentation. Exhibitions

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – participation record		30	Exam – practical assignment		30
Seminar assignment(s)		40			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Complex Spatial Structures Design**
Taught by:	Tanja Manojlović, Danilo Stojanović, Milan Novaković, Aleksandar Mijatović
Course status:	compulsory
ECTS:	15
Enrolment conditions:	Public and Commercial Spaces Design passed

Course objectives:
To refer students to analyse and individually design more complex spatial structures, as well as to refer them to the principles of designing multipurpose visually artistic and spatially different functions. They are referred to using architectural language, most of all as a phenomenon of visual artistry, employing the visual art and aesthetic postulates from theory and experience of the period, space and historical context. They are also meant to employ their established poetics, affinities, while not disregarding the limiting technical, functional and economically pragmatic laws of designing and construction building.

Course outcomes:
Students have used their acquired knowledge, research methods and skills in order to learn about and understand the natural laws of building a spatial architectural form with complex functions, while recognising the significance of aesthetic visual art elements in interior architecture and personal visual art (creative) affinities. They can formulate their own preferences in the process of creating an original solution for interior assemblies. They can master spatial relations of more complex functions and can properly intervene with visual artistry upon the identified problems.

Course contents:

Students learn about spaces where different functions, spatially and design-wise different contents all appear and overlap. The problematics is addressed through analyses of existing architectural spaces and newly designed buildings. Special attention is paid to building adaptations, whether it is only a redesign of space whilst retaining its function or it is a complete function conversion.
Topics encompassed: commercial-business centre, bus stations, hotel space with various facilities, cultural and sport centres, etc.
1. Spatial organisation and problematics of complex spatial structures; 2-4. Contents, functions, mobility and communication; 5-7. Size of the space, approach to organising and designing; 8-9. Functions and visual artistry, parallel approach; 10-11. Quality of a given location, identifying its visual artistry and creating a new layout; 12-13. Associations, interventions; 14-15. Spatial qualities and its uniqueness; 16-17. Integrated spaces, function within function; 18-19. Space within space, small buildings, contents and visual artistry, details; 20-21. Mobile space, versatile contents; 22-23. Visual communication; 24. Inclusive design; 25. Ecological approach to design; 26-30. Materialisation of space, surface finishes, accents, colouring, visual art and graphic settings.

Relevant literature:

1 Vitruvije / Deset knjiga o arhitekturi, Građevinska knjiga, Београд 2000.
2 Venturi R / Složenosti i protivrečnosti u arhitekturi, Građevinska knjiga, Beograd
3 R. Arnhajm / Umetnost i vizuelno opažanje, Dinamika arhitektonske forme, UU u Beogradu 1990.
4 Radović R. / Savremena arhitektura između stalnosti promena ideja i oblika, Stilos N. Sad 1998.
5 Ranković M. / komparativne estetika, UU Bg. 1973;
6 Le Courbusier / Ka pravoj arhitekturi, GK Bg 1999.
7 Jencks C / Jezik posmoderne arhitekture; Moderni pokreti u arhitekturi, Architecture 2000 and beyond, Kultura Bg.
8 Neufert E / Arhitektonsko projektovanje , Neimar, Bg. 1978.
9 A.Messey / Interior design of the 20th century, Thames and Hudson 1990.
10 Martinović / Svet arhitekture, BIGZ, Beograd 1971.
11 J. Wines – Green architecture, Tashen 2008

12 Designing Inclusive Futures, Langdon, Clarkson, Robinson, Springer 2010

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:

- Lectures and practical classes
- Workshops on specific topics within the field in focus
- Visits to architectural events, such as Architecture Fair, Furniture and Interior Design Fair, Building Trade Fair,…

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – practical assignment		30
Assessment tests and practical assignments		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Design 1**
Taught by:	Leonora Vekić
Course status:	compulsory
ECTS:	12
Enrolment conditions:	none

Course objectives:
To provide students with basic information and instruction regarding the processes and elements involved in designing and forming textiles. To develop their sensibility and reasoning related to surface expression in textiles. To also develop their tactile feeling when forming a textile surface.

Course outcomes:
Students are able to apply basic visual art elements when designing textiles and have mastered elementary weaving skills.

Course contents:

Learning about the basic concepts of textile and the links between design, technology and art. Through analysis and individual work, students gradually explore relations between visual art elements in the visual experience of textile and their application in textiles. Through practical work they learn about and master the basic principles of loom weaving, use of weaving tools, raw fabric materials and fabrics.
Basic concepts in textile design. Relations and problem solution options in the correlation task – theme – contents – technology. Correlations of visual art elements in textile design. Textile patterns. Principles of composing simple shapes through repetition. Colour in textiles and its effect on constructing a pattern. Colour in a pattern with repeats. Textile structure elements. Stripes in textile.
Practical classes: Individual work on creating conceptual designs on paper, rendering projects on paper by using traditional drawing techniques. Practical assignments, which take place in the weaving workshop, are meant to help students gain basic skills in weaving, handling the loom and weaving tools, and observe the relations between different values of raw textile fabrics, structures and materials.

Relevant literature:
1 Phillips R., *Repeat Patterns, A manual for designers, artists and architects,* London, Bruce G. T&H, 1993.
2 Franz Sales Meyer, *A handbook of ornament*, London, Architectural Book Publ. Co, 1900.
3 Ann Sutton, Peter Collingwood, *The craft of the Weaver*, London, BBC BOOKS, 1982.
4 Nikolić M., *Umetnost i tehnika ručnog tkanja*, Beograd, Agena, 1999

Additional literature as per requirement.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:
- lectures with illustrations
- practical classes with demonstration of work techniques, taking place at the weaving workshop
- individual practical assignments
- mentoring – analyses, individual corrections and consultations
- practical work presentations with group discussion
- exhibitions, the internet, visiting lecturers

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical project		30
Practical classes – participation record		5			

Practical project	40		
Practical assignment	20		

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Design 2**
Taught by:	Ninčić S. Olivera
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Printed Textile Design 1 passed

Course objectives:
To develop students' ability to identify shapes and transfer them into patterns in textile. To inform them on the specificities of textile patterns, to introduce them to folk weaving techniques and to encourage using them as visual art expressions in textiles.

Course outcomes:
Students are able to perform independent research and design continuous patterns in textile. They can employ traditional loom weaving techniques and do technical preparations on their own.

Course contents:

The curriculum encompasses exploration and analysis of patterns in textile. Students explore structural relations between elements in repeat patterns. More complex textile patterns are covered by combining multiple exercises into thematic units. Students examine visual art elements through the application of traditional weaving techniques. Textile patterns, role and constituents. Natural shapes and possibility of transposing them to textile. Complex repeat patterns in textile. Structural relations between elements of pattern. Stripe patterns in textile.

Practical exercises: Transposition, study of natural forms. Transposing shapes. Project – repeat patterns in textile. Stripe patterns, relation between theme, constituents, meaning and technical feasibility of realisation.
Practical classes: Individual work upon creating conceptual designs on paper, rendering selected projects on paper using traditional drawing techniques. Loom weaving, employing folk weaving techniques.

Relevant literature:

1 D/199 Purdon, N 1996, *Carpet and Textile Patterns*, Laurence King Publising, London.
2 D/102 Ward, M 1973, *Art and Design in Textiles*, Van N. Rheinhold Co, New York.
3 D/131 Grupa autora, 1988, *Čarolija niti*, Izložbeni prostor Zagreb.

Additional literature as per requirement.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:
- lectures with visual illustrations
- practical classes with demonstration of work techniques
- analyses, individual corrections and consultations
- individual practical assignments
- seminar assignments
- work in museum textile collections
- practical work presentations with group discussion
- exhibitions, the internet, visiting lecturers

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			

Practical assignment	30		
Practical project	30		

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Woven and Knitted Textile Design 1**
Taught by:	Cvetković M. Zlatko
Course status:	compulsory
ECTS:	12
Enrolment conditions:	Signature-verified attendance obtained during Textile Technology 2; Textile Design 2 and Textile Techniques 2 passed

Course objectives:
Students are meant to master and gain knowledge on the process of designing woven and knitted textiles, both hand-made (unique pieces) and industrial-made. The course aims to inform students on the effects of yarn quality and interlacing on visual art and aesthetic value of a designed textile structure. Students are introduced to the basics of digital textile design as part of preparation for industrial manufacture.

Course outcomes:
Students can design and complete textile surfaces upon looms and flat-bed knitting machines for unique-piece or industrial production. They are able to perform basic digital design work in more complex loom type cases.

Course contents:

Introduction to textile design principles in the field of weaving and knitting. Research methods – trend – concept – conceptual plan – inspiration. Pattern, visual and artistic unity, relation between elements and the whole. Exploring shapes in woven and knitted textile – mutual relations – effects and matching. Colour function – colour as a decorative element. Principles of creating fabric collections.

Basic parameters of fabric (cloth) design – influences upon design (shedding, interlacing, battening). Digital design basics. Yarn quality effects on the appearance of textile (colour, fineness, how it's spun, facture…) Decomposition principle in woven textile. Textiles with multiple warps. Industrial-made clothing and decorative fabrics.

Basic parameters of knitted fabric design – influences upon design. Different knitting machines – their application. Loop, elementary unit of knitted fabrics – modalities. Relation between yarn quality and knitted structure. Symbols and technical drawings. Possibilities for innovation and combinatorics. Finishing – effect on knitted fabric quality. Portfolio – goal – contents. Consolidating visual art solutions, samples and documentation into a single unit.

Relevant literature:

1 Anne Dixon, The Handweaver's Pattern Directory, Interweave Press, Loveland, CO, US, 2007. Inv.br. 16222
2 Ann Richards, Weaving Textiles, That Shape Themselves, The Crowood Press, Ramsbury, UK, 2012. Inv.br. 16751
3 Sheila Sharp, Textured Patterns for Machine Knitting, Batsford Ltd,London, 1987, Inv.br. 8138

Additional recommended literature, catalogues, scholarly papers.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**5**

Teaching methods:
- lectures with visual illustrations
- practical classes with demonstration of work techniques
- analyses, individual corrections and consultations
- individual practical assignments

- seminar papers
- work in museum textile collections
- practical work presentations with group discussion
- exhibitions, the internet, visiting lecturers

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Woven and Knitted Textile Design 2**
Taught by:	Cvetković M. Zlatko
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Woven and Knitted Textile Design 1, Tapestry Design 1, Printed Textile Design 1 and Textile Techniques 3 passed

Course objectives:
To develop students' skills in designing clothing and decorative textile surfaces of complex structure, meant for manufacturing at Jacquard machines (looms) and computerised knitting machines. To have students master technical and technological preparatory and execution steps at hand-powered and automated machines.

Course outcomes:
Students can shape and design clothing and decorative jacquard fabrics both in manufacture and in industrial production. They can create digital designs in CAD/CAM software in textile industry.

Course contents:

Design of woven and knitted textile in visual artistic and technical-technological sense. Introduction to the development and technology of jacquard weaving. Introduction to working principles of jacquard looms. Pattern, repeat, a whole in jacquard fabrics. Project – research, representation, expression, choice of inspiration – devising realisation methods. Relation between warp and weft – visual effects and importance of different interlacing. Collection concept – collection elements (colour, fabric types, interlacing type, weight). Design – market demand. Digital designing in CAD/CAM, two-dimensional simulation for jacquard fabrics.

Introduction to the development and technology of jacquard-type knitted fabrics. Types of knitting machines – purpose. Patterning principle – repeat and colour switch. Relation between yarn quality and design of jacquard-type knitted fabrics. Combining knitted structures. Digitisation and digital design in CAD/CAM software for knitting machines. Analysis of factory production. Finishing phases in jacquard-type knitwear. Consolidating visual art solutions, samples and documentation into a single unit.

Relevant literature:

1 Janet Wilson, *Classic and Modern Fabrics: The Complete Illustrated Sourcebook*, T & Hudson, London, 2010. Inv.br.16196
2 Chloë Colchester, *Textiles Today*, Thames & Hudson, London, 2009. Inv.br.13448
3 S.E.B. Clarke, *Techno Textiles 2*: Revolutionary Fabrics for Fashion and Design, Thames & Hudson,2009. Inv.br.13501
4 F. Tellier-Loumagne, *The Art of Knitting: Inspirational Stitches, Textures and Surfaces*, T & Hudson, London, 2005.

Additional recommended literature, catalogues, scholarly papers.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**5**

Teaching methods:
- lectures with illustrations/samples, practical demonstrations of work techniques, methods and steps
- practical experience in devising, creating or presenting assignments, taking place at the designing classroom, and weaving workshop
- group discussions and reviews of assignments and research work

- individual corrections and consultations
- student reports on research and project work, visual presentations, oral reports
- learning from non-academic sources (the internet, exhibitions)
- lectures by visiting textile designers and experts from the field
- workshops and contests
- possible collaboration with the industry, other companies and manufacturing plants in order to realise student assignments and projects.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Printed Textile Design 1**
Taught by:	Veljović D. Ivana
Course status:	compulsory
ECTS:	12
Enrolment conditions:	none

Course objectives:
Students are expected to acquire basic knowledge, understanding and accomplishment of the design process through creatively applying specific traditional and modern manual techniques and methods of dyeing, printing, protection and batik of textile fabrics. They are meant to master visual art and aesthetic tasks of creating patterns suitable for designing textiles of various applications. Furthermore, students are to develop their individual creative potential and visual art sensibilities, assessment abilities and experience with specific textile interventions.

Course outcomes:
Students have become able to use the acquired knowledge to identify and analyse visual and tactile values of specific basic manual techniques and textile fabrics. With experience and understanding, they can independently utilize their creativity, further their skills and knowledge of completing textile fabric projects.

Course contents:

Historical overview, significance and awareness of contemporary design of all purpose textiles through the use of specific traditional and modern techniques: dyeing, printing, protection and batik.
Exploration, examination and analysis of aesthetic, visual and tactile values of characteristic textile fabrics, pertinent to the said techniques and application.
Practical demonstrations of working with textile fabrics – dyeing, printing, protection and batik – basic methods, principles and processes – using equipment and tools. The course curriculum is devised to include assignments (4) and projects (2) at elementary level and with clearly defined goals within visual artistic, aesthetic, technical and technological tasks.
Research and work completion on materials depend on their purpose and topic. Documentation with information, conclusions and work presentation.

Relevant literature:

1 Mc CabeElliot, *Batik*, Viking Great Britain,1984.
2 Chloe Colchest, *The New Textiles trends+tradition*, Thames and Hudson,1993.
3 Kate Broughton, *Textile Dyeing*, Rockport publisher,1996.
4 Noel Dyrenforth, *Batik modern concepts and techniques*, BT Batsford, 2003.
5 Kim Kigh, *Fabric design*, Stash Books, 2011.

Depending on the assignment, additional literature and catalogues are put on the list.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**5**

Teaching methods:
- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches
- practical experience in devising, creating or presenting assignments, taking place at the design classroom, screen printing workshop and dyeing laboratory
- group discussions and reviews of assignments and research
- individual corrections and consultations;
- student reports on research and project work, visual presentations, oral reports

▪ learning from non-academic sources (the internet, exhibitions)

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical project		30
Practical classes – participation record		5			
Practical assignments		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Printed Textile Design 2**
Taught by:	Veljović D. Ivana
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Printed Textile Design 1 passed

Course objectives:
To train students to realise their design projects in various- application and theme printed textiles while using basic textile printing techniques and available technology. To have them gain information and master the elementary laws, methods and steps of design procedure. To master aspects of textile surface properties, explore the significance of structural, textural and tactile changes. To develop individual creative potential and teamwork skills, ability to interpret, reason and make decisions in printed textile design.

Course outcomes:
Students have become able to realise design projects in printed textiles according to their application and theme, have learned and mastered the basic laws, methods and steps of design procedure. They can recognise possibilities of creative and practical application of elementary textile techniques and technologies in printed textiles. They have gained insight into professional practice and approach, constant and active further training.

Course contents:

The course has clearly defined goals within solving and performing project assignments, designing various-application and theme printed textiles while employing basic techniques close to industrial processes and the available technology. Simultaneously, students are referred to the importance of employing new technologies.
Historical overview, significance and awareness of contemporary printed textile design aesthetics, meant for various applications. Exploring options and specificities of applying basic steps and methods of screen-printing and other available digital technologies upon textile fabrics. Technical technological steps in finishes, enhancement and stabilisation of textile fabrics.
Practical demonstrations of work: *screen-printing* technique – elementary work methods, preparation, steps, dye – technical technological properties, visual and tactile quality.
1. Defining the assignment – realisation through all the preparation phases; printing on textile fabrics. Documentation with information and conclusions.
2. Project assignment – mastering the basic technological tasks, methods and steps of design procedure for clothing fabrics with continuous repeat surfaces. Documenting the process and work presentation.
3. Project assignment – mastering the basic technological tasks, methods and steps of design procedure for interior textile designs. Documenting the process and work presentation.

Relevant literature:

1 Lesley Jackson, *20th Century Pattern Design*, Mitchell Beazley UK, 2002.
2 Robert Adam and Carol Robertson, *Screen printing*, Thames & Hudson, London 2003.
3 Chloe Colchester, *Textiles today*, Thames And Hudson, London, 2004.
4 Lou Andrea Savoir, *Pattern Design*, Rockport Publisher, Switzerland, 2007.
5 Michael Erlhoff and Tim Marshall, *Design dictionary,* Birkhauser Ch, 2008.
6 S.E.B. Clarke, *Techno Textiles 2*: Revolutionary Fabrics for Fashion and Design, Thames & Hudson, 2009.
7 Bowles, Melanie *Digital Textile Design (Portfolio Skills)*, Lawrence King, 2009.
8 www.wgsn.com

Depending on the assignment, additional literature and catalogues are put on the list.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**6**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches
- practical experience in devising, creating or presenting assignments, taking place at the design classroom, screen printing workshop and dyeing laboratory
- group discussions and reviews of assignments and research
- individual corrections and consultations;
- student reports on research and project work, visual presentations, oral reports
- learning from non-academic sources (the internet, exhibitions)
- lectures by visiting textile designers and experts from the field
- workshops and contests
- possible collaboration with the industry, other types of companies and manufacturing plants to realise student assignments and projects.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical project		30
Practical classes – participation record		5			
Practical assignments		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Product Graphics Basics**
Taught by:	Manojlović D. Slobodan
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
First part of the course is meant to introduce students to the basics of visual art and graphic culture and to designing solutions in the field of graphic design and on examples illustrating concrete problematics of interrelations between graphic elements – constants.
Second part of the course is meant to enable students to complete simpler product graphics projects in correlation with the industrial design project (completed in Industrial Design 2 course); to encourage students' critical thinking; to have them present their ideas verbally and digitally, express different points of view so as to exchange opinions and create a debating atmosphere.

Course outcomes:
Upon completion of the first part of the course, the following results are expected of students:
- ability to individually design different graphic forms and less complex graphic units, realised by using vector and raster graphics software.

Upon completion of the second part of the course, the following results are expected of students:
- ability to individually design a solution for a simpler graphic unit by establishing unity of style in diverse content
- ability to individually analyse various graphic forms both visually and verbally
- ability to individually produce a graphic solution presentation (study and poster) in the context of the industrial design solution.

Course contents:

In the first part of the course, ***lectures*** encompass: introduction to language basics of visual art and graphic literacy – illustrated by examples from past and present practice; basic elements of graphic culture and laws of graphic design; ways of visual and lateral reasoning in the context of graphic design. Verbal analysis and digital presentation of concept solution. Accompanying assignment realisations with corrections aids towards better articulation of pictorial presentation in print and digital forms (digital print and screen presentation).
Practical classes – throughout the 15 working weeks, **2 practical assignments** are completed, encompassing:
- a study of elementary graphic constants, initials and colour chart
- applying the above to basic visual identity elements (business card, memorandum, folder, envelope, compliment slip, CD cover)
- solution for a self-promotion ad in a professional journal (medium-message, composition, typography).

In the second part of the course, ***lectures*** encompass: continued introduction to graphic culture and laws of graphic design. Graphic form and aesthetic traits; graphic form as a conveyor of meaning; graphic form and its decoding; examples from past and present practice. Special focus placed on: colour and its psychological effect; unity of style between composition (relation between the whole and a detail) and plans in pictorial presentation.
Practical classes – throughout the 15 working weeks, **3 practical assignments** are completed, encompassing:
- pictograms (free choice of theme)
- redesign / design of graphics of an existing industrial product (composition, typography)
- graphic solution for a study presentation and poster in the context of simpler tasks solutions produced during Industrial Design 2 course, to be done in B3 format (digital print and screen presentation). Attached: CD/DVD.

When carrying out assignments and projects, students use computer technology which corresponds to the needs of subject problematics. Correcting student work aids to better articulation of pictorial presentations in print and digital forms (digital print and screen presentation). Students present their work both verbally and digitally (from concept to project realisation – design process) in the presence of all their colleagues.

Relevant literature:

1 Grafički znak i simbol, Ćirić, Miloš , Prometej, Novi Sad i FPU, Beograd 2000.
2 Grafičke komunikacije, Ćirić, Miloš , Vajat, Beograd 1986.
3 Izbor tekstova za izučavanje predmeta teorija forme, Mišević, Radenko, Univerzitet umetnosti u Beogradu, Beograd, 1989.
4 Umetnost boje, Itten, Johannes, Umetnička akademija u Beogradu, 1973.
5 Vizuelno mišljenje, Arhajm, Rudolf, Univerzitet umetnosti u Beogradu, Beograd 1985.
6 Umetnost i vizuelno opažanje, Arhajm, Rudolf, Univerzitet umetnosti, Beograd, 1981.
7 Znakovito - Alfabet i Piktogrami, Vuković, Radomir, Gras, Beograd 2001.
8 The Fundamentals of Graphic Design, Gavin Ambrose, Paul Harris, AVA Publishing 2009,
9 Komunikologija, Mandić, Tijana, Klio, Beograd, 2006.
10 Tipografija, Ruder, Emil , Mladinska knjiga, Ljubljana, 1977.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- mentoring – group discussions and reviews, individual corrections and consultations
- individual or group research
- practical experience in devising, creating or presenting assignments/projects, taking place at the computer workshop
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – practical assignment		60
Assessment test – practical assignments		30			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Social Network Design Basics**
Taught by:	Mila G. Gvardiol
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To provide students with instruction on the way interactivity functions in the domain of social networks and on how to master elementary skills of designing their visual concept.

Course outcomes:
Students can logically reason on the matters of digital environment in the virtual interactive world of social networks. Upon completing the course, they can independently create a social network using Buddy Press, an extension for the open source programme Word Press, and can also design themes for it, all of which prepares them for further training in the world of online graphics and communication.

Course contents:

Lectures (15 weeks) – social (virtual) networks and virtual communities – concept contents.
History of social networks, their advantages and drawbacks, classification. Individual introduction to the methodology of creative approach to certain networks and the possibilities of design influencing the formation of visual profiles. Introduction to the small world theory and information theory.

Practical classes (15 weeks) – Creative approach to networks, Facebook, Twitter, Instagram, Google+, Saatchi Art, LinkedIn, Behance, … Creating a social network in Buddy Press, an extension for the open source programme Word Press, and designing a simple interactive environment for social networks.

Relevant literature:

1 Neksus : društvene mreže i teorija malog sveta, Mark Bjukenen, Helix, Smederevo, 2010.
2 U mreži, Albert Laszlo Barabasi, Jesenski i Turk, Zagreb, 2006.
3 Novi mediji i društvene mreže, Stanko Crnobrnja, FMK-Univerzitet Singidunum, Beograd, 2014.
4 Teorija informacija ; Teorija masovnih komunikacija, Dr Toma ĐORĐEVIĆ, Partizanska knjiga, Beograd, 1979.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:
- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in solving, creating or presenting assignments
- mentoring – individual correction and consultations
- group discussions and reviews of assignments and research work
- student reports on research/project work (seminar papers, essays, visual presentations, studies, oral reports…)
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		60
Assessment test – written/test		30			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Furniture Design Basics**
Taught by:	Ranko Bočina, Tijana Sekulić, Mladen Vračević
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

Course objectives:
To develop students' competences for starting out in the profession. Students learn about all the laws regulating building and presenting forms. Design projects mean individual work upon practical, methodical and theoretical introduction into the practice, based upon identifying and studying basic shape laws on functional and symbolical levels. Practical work – base exercises in two-dimensional and three-dimensional structuralism, gradually leads students to creating and building aesthetically articulated spatial structures and colour compositions. Producing three-dimensional models out of materials aims to provide students with practical experience of constructional abilities of different materials, as well as to develop their precision, consistency and production organisation skills. Special attention is paid to elementary creative principles, the concept of furniture design and the evaluation of design through existing production analytics. Students also present and check their ideas with various graphic rendition techniques and three-dimensional experimental models.

Course outcomes:
Upon completion of the course (lectures and practical assignments in the field of furniture design), students acquire basic design and formative competences, as well as knowledge, skills and abilities of significance to the vocation. They have gained experience of visual artistry and compositions, skills in freehand and technical drawing based on model or imagination, competence in analytical studiousness, alternative modelling, presenting surface and three-dimensional shapes with apparent ability of spatial reasoning, all of which presents a basis for developing imagination and creativity. They have also developed an awareness of informative resources which provide basic data on the profession and topics related to it, such as theoretical and historical experiences of the development and importance of design in art, or general academic knowledge which complements students' potential for further educational phases.

Course contents:

Weeks 1-2. Introduction to the course Furniture, furniture design – sources and inspiration;
Weeks 3-5. Furniture design – from concept to prototype;
Week 6. Assessment test;
Weeks 7-9. Existing state analysis;
Week 10. Assessment test;
Weeks 11-13. Presentation techniques, graphic renditions;
Week 14. Work corrections;
Week 15. Work submission and grading;
Weeks 16-17. Analysis of geometrical structures; line structuralism;
Weeks 18-19. Analysis of geometrical structures, surface and its character;
Week 20. Assessment test;
Weeks 21-23. Constructional system, construction and lining;
Weeks 24-26. Constructional laws, interdependent elements of constructional assembly;
Week 27. Assessment test;
Weeks 28-29. Correction of scale models, checking project design harmonisation;
Week 30. Work submission and grading.

Relevant literature:

1 C20th FURNITURE, Baker F/K, Carlton books, 2000.;
2 DESIGN FURNITURE, Bueno P. Atrium group, Barcelona, 2003;
3 MODERN FURNITURE ITS DESIGN AND CONSTRUCTION, Fabbro M. Renhold Publishing, New

York, 1958.;
4 SVET ARHITEKTURE, Martinovic U. BIGZ, Beograd, 1971.;
5 INTERIOR DESIGN OF 20th CENTURY, Massey A. Thames And Hudson, London, 1975.;
6 ANTROPOLOSKE MERE I ENTERIJER, Panero J. Zelnik M. Gra|evinska Knjiga, Beograd, 1987.;
7 THE STORY OF FURNITURE, Raynsford J. Hamlyn, London, 1975.
8 FURNITURE: A CONCISE HISTORY, Smith E/L, Thames And Hudson, London, 2003.;
9 TEORIJA FORME, Skripta-Predavanja, Stojanović D. Sip, 1973.;
10 THE BIOMECHANICAL BASIS OF ERGONOMICS, Tichauer E.R. John Wiley, New York, 1978.;
11 THE CHAIR, Wilhide E. Watson – Guptall, New York, 2000.;
12 ELEMENT-SYSTEM-MOEBEL, Werner B. d.w.a. Stuttgart, 1984.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:
Lectures, individual work. Project presentation. Exhibitions, cooperation with the industry – realising certain projects. Participation in contests, general and specific manufacturing companies, participation in local and foreign fairs.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – practical assignment		30
Practical classes		40			
Assessment test(s)		20			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Computer Graphics Basics**
Taught by:	Zagorac B. Vladimir
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To introduce students to techniques and methods of creating simple three-dimensional object representations on computers, using 3D design software. To instruct students in basic techniques of processing and digitally presenting two-dimensional representations in 2D software, as well as to instruct them in producing presentations in print form. Correlation with the Industrial Design 1 course is possible in the second semester.

Course outcomes:
Students have learned about the basic digital techniques and are able to independently explore and develop their simple design solutions in 2D and 3D digital media. They possess the knowledge and skills to present their design solutions in an adequate way in either digital or print form.

Course contents:

Lectures
First semester: 3D graphics – Work in 3D software – environment, tools, methods and planning the rendering of a simple 3D model after an example – adding and removing, oblique projection, analysis, choosing the right rendering technique.
Second semester – 2D graphics and preparing for print – Work in 2D software – environment, tools, working methods of different types of graphic representations, planning the content and presenting the design project.

Practical classes
First semester – 3D graphics
Weeks 1-2. Basics of working with 3D software
Weeks 3-15. Project – Creation and visualisation of a solid 3D model
- Weeks 3-6. Simple solid models
- Weeks 7-10. Complex solid model with introduction to surface modelling
- Week 11. 3D model visualisation basics, attaining 2D objects from 3D geometry
- Weeks 12-15. Individually created complex solid model with elements of surface modelling and a simple visualisation

Second semester – 2D graphics and preparing for print
Weeks 1-2. Basics of working with 2D software
Weeks 3-15. Project – Creating a digital presentation of the design project, poster and study
- Weeks 3-5. Raster graphics – digitization, finishing a 2D representation, layers, selections, brushes, masks
- Weeks 6-7. Vector graphics – interactive 2D representation, paths, shapes, textures and design, layer effects
- Weeks 8-11. Preparing for print and presentation – RGB and CMYK, composition made from chosen elements, multiple-page documents, page layout, interactive presentation
- Weeks 12-15. Individually created digital presentation of the design project, poster and study

Relevant literature:

1 Inside Rhinoceros 5, Ron K.C. Cheng, Cengage Learning, 2013
2 Rhinoceros Level 1 Training Manual, Robert Mc Neal & Associates, 2006
3 Štampa danas - tenike , materijali, procesi - priručnik , David Ban, Don Vas, 2010
4 Real World Print Production, Claudia McCue, Peachpit Press, 2006

Video tutorials on 3D and 2D computer graphics.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with illustrations, practical demonstration of work techniques, methods and approaches
- practical experience in solving, creating or presenting assignments
- student reports on project work (visual presentations, studies)
- learning from non-academic sources (the internet)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		50
Assessment test – artwork assignment/project		40			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Pedagogy**
Taught by:	Radovanović Ivica
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
The aim is to have students master basic knowledge in pedagogy, develop their pedagogical reasoning, standpoints and values, enhance and expand their pedagogical vocabulary and also to encourage in them an explorative approach towards pedagogical theory and practice.
To provide them with elementary didactic knowledge (develop elementary didactic ability to understand the core aims and tasks of teaching and education). To train them to draw up curriculum and teaching outcomes, to make more adequate choices in and creatively employ teaching methods, forms, didactic media and strategies in the course of planning, realising and evaluating the teaching process.

Course outcomes:
Students have mastered basic knowledge in pedagogy. They have evolved their pedagogical reasoning, integrated theoretical and practical pedagogical knowledge, developed an active, explorative approach to pedagogical practice, acquired skills (declarative and procedural) and abilities to apply didactic laws, principles and rules in teaching school subjects and integrative topics.

Course contents:

I General pedagogy
1. Pedagogy as a science and study discipline
2. Epistemological-methodological basis of pedagogy
3. Basic pedagogical terminology
4. Educational objectives
5. Education and development
6. Values and education
7. Culture and education
8. Structural components of education
9. Leisure time education
10. Educational methodology basics
11. Education and training system

II Didactics
1. Didactics as a science
2. Teaching as a creative process
3. Pedagogical and psychological factors of successful teaching
4. Teaching organisation
5. Educational technology
6. Education in the information age
7. Educational-training climate
8. Education and training media
9. Evaluating and measuring pupils' knowledge and abilities

Relevant literature:

1 Mandić P. Radovanović I. (2000.g.) Uvod u opštu informatičku pedagogiju, Učiteljski fakultet, Beograd
2 Trnavac N. (2000.g.) Pedagogija, Naučna knjiga Beograd
3 Potkonjak N., Radovanović I. (2006.g.) Pedagoški praktikum, Učiteljski fakultet, Beograd

4 Vilotijević M. (2002.g.) Didaktika, Učiteljski fakultet, Beograd				
Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**
Teaching methods: Lectures, practical exercises, research work, individual work and pedagogical practice.				

Grading (maximum points earned: 100)					
Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – oral		60
Assessment test(s)		20			
Seminar assignment(s)		10			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Perspective Drawing**
Taught by:	Slobodan Mišić, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
3D space visualisation from perspective drawings. Choice and synthesis of an appropriate perspective drawing based on the minimum of required data – characteristic elements of 3D space for the adopted gaze direction.

Course outcomes:
Graphic expression ability by means of perspective drawings; discovery and interpretation of spatial relations and features of complex geometric forms and their geometric structures in a perspective drawing.

Course contents:

Lectures

1. Perspective elements
2. Coordinate system
3. Central projection of basic geometric forms
4. Spatial relations point-line-plane
5. Picture elements for detecting metric properties
6. Plane figures and planar shapes
7. Generating perspective pictures
8. Types of perspective pictures
9. Drawing methods of perspective pictures

10-13. Frontal perspective
14. Horizontal perspective
15-18. Orthogonal perspective
19-22. Oblique perspective
23-24. Mirrors
25-26. Theatre perspective
27-29. Shading in perspective pictures
30. Restitution of perspective pictures

Practical classes: a topical follow-up to lectures, with the same layout of working weeks

Relevant literature:

1 Perspektiva , Radovan Štulić, FTN Izdavaštvo, Novi Sad, 2006.
2 Perspektiva, Petar Anagnosti, Naučna knjiga, Beograd, 1998.
3 Perspektiva , Hranislav Anđelković, Univerzitet u Nišu, Niš, 1991.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Interactive teaching comprising lectures and graphic exercises. During lecture time, students learn about the theoretical bases of constructing perspective drawings. Lectures are followed by practical graphic exercises, rendered using traditional drawing tools and with mandatory consulting of literature.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		5	Exam – written		60
Practical classes – participation record		35			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Calligraphy and Typeface Design 1**
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory / optional
ECTS:	6
Enrolment conditions:	none

Course objectives:
To introduce students to the history of scripts, from their inception to the Renaissance. To acquaint them with writing materials and instruments. To have students master proportions and linear systems of scripts, learn about the characteristics and gain command of basic scripts: Roman square capitals, uncial, humanist miniscule and Renaissance cursive, as well as contemporary Cyrillic scripts – upright and slanted.

Course outcomes:
Students have learned to use calligraphy materials and instruments, gained skills in using historical and contemporary scripts, in composing texts and planning the layout. They have been provided with basic information on the evolution of writing systems throughout history.

Course contents:

Lectures
Calligraphy tools. Preparing the reed pen. Composing the text and formats.
History of writing systems: types – mnemonic, pictographic, ideographic, logographic. Mesopotamia and Egypt. Phonetic systems. Greece, Rome. National scripts. Gothic scripts. Carolingian miniscule. Renaissance scripts.

Practical classes
First semester: Roman square capitals (7 weeks). Uncial (6 weeks)
Second semester: Humanistic miniscule and upright Cyrillic (7 weeks). Renaissance cursive, Latin and Cyrillic scripts (6 weeks).

Relevant literature:

1 Stjepan Fileki, *25 + 30 Pismo*, Univerzitet umetnosti u Beogradu, Beograd 2009
2 P. Đorđić, *Istorija srpske ćirilice,* Zavod za izdavanje udžbenika, Beograd 1990
3 R. Sassoon, *The Practical Guide toLettering and Applied Calligraphy*, Thames and Hudson, New York 1991
4 Marc Drogin, *Medieval Calligraphy*, Dover Publications, New York1980
5 Tipometar (www.tipometar.org)

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
- lectures with projections
- practical work in performing assignments
- mentoring – individual corrections and consultations
- knowledge test

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignment		30

Artwork assignments	60		

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Calligraphy and Typeface Design 2**
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Calligraphy and Typeface Design 1 for exam taking – Calligraphy and Typeface Design 1 passed

Course objectives:
To introduce students to the history of Cyrillic script, methods of creating mediaeval Cyrillic manuscripts, as well as to contemporary calligraphy. Students are trained to produce works modelled after old Serbian manuscripts, but also to transpose historical scripts in a contemporary manner, with a shift from historical canons, and to experiment with colour and various painting and graphic techniques. They are encouraged to independently explore the field of calligraphy and to creatively use the skills and knowledge acquired throughout this course in other graphic fields.

Course outcomes:
Students have acquired skills go execute the historical letterforms of the Cyrillic script, and further improved the execution of the scripts they learned about during the Calligraphy and Typeface Design 1 course. They learned to create and combine traditional decorative elements, such as ornaments and initials, with the appropriate type of letters. They learned to transpose historical scripts into contemporary renditions, gradually moving away from the classic styles. They received basic information on the evolution of the Cyrillic script and 20th century calligraphy.

Course contents:

Lectures
First semester: The emergence of Cyrillic and Glagolitic. Learning about the different versions of these scripts: Ustav, Poluustav, Brzopis Civil Script, squared and rounded Glagolitic. Mediaeval Cyrillic documents, composing models and page elements (ornaments, initials, titles).
Second semester: Contemporary and expressive calligraphy. Learning about important 20th century calligraphers and their work. New materials and techniques. Revision of course 1 material with emphasis on transposing historical scripts into contemporary renditions, using brush, reed, quill pen and into various materials. Connecting graphic disciplines and calligraphy (woodcut, linocut, etching, aquatint, embossing …)

Practical classes
First semester: Practising the writing of Cyrillic Ustav script. Creating a work based on Serbian mediaeval manuscripts. Choosing and creating ornaments, initials and titling in Ustav script. Achieving harmony of form and content.
Second semester: Making a calligraphy composition in Western scripts of choice. Requirement of readability (text and margin readability, format, line length, spacing…). Paper colouring and staining according to examples from literature. Creating a series of modern and expressive calligraphic works using several techniques on paper and other materials. Working on short texts, non-standard compositions and paper formats, inscribing large letters, etc. Converting formal calligraphy into informal.

Relevant literature:

1 Stjepan Fileki, *25 + 30 Pismo*, Univerzitet umetnosti u Beogradu, Beograd 2009
2 P . Đorđić, *Istorija srpske ćirilice,* Zavod za izdavanje udžbenika, Beograd 1990
3 D . Bogdanović, *Katalog ćiriliskih rukopisa manastira Hilandara*, SANU, Beograd 1978
4 C . Mediavilla, *Calligraphy*, Scirpus Publications, Wommelgem , Belgium 1996
5 J . Mehigan, *Practical Encyclopedia of Calligraphy*, Hermes House, London 2009
6 L . Barcellona, *Take Your Pleasure Seriously*, Lazy Dog, Milano 2012
7 J . Stevens, *Scribe , Artist of the Written Word*, John Neil Books, Greensboro 2013
8 T . Noad, P. Seligman, *The Illuminated Alphabet*, Apple Press, London 2000

9 D . Knuth, *Bible Texts Illuminated*, A -R Editions, Madison 1991
10 D . Harris, *The Art of Calligraphy*, DK Adult, New York 1995
11 fpupismo.blogspot.com
12 Tipometar (www.tipometar.org)

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
- lectures with projections
- practical work in solving and presenting assignments
- mentoring – individual corrections and consultations
- knowledge test

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance and participation record		10	Exam – artwork assignments		30
Artwork assignments		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Calligraphy and Typeface Design 3**
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Calligraphy and Typeface Design 2 for exam taking – Calligraphy and Typeface Design 2 passed

Course objectives:
Application of calligraphy and lettering in graphic design. Students are encouraged to creatively use the knowledge and skills acquired during the Calligraphy and Typeface Design courses in all other graphic areas. Getting familiar with the history and basics of typeface design. Creating sketches for a typeface.

Course outcomes:
By performing artwork assignments, students become able to practically apply knowledge and skills from the field of calligraphy and lettering. They have acquired theoretical and practical knowledge of type design and prepared the sketches to be executed on a computer in the Calligraphy and Typeface Design 4 course.

Course contents:

Lectures
First semester: Basic typeface elements. Origin and technique of printing with movable type. Development and diversity of typefaces. Changes in the printing technique and their influence on typeface design. Methodology of typeface designing on a computer. Anatomy of a typeface. Classification of typefaces. Printing periods. Gutenberg and the beginnings of printing in Europe.
Second semester: 15th century typefaces in Italy. Jenson, Aldus Manutius. Garamond and 16th century typefaces. The development of typefaces in the 17th and 18th centuries. Industrial revolution and the invention of printing machines, 19th century. 20th century typefaces. Printing in Serbia

Practical classes
First semester: Typeface creation exercises (classic, transitional, Classicist antiqua, sans-serif, Cyrillic), rendering in pencil.
Applied calligraphy assignments: visual identity (6 weeks), calligraphic or hand-lettered preparation, digitally executed and printed; seasonal assignment (7 weeks), submitted in print and digital forms.
Second semester: Designing – preparing sketches for two typefaces (for text and display: Latin, Cyrillic, numerals, punctuation, 13 weeks).
Applied calligraphy assignments: personal project (6 weeks), public project (7 weeks). Calligraphic or hand-lettered sketches, if required, executed digitally and printed.
Quick tasks (the content of these tasks is subject to change).

Relevant literature:

1 R . Bringhurst, *The Elements of Typographic Style*, Hartlley and Marks, Point Roberts 1996
2 Stjepan Fileki, *25 + 30 Pismo*, Univerzitet umetnosti u Beogradu, Beograd 2009
3 A . Nesbitt, *History and Techniques of Lettering,* Dover Publications, Mineola 1998
4 Mitar Pešikan i drugi, *Pet vekova srpskog štamparstva,* SANU , Matica srpska, Narodna biblioteka Srbije 1994
5 Friedrich Friedl, Nicolaus Ott, Bernard Stein, *TYPO When, Who, How*, Köneman 1998
6 Stanley Morison, *A Tally of Types,* Cambridge University Press, Cambridge 1973
7 Allan Haley, *Typographic Milestones,* Van Nostrand Reinhold, New York 1976.
8 Steven Heller, Lita Talarico, *Typography Sketchbooks,* Thames&Hudson, New York 2012
9 Tipometar (www.tipometar.org)

10 fpupismo.blogspot.com

Number of active teaching classes				Other classes:
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures with projections
- practical work in solving and presenting assignments
- mentoring – individual corrections and consultations
- collective presentations using projections and subsequent reviews
- knowledge test

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork assignments		30
Artwork assignments		54			
Knowledge test		6			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Calligraphy and Typeface Design 4**
Taught by:	Stojadinović R. Olivera, Oršolić G. Jana, Eraković M. Vedran
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Calligraphy and Typeface Design 3 for exam taking – Calligraphy and Typeface Design 3 passed

Course objectives:
Student are trained to independently create a digital typeface, starting from a sketch (sketches made previously on Calligraphy and Typeface Design 3 course can be used), to the final digital font for use on computers. Developing students' ability to revise their own work to full functionality by critically analysing the intermediate phases of the creative process.

Course outcomes:
Students can design a typeface (font) in Unicode encoding, comprising basic Latin alphabet, Cyrillic alphabet, numerals and punctuation, and to present their work appropriately. Students have mastered all the aesthetic and technical requirements specific to this task.

Course contents:

Lectures
Learning about the font editor. Basic font information. Unicode character maps, names and Unicode code points. Code pages. Properties of the Cyrillic glyph set. Setting alternative glyphs and ligatures. Operating systems and formats.

Practical classes
Designing one font (according to the sketches rendered in the third study year, or to the new drafts).
First semester: Entering sketches into the computer (scanning), processing images, tracing, processing the vector drawings, transferring them to a font editor. Establishing basic font metrics (ascent, descent, x-height, caps height, overshoots). Assigning the glyphs to their according code points, adjusting size and spacing (metrics).
Second semester: Final processing of the glyphs (background tracing, removing excess points). Harmonising glyph elements. Defining kerning pairs. Hinting. Defining the required font information. Exporting the font, installing, checking the appearance in text layout programmes, test printing. Correcting the shapes and spacing (metrics) according to printed tests. Creating a presentation.

Relevant literature:

1 FontLab Users Manual
2 R. Bringhurst, *The Elements of Typographic Style*, Hartlley and Marks, Point Roberts 1996
3 Karen Cheng, *Designing Type*, Laurence King Publishing, London 2005
4 Steven Heller, Lita Talarico, *Typography Sketchbooks*, Thames&Hudson, New York 2012
5 Tipometar (www.tipometar.org)
6 fpupismo.blogspot.com

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Individual classes. Lectures for the whole group or in the form of individual explanations, subject to requirement. After selecting sketches, hand-made as per rule, the entire process of creating and correcting assignments is

executed on a computer.

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in solving, creating or presenting assignments, taking place at the computer workshop
- mentoring – individual corrections and consultations

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance and participation record		10	Exam – artwork assignment		30
Artwork assignment		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Poster 1**
Taught by:	Mićanović M. Zdravko, Mag.
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

Course objectives:
To organise and define elements comprising the basic structure of graphic design in posters and ads with their analysis and elaboration: expression and contents (expression which denotes and content which is denoted), form through three transformation modes (stylisation, reduction and deformation), transposition and visual art elements (line, colour, colour value, texture), poster structure and composition in the text-image relation (organic and prefabricated artwork), poster typology according to purpose (political, commercial and culture posters) including evaluating their functions (referential, emotional, aesthetic, etc). Working in graphics software – Photoshop and Illustrator.

Course outcomes:
Students learn about the language, expression, functions and typology of posters and advertisements by mastering the basics of practical work through executing concrete tasks/posters in sketches, by organising and harmonising the proposed content. Simultaneously, the tasks chosen help them gain command of generalising, classifying, abridging and interpreting the material.

Course contents:

First semester:

a) Expression and content. Topic along the lines of portrait and self-portrait. In contrast to the first assignment where the topic is set, topics in other assignments are tied to the current affairs and events. Transformation, transposition and analysis of visual art elements: line, colour, colour values and textures. Six weeks – lectures/practical classes 2+4
b) Artwork structure and composition. Text-image relation. Five weeks – lectures/practical classes 1+4
c) Organic and prefabricated artwork – lectures/practical classes. Four weeks 1+3

Second semester:

d) Political poster. Five weeks – lectures/practical classes 1+4
e) Culture poster. Four weeks – lectures/practical classes 1+3
f) Commercial poster. Six weeks – lectures/practical classes 2+4

The first two assignments students render in B2 format and the remainder in B1. Artworks are rendered in traditional visual art techniques or digitally, depending on the requirements stemming from a particular assignment.

Relevant literature:

1 Uvod u dizajn, Đilo Dorfles, izdavač Svegovi, Novi Sad 1996.
2 Uspon i pad plakata, Moris Rikard, izdavač NIP Borba Beograd, 1971.
3 Plakat, Affiche, Poster, Josef und Shizuko Muler Brockmann, ABC Edition, Zurich 1990.
4 Plakat, van zida u 88 slika, Zdravko Mićanavić praktikum, Signum broj 6.
5 Oglašavanje, Frenk Džefkins, Izdavač Klio, Beograd 2004.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the purpose-specific facilities, such as the studio, laboratories, modelling and computer workshops etc)
- mentoring – individual corrections and consultations
- individual or group research/seminar assignments
- group discussions and reviews of assignments and research work
- student reports on research/project work (seminar papers, essays, visual presentations, studies, oral reports, etc)
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community, etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		30
Assessment test – artwork assignment/project		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Poster 2**
Taught by:	Mićanović M. Zdravko, Mag.
Course status:	compulsory
ECTS:	13
Enrolment conditions:	Poster 1 passed

Course objectives:
Examining, analysing and creating posters and advertisements in all their expressive and functional complexities, simultaneously including both message senders and recipients as active participants. Identifying and presenting the creative process as part of specific demands of poster rhetoric, both as a sign/symbolic structure, total and anecdotal work and in the light of comparing and identifying values of different ad forms within an advertising campaign. Intermediality and learning about the characteristics and values of posters and ads in relation to different historical aspects of poster evolution, at the same time categorising different concept results in posters.

Course outcomes:
Students are able to plan, compose and create complex autonomous original works in the field of posters and advertisements, individually and as part of a team. They can prepare, develop, define, integrate, build upon and finally provide a well-argued explanation of poster and advertising artwork in the light of its meaning, formal requirements (aesthetic functions) and communication.

Course contents:

Assignments are formulated based on given elements and aimed towards creative exploration and parallel development of skills as a prerequisite for creative results.

First semester:

g) Creative process. Methodological approaches to generating ideas (preparation, incubation, illumination, testing/realisation). Six weeks – lectures/practical classes 2+4
h) Poster and advertisement in the light of sign/symbolic structure. Five weeks – lectures/practical classes 1+4
i) Poster and advertisement, concept of a total and anecdotal artwork. Four weeks – lectures/practical classes 1+3

Second semester:

j) Poster and advertisement in the sphere of intertextuality and parody. Historical aspects of poster evolution. Five weeks – lectures/practical classes 1+4
k) Poster – anti-poster, advertising and art concept. Four weeks – lectures/practical classes 1+3
l) Advertising and comparation (poster/billboard/ad) – properties and functions. Advertising campaign, team/agency work. Six weeks – lectures/practical classes 2+4

In principle, students render all assignments in B1 format of digital print. The curriculum anticipates assignments and topics which are realised in collaboration with organisations and institutions from various areas. In those cases, formats and realisation methods, i.e. techniques are adapted to the requests of those who commissioned the project.

Relevant literature:

1 Philip B Meggs: A HISTORY OF GRAPHICH DESIGN, VNR, New York 2012.
2 S. J. Eskilson: GRAPHIC DESIGN A NEW HISTORY, Laurence King Publishing, London 2007.
3 David Bernstein: ADVERTISING OUTODOORS Watch this space: Phaidon, 1997.
4 Warren Berger: ADVERTISING TODAY: Phaidon, London, 2001.
5 Rick Poynor: GRAPHIC DESIGN AND POSTMODERNISM, No more rules: Laurence King Publishing, 2003

Number of active teaching classes	Other classes**:**

Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments (taking place at the purpose-specific facilities, such as the studio, laboratories, modelling and computer workshops etc)
- mentoring – individual corrections and consultations
- individual or group research/seminar assignments
- group discussions and reviews of assignments and research work
- student reports on research/project work (seminar papers, essays, visual presentations, studies, oral reports, etc)
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community, etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		30
Assessment test – artwork assignment/project		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Materials 1**
Taught by:	Irena Živković, PhD
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To introduce students to characteristic properties of all classes of materials and their application in different applied arts fields.

Course outcomes:
Upon completion of the course, students have gained the following:
- ability to have an integrative view of materials in their interdependency of structure, properties and performances and based on them make optimal choices of the most suitable materials for a design
- ability to recognise comparative advantages of a particular commercial material for a specific use in applied arts
- ability to cooperate with experts from other relevant fields when realising their projects
- ability to follow innovations in new functional materials engineering and to use their comparative advantages in order to come up with the best possible product and project performance

Course contents:

First semester – within the 15 working weeks, the following topics are covered:
Lectures encompass:

1. STRUCTURE of materials: crystalline and non-crystalline structure. Structure of metals. Structure of ceramics. Structure of polymers.
2. PROPERTIES of materials: Classification of material properties. *Mechanical properties* – Elasticity, Strength, Hardness, Characteristics of breaking from tensile stress, Fatigue, Creep; *Physical properties* – Thermal, Electrical, Magnetic, Optical; *Environmental properties*.

Practical classes encompass: visits to the laboratory for the physical and mechanical testing of materials; seminar paper in the field of testing and characterising materials.

Second semester – within the 15 working weeks, the following topics are covered:
Lectures encompass:

1. METALLIC materials: Classification of metals. *Steels* – Structure and properties. Classification and denotation. Carbon steels. Alloy steels. Stainless steels. Tool steels. *Cast irons*. *Non-ferrous materials and alloys* – Aluminium and aluminium alloys. Copper and copper alloys. Magnesium and magnesium alloys. Titanium and titanium alloys. Nickel and nickel alloys. High melting metals. Low melting metals. *Superalloys*. *Hard alloys*.
2. CERAMIC materials: Classification. *Stone* – Structure of rocks and minerals. Igneous rocks. Sedimentary rocks. Metamorphic rocks. Stone processing. Technical stone. Decorative stone. Artificial stone. Precious and semi-precious stones. *Ceramic raw materials* – Clays. Defatting agents. Ceramic flux. Ceramic masses. Glazes. *Structural ceramics. Technical ceramics. Refractories. Abrasives. Inorganic bonding substances. Modern ceramic materials. Glass and glass-ceramic* – Organic. Inorganic. Optical. Glass-ceramic. *Materials for decorating ceramic and glass*.
3. POLYMERIC materials: Classification. *Synthetic thermoplastic polymers* – Polyethylene. Polypropylene. Polystyrene and copolymer. Poly (vinyl chloride). Poly (vinyl acetate). Poly (vinyl alcohol). Poly (tetrafluoroethylene). Acrylic polymers. Thermoplastic polyesters. Polycarbonate. Polyamide. Aromatic polyamide. Aromatic polyether. Polyurethane. *Synthetic thermosetting polymers* – Unsaturated polyesters. Alkyd resin. Phenol formaldehyde resin. Amino resins. Epoxy resins. *Natural organic polymers. Elastomeric materials* – Natural rubber. Synthetic rubbers. *Thermoplastic elastomers. Polymer fibres* – Natural fibres. Chemical fibres. *Fabrics. Textiles for floor and wall lining. Adhesives. Polymer coatings* –

Concept and basic components of coatings. Concept and basic components of paints.

4. COMPOSITE materials: *Polymeric composites* – Reinforcements in polymeric composites. Polymer composite matrices. Particle-reinforced polymer composites. Fibre-reinforced composites. Sandwich-structured composites. Application of polymer composites. *Metal composites* – Classification. Particle-reinforced metal composites. Fibre-reinforced metal composites. *Ceramic composites* – Structure. Properties. *Concrete. Wood and materials based on wood* – Wood structure. Mechanical properties. Types of wood and applications. *Paper* – Properties. Format. Classification. Cardboard and paperboard.
5. NEW FUNCTIONAL MATERIALS: materials with special functional properties – thermal, electrical, electromagnetic, thermoelectric, dielectric, optical, magnetic, electrochemical, biomedical, anti-vibrational and "smart" properties.

Practical classes encompass: seminar paper in the field of material processing in different applied arts.

Relevant literature:

From the library

1 I . Živković, R. Aleksić, **Osnove poznavanja materijala,** Univerzitet umetnosti, Beograd, 2012,
2 I . Živković, R. Aleksić, **Poznavanje i izbor materijala,** Univerzitet umetnosti, Beograd, 2013,
3 I . Živković, R. Aleksić, **Poznavanje materijala,** Univerzitet umetnosti, Beograd, 2014.

Additional literature

1 D.M. Addington, D.L. Schodek, **Smart Materials and New Technologies,** *For the architecture and design professions*, First Edition, Elsevier Butterworth-Heinemann, Amsterdam, 2005
2 M. Ashby, H. Shercliff, D. Cebon, **Materials,** *Engineering, Science, Processing and Design*, First Edition, Elsevier Butterworth-Heinemann, Amsterdam, 2007
3 M. Ashby, K. Johnson, **Materials and Design**, *The Art and Science of Material Selection in Product Design*, First Edition, Butterworth-Heinemann, Oxford,2002.
4 F.M.Ashby, **Materials Selection in Mechanical Design,** Forth Edition,Elsevier Butterworth-Heinemann, Amsterdam, 2011
5 C. Binggeli, **Materials for Interior Environments,** Corky Binggeli Interior Design, Boston, 2008.
6 A. Cigada, B. Del Curto, R. Frassine, G. Fumagalli, M. Levi, C. Marano, M. Pedeferri, M. Rink, **Materiali per il design,** *Introduzione ai materiali e alleloro proprieta*, Casa Editriace Ambrosiana, Milano, 2008.
7 J. Lesko, **Industrial Design-Materials and Manufacturing Guide,** John Wiley&Sons, Inc. New York, 2007.
8 Ritter, **Smart Materials In Architecture, Interior Architecture And Design,** Birkhauser – Publishers for Architecture, Basel, 2007.
9 I . Živković, R. Aleksić, **Grafički materijali,** Visoka škola strukovnih studija Beogradska politehnika, Beograd, 2013.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with video projections and graphic animations
- individual/group research and seminar assignments

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Exam – written		50
Seminar paper		20			
Assessment test – written		20			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Materials 2**
Taught by:	Irena Živković, PhD
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Materials 1 for exam taking – Materials 1 passed

Course objectives:
To introduce students to the steps in creating and processing metallic, ceramic, polymeric and composite materials and to their specific surface finishing processes as part of their use in different applied art fields.

Course outcomes:
Upon completion of the course, students have gained the following:
– ability to, based on the comparative characteristics of metallic, ceramic, polymeric and composite materials processing steps, as well as on their specific surface finishing processes, make optimal choices for their processing into a designed product

– ability to follow innovations in the field of new functional materials technology and to apply their comparative advantages in order to get the best possible product and project performance.

Course contents:

First semester – within the 15 working weeks, the following topics are covered:
Lectures encompass:

1. PROCESSING METHODS FOR METALLIC MATERIALS: *Casting metallic materials* – Solidification of the melt. Modification in structure. Sand casting. Permanent mould casting. Pressure casting (die casting). Investment casting. Shell moulding. Centrifugal casting. *Forming processes* – Basic mechanisms of shaping metals with plastic deformation. Recrystallisation. Forging. Rolling. Extrusion. Drawing (cold working process). Microdeformation. Sheet metal working. Deep drawing. Hydroforming (employs hydraulic pressure). *Machining metals* – Turning. Planing. Milling. Drilling. *Hand processing of metals* – Cutting. Sanding. Polishing. *Thermal processing of metallic materials. Fusing metals* – Fusion welding. Hot pressure welding. Soldering. Gas (oxyfuel) welding. Electric arc welding. Electric resistance welding. *Special methods in metal processing* – burning by laser, plasma, erosion technologies. *Corrosion and anti-corrosion methods* – Chemical corrosion. Electrochemical corrosion. Materials resistant to corrosion. Types and methods of anti-corrosion protection of metallic materials.
2. PROCESSING METHODS FOR CERAMIC MATERIALS: Ceramic powder processing and synthesis. *Forming ceramic products* – Slip casting. Tape casting. Injection moulding. Shaping the plasticised mass. *Drying and firing methods for ceramic products* – Firing ceramic products. Additional steps and processes in ceramic manufacturing. *Inorganic glass processing and synthesis* – manufacturing, blowing, drawing, pressing, rolling. *Glass-ceramic processing and synthesis. Special processing methods of ceramics and glasses. Corrosion and anti-corrosion methods in ceramic materials*.

Practical classes encompass: Visits to relevant laboratories; Seminar paper in the field of processing metallic or ceramic materials.

Second semester – within the 15 working weeks, the following topics are covered:
Lectures encompass:

1. PROCESSING AND SYNTHESIS METHODS FOR POLYMERIC MATERIALS: *Overview of synthesis methods for polymers* – Mass polymerisation (bulk polymerisation). Solution polymerisation. Suspension polymerisation. Emulsion polymerisation. *Compounding* – mixing polymers with *additives. Processing polymeric materials* – Extrusion. Extrusion blow moulding. Injection moulding. Calendering. Compressing. Casting. Thermoforming. Polymeric foams. Welding. Machining. Bonding. Laminating. Papering over and surface treating. *Production and processing of elastomeric materials* – Manufacturing rubber products. *Processing and synthesis methods for thermosetting polymers. Special processing methods*

of polymeric materials. Ageing and protection of polymeric materials.

2. PROCESSING COMPOSITE MATERIALS: *Manufacturing processes of polymeric composite materials* – Raw materials for the manufacture of composite materials. Processing methods for fibres and fabrics, prepreg, composite compounds BMC, SMC and TMC. Hand lay-up (open moulding method). Thermoplastic composite tape lay-up. Die casting. Injection moulding of compounds. Thermoforming. RTM and VARTM methods of transferring resin into the mould. Autoclave moulding. Pultrusion. Filament winding. Processing methods of wood and wood-based products. Surface processing of wood.
3. PROCESSING METHODS FOR CERAMIC AND METAL MATRIX COMPOSITE POWDERS: Fabricating metal powders and ceramic fibres. Injection moulding of metal powders and ceramic fibres. Hot and cold isostatic pressing. Sintering.
4. TECHNOLOGIES IN NANOCOMPOSITE MATERIALS

Practical classes encompass: Visits to relevant laboratories and industrial plants. Seminar paper in the field of processing polymers or composite materials.

Relevant literature:

From the library

4 I . Živković, R. Aleksić, **Osnove poznavanja materijala,** Univerzitet umetnosti, Beograd, 2012,
5 I . Živković, R. Aleksić, **Poznavanje i izbor materijala,** Univerzitet umetnosti, Beograd, 2013,
6 I . Živković, R. Aleksić, **Poznavanje materijala,** Univerzitet umetnosti, Beograd, 2014.

Additional literature

1 M. Ashby, K. Johnson, **Materials and Design**, *The Art and Science of Material Selection in Product Design*, First Edition, Butterworth-Heinemann, Oxford,2002.
2 F.M.Ashby, **Materials Selection in Mechanical Design,** Forth Edition, Elsevier Butterworth-Heinemann, Amsterdam, 2011
3 J. Lesko, **Industrial Design-Materials and Manufacturing Guide,** John Wiley&Sons, Inc. New York, 2007.
4 S. Kalpakjian, S. R.Schmid, **Manufacturing Processes for Engineering Materials,** Prentice Hall**,** 2007
5 D. Bramston, **Basics Product Design-*Material Thoughts,*** AVA Publishing SA, Lausanne, 2009.
6 R. Asthana, A. Kumar, N. Dahotre, **Materials Processing and Manufacturing Science,** Butterworth Heinemann, Elsevier, 2006.
7 I . Živković, R. Aleksić, **Grafički materijali,** Visoka škola strukovnih studija Beogradska politehnika, Beograd, 2013.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with video projections and graphic animations
- individual/group research and seminar assignments

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Exam – written		50
Seminar paper		20			
Assessment test – written		20			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Project Presentation**
Taught by:	Manojlović D. Slobodan
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Product Graphics Basics 1 for exam taking – Product Graphics Basics 1 passed

Course objectives:

First part of the course aims to educate students in visual arts and graphics methods so that they can execute more complex project presentations. To train students to come up with a product presentation (pre-existing concept project completed on Industrial Design 3 course) while developing aesthetic criteria. To have them master vector and raster graphics software.

Second part of the course aims to turn ideas into an articulated visual unit, by synthesising the existing knowledge and skills, and to educate students in executing more complex tasks while following certain aesthetic criteria. Students present projects from their Industrial Design 3 course. The course also aims to train them to solve practical problems in their future professional life.

Course outcomes:

Upon completion of the first part of the course, the following results are expected of students:

- ability to independently solve practical problems in modern and functional graphic presentations of industrial design projects.

Upon completion of the second part of the course, the following results are expected of students:

- ability to reconcile demands of the client and market and to, following certain aesthetic criteria, articulate a project which can be realised within the given circumstances and using the available means
- ability to present the project to the client in an effective and well-argued manner or submit competition documentation (digital print and screen presentation). Defence of the concept solution: oral and digital presentation.

Course contents:

In the first part of the course, ***lectures*** encompass: theoretical frameworks of graphic language (illustrated with examples from contemporary practice). Graphic form: aesthetic characteristics; composition; visual reasoning in the context of graphic presentations (in print and digital forms). Impact of client and market demands and other fields of art and culture.

Practical classes – during the 15 working weeks, **2** practical assignments are completed, covering:

- page design (mesh – page layout, typography as a discipline, using drawings – sketches and renderings)
- study – presenting industrial design processes that were completed on Industrial Design 2 course (front page, layout of integral text and add-ons – illustrations). Study contents: market research and creative exploration, using concept sketches, digital drawings, product's technical documentation and displaying final digital 3D models (digital print and screen presentation).

In the second part of the course, ***lectures*** encompass: theoretical frameworks of complex graphic language (illustrated with examples from contemporary practice). Graphic form: aesthetic characteristics; graphic form as a conveyor of meaning / symbolic message; composition; visual reasoning mode in the context of graphic presentations. Topics and examples from graphic design history and current day; trend phenomenon, modernism as a symbiosis of design and art.

Practical classes – during the 15 working weeks, **3** practical assignments are completed, covering:

- creating a poster (competition documentation). Whole project presentation is made on three B2 formats (summary of study contents with a display of the industrial design concept solution made during the Industrial Design 3 course.) Use of drawings – sketches and renderings.
- creating a portfolio (mini book). A short, representative, illustrated story of student's works and creative reasoning throughout the course of his studies at the Industrial Design department.
- creating a web page (basics of web presentations).

Presentation of the completed work is to be both oral and digital. Digital print and screen presentation entail the use of information technologies suitable to the needs of subject problematics, from DTP (desktop publishing) to programs used in screen and animated presentations.

Relevant literature:

1 Grafički dizajn: kreacija za tržište, Fruht, Miroslav Rakić, Ivica; Zavod za udžbenike i nastavna sredstva, Beograd, 2003.
2 Znakovito -Logo , Vuković, Radomir, Gras, Beograd 2001
3 Japanese Book Binding, Ikegami, Kojiro, Weatherhill, New York and Tokio 1986.
4 Grafička identifikacija, Ćirić, Miloš, Srpska književna zadruga, Beograd
5 The Fundamentals of Graphic Design, Gavin Ambrose, Paul Harris, AVA Publishing 2009,
6 Serbia Case: najbolji brending i dizajn projekti, Boris Marčetić, Trans.east*brand architects, Beograd 2007.
7 Superbrands: pregled najpoznatijih brendova Srbija 2006. vol . 1, Superbrands , London, 2007.
8 Uspešna prezentacija, Džej, Entoni i Rouz, Klio, Beograd, 2006.
9 Kič, Mol, Abraham, IU Gradina, Niš 1973;

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- mentoring – group discussions and reviews, individual corrections and consultations
- individual and group research
- practical experience in devising, creating or presenting assignments/projects, taking place at the computer workshop
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		5	Exam – practical assignments		60
Practical classes – participation record		5			
Assessment test – practical assignments		30			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Shape Design**
Taught by:	Marijana Paunović, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To develop students' spatial perceptions through the adoption and application of constructive-geometric methods of 3D object depicting upon a two-dimensional drawing plane. Analytical approach to visual art problems.

Course outcomes:
Students can optimally apply geometric forms in plane and in space in their professional practice. They have a grasp of and can apply perspective methods to depict space. They have synthesised their knowledge of applied geometry and theories of proportion, form and colour.

Course contents:

Lectures

1. Introductory lecture
2. Theory of proportions (Golden Ratio)
3. Polygon spirals
4. Spirals in a plane, circular involute
5. Regular polygons
6. Platonic solids (cube, tetrahedron, octahedron)
7. Dodecahedron and icosahedron
8. Semi-regular polyhedrons
9. Polyhedron's approximation to the sphere
10. Ornament, tessellation, fractals
11. Ellipsis, the Ritz method and other constructions
12. Parable, hyperbole
13. Rotated: hyperboloid, ellipsoid, paraboloid
14. Hyperbolic paraboloid
15. Conoids and cylindroids

1. Isometric projection of the sphere
2. Sphere nets, spiral over the surface of a sphere
3. Conic spiral
4. Helix, surface of revolution
5. Frontal perspective
6. Anaglyph
7. Orthogonal perspective
8. Oblique perspective
9. Conical anamorphosis
10. Cylindrical anamorphosis
11. Shading
12. Aerial perspective
13. Pop-up
14. Optical illusions
15. Impossible objects and ambiguous surfaces

Practical classes
Thematically follow the content of lectures and have the same weekly layout. Each student provides his own solution to the assignment with help from the assistant.

Relevant literature:

1 Prirodne proporcije, Branko M. Perak, autor 1999.
2 Umetnost boje, Johannes Itten, Umetnička akademija u Beogradu, 1973.
3 500 Jahre Geschichte Der Perspektive, Otto Patzelt, Verlag für Bauwesen, Berlin, 1991.
4 Optical Illusions, Bruno Ernst, Taschen, Köln, 1992.
5 The Visual Experience: An Introduction To Art, Bates Lowry, Harry N.Abrams,Inc., New York, 1963.
6 Anamorphosen: Geheime Bilderwelten, Georg Füsslin, Ewald Hentze, Füsslin Verlag, Stuttgart, 1999.
7 The Grammar Of Ornament, Owen Jones, Dover Publications.Inc ., New York, 1987.
8 A trick of the eye: trompe -l 'oeil, Eckhard Hollmann, Jürgen Tesch, Prestel, Munich, 2004.
9 Fractals: The Patterns Of Chaos, John Briggs, Thames and Hudson,1994.
10 Extreme Animals: A Pop-Up Book, Anne Sharp, Macmillan Children's Books, St.Helens , 2004.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Lectures are in the form of talks, while practical classes provide individual assignments. Teaching method is interactive and insists on a creative and experimental approach to geometric problems with mandatory use of referential literature.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		30
Assessment test – artwork assignment/project		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Residential Spaces**
Taught by:	Tanja Manojlović, Danilo Stojanović, Milan Novaković, Aleksandar Mijatović
Course status:	compulsory
ECTS:	11
Enrolment conditions:	Introduction to Spatial Design passed

Course objectives:
Students are introduced to residential spaces design problematics through an analytical overview of significant achievements in the field. They are trained to independently create aesthetic and spatial designs and graphic visualisations, alongside being introduced to the design methodology for different residential spaces.

Course outcomes:
Students have been instructed in the correct way to analyse and design architectural spaces with a residential purpose, and to supplement it with adequate technical documentation and visual artistic presentation at the levels of an idea, concept solution and main project segments.

Course contents

Lectures
1. Residential architecture, classification and types of residential buildings
2. Building's position, relation between the exterior and the interior
3. Mobility and space
4-5. Spatial elements: floors, walls, ceilings
6. Colours and materials
7. Lighting
8. Installations in residential buildings
9. Residential unit zones, their relations and connections
10. Daytime area in apartments
11. Night time area in apartments
12. Entrance and ancillary areas
13. Communication, stairway location, finishes
14-16. Interior details
17. Progression of residential units from small to large. Function and dimensioning. Multiple unit assemblies
18-21. Adaptation problematics (residential spaces, other purpose buildings, additions, communication with the exteriors, function and materialisation)
22-26. Individual housing units (contents, functions, terrain, interpolations in built structures)
27. Commercial and services content in residential buildings (mixed-use buildings)
28. The problematics of people with disabilities
29-30. Specific residential buildings (retirement homes, student dormitories, hotels and hostels, rural households, etc)

All topics are treated through the lens of interior aesthetics: visual artistry, colouring, materialisation, different treatments, factures and interior structures and character.

Practical classes
Thematically follow lectures and consist of both smaller, analytical tasks accompanied by discussions, and individual design assignments with professor's consultations. Assessment tests take place throughout the year as part of a single practical classes block and test the covered material.

Relevant literature:

1 Branislav Milenković - Uvod u arhitektonsku analizu I (GK, 2001.)
2 Branislav Milenković -Uvod u arhitektonsku analizu II, compendium (GK, 2001.)

3 D .Marušić, V.Lojanica, T.Stratimirović, B.Milenković.. -Projektovanje 2 (sveske 1-8, AF)
4 Milan P. Rakočević - 24 časa arhitekture (AF, Bg, 2003.)
5 Mate Bajlon - Stanovanje, organizacija stana (sveska 41, AF)
6 Dušan Grabrijan - Razvojni put naše savremene kuće (GK, 1973)
7 Branko Aleksić - Arhitektura i stanovanje u Danskoj (sveska 62, AF)
8 Mr Ružica Božović Stamenović - Porodično stanovanje u Danskoj (sveska 11, AF)
9 Mate Bajlon - Stanovanje, grupisanje (sveska 73, AF)
10 Panero, Zelnik - Antropološke mere i enterijer. 2012 . GK
11 Arhitektura -urbanizam , Stanovanje, decembar 1975.
12 Lidija Đokić - Osvetljenje u arhitekturi (AF, 2007)
13 B.Kosović - Ekološka kuća, GK 2008
14 Langdon, Clarkson, Robinson - Designing Inclusive Futures, Springer 2010

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures and practical classes
- workshops on specific topics and within the field being covered
- visits to architectural events, such as Salon of Architecture, Furniture and Interior Design Fair, International Building Trade Fair, etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes		10	Exam – practical assignment		30
Assessment tests and practical assignments		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Packaging Design 1**
Taught by:	Miloš Ilić
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

Course objectives:
To introduce students to basic principles of two-dimensional and three-dimensional organisation. To train them to solve problems in the cohesion of surface and spatial renditions, and provide a transition from two-dimensional to three-dimensional arrangement of compositions. To teach the application of graphics software – Illustrator, Corel, Photoshop.

Course outcomes:
Students have learned how to monitor and harmonise visual artistic and aesthetic values with the very function of graphic design for spatial implementation. While working on their projects, which served to develop their own ideas, students acquired skills and abilities to analyse artistic-graphic expression elements for surface and plastic (solid) design. They learned about the basic principles and expressive potential of graphic design of packaging.

Course contents:

Individual artwork assignments are formulated based on given elements and creative exploration. The curriculum covers organisation and defining of elements which form the basic structure of graphic design aimed at spatial implementation, and of their application (shape, colour, drawing and photography). It further encompasses the application of the said elements (cohesion of two- and three-dimensional organisations, relation between artistically and graphically devised surfaces and wraps).

First semester

1. *Pictorial letter design – illustrated letters*. Visual artistic and graphic design of initials. Typographic element. 5 weeks (2 weeks of lectures, 3 weeks of practical classes)
2. *Graphic design for spatial implementation*. Transition from two-dimensional to three-dimensional organisation. Geometric shapes as volume modules – spatial elements made of paper. 8 weeks (3 weeks of lectures, 5 weeks of practical classes)
3. *Stylising*. Set elements – flora and fauna. 2 weeks (1 week of lectures, 1 week of practical classes)

Second semester

4. *Three-dimensional graphic designing – continuous composition*. Harmonisation and relation between artistically composed surfaces and wraps. Design of individual elements which change their visual quality through sequencing and forming a larger structure – integrated design. 7 weeks (3 weeks of lectures, 4 weeks of practical classes)
5. *Multiplication.* Paper-based animation – moving pictures. 8 weeks (3 weeks of lectures, 5 weeks of practical classes)

Relevant literature:

1 Grafički dizajn - kreacija za tržište/Ivica Rakić, Milan Rakić/ Zavod za izdavanje uџbenika i nastavna sredstva, Beograd 2004.
2 Forma i oblikovanje / Milun Mitrović / Naučna knjiga, Beograd 1990.
3 PAPIER 4. Auflage/ Franz Zeier / Verlag Paul Haupt, Bern 2001.
4 Structural package designs/ Roojen, Pepin van/ Pepin press 2002 .
5 Packaging prototypes / Denison/ Roto Vision 1999 .
6 Kompletan grafički dizajn / Ryan Hembree / DON VAS, Beograd 2008.

Number of active teaching classes							Other classes**:**
Lectures:	**1**	Practical classes:	**2**	Other type of classes:	**0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/examples from practice, practical demonstration of work techniques, methods and approaches;
- mentoring – individual corrections and consultations
- group discussions and reviews of assignments and research
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		30
Assessment test – artwork assignment/project		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Packaging Design 2**
Taught by:	Miloš Ilić
Course status:	compulsory
ECTS:	13
Enrolment conditions:	Packaging Design 1 passed

Course objectives:
To provide students with professional abilities to solve tasks in graphic design for spatial rendition. To develop their abilities to identify a problem field within which they would search for a graphic design solution, approaching it with an individual and original mindset, as well as the ability to think through the lens of current communication, professional and market behaviour as regards clients and consumers. Students work in graphics software Illustrator, Corel, Photoshop.

Course outcomes:
Students have developed the ability to creatively approach the design process – solving of particular demands in assignment formation and realisation – in the field of graphic design for spatial implementation. Aesthetic, utilitarian and functional criteria are the values with which they define and evaluate completed assignments. They have acquired competences for professional practice in assistant positions in graphic design. They can design packaging and visual communication on their own.

Course contents:

Artwork assignments are formulated based on given elements and creative exploration. Projects cover graphic design methodology throughout the design process: information, establishing the concept, strategy – creative process, and criteria as bases for design (graphic rendition of a product – packaging as part of a communication process; bringing packaging lines onto the market by way of advertising campaigns; spatial installations functioning as the campaign; ability to analyse artistic-graphic expression elements and show a methodical approach to project realisation).

First semester

1. *Label line study*. 6 weeks (2 weeks of lectures, 4 weeks of practical classes)
2. *Packaging line*. Packaging and graphic rendition of a product. Design process. 9 weeks (3 weeks of lectures, 6 weeks of practical classes)

Second semester

3. *Advertising campaign*. Introducing a product line to the market, advertising. 7 weeks (3 weeks of lectures, 4 weeks of practical classes)
4. *Graphic design for spatial implementation*. Promotional material. Story board. 8 weeks (2 weeks of lectures, 4 weeks of practical classes)

Relevant literature:

1 Grafički dizajn-kreacija za tržište/Ivica Rakić, Milan Rakić/ Zavod za izdavanje uџbenika i nastavna sredstva, Beograd 2004.
2 Grafički znak i simbol / Miloš Ćirić, Rastko Ћirić/ Naučna knjiga, Beograd 2007.
3 PAPIER 4. Auflage/ Franz Zeier / Verlag Paul Haupt, Bern 2001.
4 Structural package designs/ Roojen, Pepin van/ Pepin press 2002.
5 Special packaging/ Roojen, Pepin van/ Pepin Press 2004.
6 Packaging prototypes / Denison/ Roto Vision 1999.
7 Packaging prototypes 2: closures / Emblem, Anne, Emblem /Roto Vision 2000.
8 Kompletan grafički dizajn / Ryan Hembree / DON VAS, Beograd 2008.
9 Oblikovanje vizuelnog identiteta – vizuelno prenošenje korporativne poruke / Nikolas Dženkis / Klio,

Beograd 2002.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures with illustrations/examples from practice, practical demonstration of work techniques, methods and approaches;
- mentoring – individual corrections and consultations
- group discussions and reviews of assignments and research
- learning from non-academic sources (the internet, exhibitions, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		30
Assessment test – artwork assignment/project		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Psychology**
Taught by:	Marković Slobodan
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To provide students with basic terminology in psychology. To introduce them to basic psychological phenomena, methods of examining them and their theoretical interpretations.

Course outcomes:
Students have acquired a basic-level understanding of psychological concepts and theoretical orientations. They understand the logic of empirical research in psychology.

Course contents:

Subject matter, tasks and branches of psychology. Methods of psychological research. Cognitive processes: perception, memory and thought. Emotions. Motivation. Individual differences: intelligence and personality. Behavioural factors: social, genetic.

1. Subject matter, tasks and branches of psychology
2. Methods of psychological research: experiment and observation
3. Senses
4. Visual perception
5. Learning
6. Memory
7. Thought
8. Individual differences 1: intelligence
9. Motivation
10. Emotions
11. Individual differences 2: personality
12. Behavioural factors: social and genetic

Relevant literature:

Nikola Rot: Opšta psihologija (udžbenik za pedagoške akademije), Zavod za izdavanje udžbenika, Beograd.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures, discussions.

Grading (maximum points earned: 100)

Pre-exam obligations :	**40**	total points	**Final exam :**	**60**	total points
Lectures – participation record		10	Exam – oral		60
Assessment test(s)		20			
Seminar assignment(s)		10			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Contemporary Architecture**
Taught by:	Biljana Aranđelković
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:

- Overview and exploration of space-time relations in elements, assemblies and historical processes whose interaction created the circumstances for the emergence of structures covered by this course through a comparison of different geneses of international and local contemporary architecture and design.
- Introduction to the method-phenomenon relation in the design process through dimensional, functional and compositional principles of spatial organisation. Analysis of architectural elements. Understanding space through analysis of proportions, organisational principles, functions, composition and form.

Course outcomes:

Students have been informed on the theory, history, genesis and specificities of local and international contemporary architecture and can follow, contribute to and participate in its further progress.

Course contents:

Relativity and principles of spatial organisation. Buildings – accounts of building know-how and valid truths. Renaissance, rediscovery of perspective and new world image. Baroque – Copernicus' circles, Kepler's, Galileo's and Borromini's ellipses and Bernini's and Le Nôtre's axes – projecting the new image of space; Neoclassicism, revolutionary draughtsmen of the past and the future. Industrial revolution and the constructional logic stemming from the new technology. Arts and Crafts movement as a reaction to the modern man's distancing from the natural state. Individual branches of the Arts and Crafts movement. Otto Wagner, Wagner School and the Art Nouveau (Vienna Secession). The grand stir at the turn of the 20th century – Deutscher Werkbund, Cubism, De Stijl and Neoplasticism, Futurism, Bauhaus and Functionalism, Purism. Suprematism and Constructivism. Totalitarian architecture. Neo-rationalism. International style. Individualisation of the international style. Emergence of the female perspective. North- and South-American spirit. USA – Post-war, Postmodernist and Deconstructivism currents. Western influence upon the East and vice versa – Japan and New China. British R&R revival and hi-tech, German Postmodernism, Italian narrative Rationalism, French New Wave – Renaissance once more, and again in Europe. The future.

Practical classes

Overview of the local architectural scene up until 1918 – a developing society and architecture. Interwar period. Social-realism and Collectivism. Individualism of the '70s and '80s. Weak society and strong authors at the turn of the century. The future

Relevant literature:

1 Philip Jodidio – *Architecture Now* 1-8, Keln, 2001-2013.
2 Rob Gregory – *Key Contemporary Buildings*, London, 2008.
3 Peter Gesel i Gabriele Lojthojzer – *Arhitektura u 20. veku*, Keln, 2006; Beograd, 2007.
4 Colin Davies – *Key Houses of 20. Century*, London, 2006.
5 Richard Weston – *Key Buildings of 20. Century*, London, 2004.
6 Ranko Radović - *Savremena arhitektura između stalnosti i promena ideja i oblika*, Novi Sad, 1998.
7 Hajnrih Kloc - *Umetnost u 20. veku – Moderna/Postmoderna/Druga moderna*, Minhen, 1994; Novi Sad, 1995.
8 Kenet Frempton - *Moderna arhitektura: Kritička istorija*, London, 1980; Zagreb, 1992; Beograd, 2004.
9 Leonardo Benevolo - *Histoire de l'architecture moderne*, Paris, 1978.
10 Čarls Dženks - *Moderni pokreti u arhitekturi*, Midlseks, 1973; Beograd, 1986.

11 Zigfrid Gidion - *Prostor, vreme, arhitektura*, Beograd, 1969.
12 Nikola Dobrović - *Savremena arhitektura* 1-5, Beograd, 1963-71.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Multimedia lectures and practical classes in the form of logical, analytical and research assignments and original seminar papers.

Grading (maximum points earned: 100)

Pre-exam obligations :	**30**	total points	**Final exam :**	**70**	total points
Lectures – participation record		10	Exam – written		70
Assessment tests		20			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Furniture Systems and Typology**
Taught by:	Ranko Bočina, Tijana Sekulić, Mladen Vračević
Course status:	compulsory
ECTS:	15
Enrolment conditions:	Multifunctional Furniture passed

Course objectives:
The main objective is for students to develop competences for independent design practice, professional communication with their environment and integration into the society. They plan and develop a project for the market, design for a segment of the market or a target group. By means of lectures, practical classes and workshop experience, students are to learn about the problematics of furniture systems and to develop an ability to establish rules, recognise features and, throughout the course of creating, control functional and spatial requirements of furniture systems, modularity of complex constructions and system load capacity, packaging and transport, with variations in the given semi-finished goods (slabs, sheet metal, solid wood, cast forms). Additionally, the aim is to introduce students to all the rules and conditions of serial production, economising and rationalising as the basic design principles (functionality, modularity, flexibility, compatibility with space, standardisation of semi-finished goods and assembly elements, fitting into space, variety of arrangements, additional processing, modifications and the like), all within their project assignments.

Course outcomes:
Upon completion of their academic studies, students possess a rounded set of skills, insight and abilities which allow them to, while working alone or as part of a team, recognise, define, create and design complex combination tasks of widely diverse functional systems. These encompass various systems for furnishing office, kitchen and retail spaces, and shelving and storage systems, all of which are characterised by the fact that offered standard elements can be used to furnish interiors diverse both in type and size. Their final work confirms that they have mastered the furniture design process and all means of communication aimed at presenting and interpreting project concepts and purpose, in addition to showing that they can follow all design phases and supervise the creation of spatial models or prototypes.

Course contents:

1-2. Tables – analysis of existing systems
3. Dining tables with an extendable surface area
4-5. Slide rails and telescopes, rotating
6. Assessment test
7. Mechanics, disassembling, packing
8-9. Systems, Kitchen – organisation, technology, function
10. Kitchen – choice of materials, maintenance, hygiene, safety, security
11. Installations and appliances
12. Types of doors and drawers
13. Assessment test
14. Work corrections
15. Work submission and grading
16. Backless chair
17. Intersecting, bypassing, interlocking
18. Intersecting components in an orthogonal framework
19. Joint angles in various elements
20. Space diagonal
21. Assessment test
22. Chair, object families
23. Forming primary and secondary assemblies and their spatial interrelations and positions
24-25. General purpose of additions; armrests; lightly upholstered chair
26. Capacity to disassemble or fold

27. Materials, constructions, linings
28. Assessment test
29. Work corrections
30. Work submission and grading

Relevant literature:

13 C20th FURNITURE, Baker F/K, Carlton books, 2000.;
14 DESIGN FURNITURE, Bueno P. Atrium group, Barcelona, 2003;
15 MODERN FURNITURE ITS DESIGN AND CONSTRUCTION, Fabbro M. Renhold Publishing, New York, 1958.;
16 SVET ARHITEKTURE, Martinovic U. BIGZ, Beograd, 1971.;
17 INTERIOR DESIGN OF 20th CENTURY, Massey A. Thames And Hudson, London, 1975.;
18 ANTROPOLOSKE MERE I ENTERIJER, Panero J. Zelnik M. Gra|evinska Knjiga, Beograd, 1987.;
19 THE STORY OF FURNITURE, Raynsford J. Hamlyn, London, 1975.;
20 FURNITURE: A CONCISE HISTORY, Smith E/L, Thames And Hudson, London, 2003.;
21 TEORIJA FORME, Skripta-Predavanja, Stojanović D. Sip, 1973.;
22 THE BIOMECHANICAL BASIS OF ERGONOMICS, Tichauer E.R. John Wiley, New York, 1978.;
23 THE CHAIR, Wilhide E. Watson – Guptall, New York, 2000.;
24 ELEMENT-SYSTEM-MOEBEL, Werner B. d.w.a. Stuttgart, 1984.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Lectures, individual work. Project presentation. Exhibitions, cooperation with the industry – realising certain projects. Participation in contests, general and specific manufacturing companies, participation in local and foreign fairs.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – practical assignment		30
Practical classes		40			
Assessment test(s)		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Painting B**
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Drawing (A, B or C) passed

Course objectives:
Students are meant to familiarise themselves with and master visual art problematics of painting by employing painting techniques, planned in accordance with the total teaching hours in this course. They are to gain knowledge by exploring colour relations, analysing surfaces, volume, textures, colour and light values, contrasts, all of which lead to obtaining painting skills. Through continuous work on their painting studies, they are encouraged to show their traits, creativity and critical thinking. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

Course outcomes:
Students have mastered visual art problematics in the realm of painting, as well as the intended painting techniques, all in line with the total teaching hours available to this course. They can apply the acquired knowledge to painting studies by using analytical and synthetical approaches. They are motivated to establish critical standpoints to both their own and others' painting practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

Course contents:

The course covers exploration of colour relations between visual art elements based on an analysis of quantitative and qualitative values of surfaces, volume, colour values and light phenomena. In order to create a painting study, a complex spatial organisation is established in a painting through an analytical approach to observing groups of objects, the human figure and spatial relations. Students employ various painting techniques and materials, from the preparation phase until the end of their work on a painting. Within the available teaching hours of this course, the curriculum is divided into two semesters and 8 topics / tasks:

Weeks 1-3. Monochrome tonal painting in three basic tones (black, white, grey) by analysing surface relations in a picture
Weeks 4-7. Painting full plasticity using a tonal value scale ranging from white to black
Weeks 8-11. Transition from monochrome to polychrome painting by introducing one colour, creating painting's local colour
Weeks 12-15. Creating a harmony in the sense of tonal painting by using the glazing technique, painting with half-paste and paste
Weeks 16-18. Establishing a painting's colour palette with and without accent colour by using the glazing technique, painting with half-paste and paste
Weeks 19-22. Full colouring of different intensities and colour values in analysis of light
Weeks 23-26. Materialising elements in a composition, character of surfaces, shapes, textures and factures expressed with colour
Weeks 27-30. Exploring the problems of light and shade relationships within a painting while using full colouring

Note: This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

Relevant literature:

1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;
4 Colour in Contemporary Painting, Leclair Charles, Watson-Guptill. Publ., 1991;
5 Compositional Exercises for the Painter, Salemme Lucia , Watson-Guptill.Pub. 1997.
6 Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
7 Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000;
8 High and Low-Modern Art and Popular Culture, Varnedoe Kirke; Gopnik, Adam Museum of Modern Art, New York, 1991;
9 Umetnost i iluzija, Gombrich Ernest, Nolit , Beograd, 1984

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**8**

Teaching methods:

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – participation record		20	Student's artwork defence		5
Practical assignments		40			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Painting C**
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	10
Enrolment conditions:	Drawing (A, B or C) passed

Course objectives:
Students are meant to familiarise themselves with visual art problematics of painting by employing painting techniques, planned in accordance with the total teaching hours in this course. They are to gain knowledge by exploring colour relations, analysing surfaces, volume, colour and light values, and to gain skills during the process of creating paintings. Through continuous work on their painting studies, they are encouraged to show their individuality and creativity. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

Course outcomes:
Students apply knowledge of visual art problematics, together with their grasp of painting practice and mastery of painting techniques, all in line with the total teaching hours available to this course. They can creatively employ the acquired knowledge in further painting studies, as well as in other courses of the academic studies modules / study programmes.

Course contents:

The course covers exploration of colour relations between visual art elements based on an analysis of values of surfaces, volume, colour values and light phenomena. In order to create a painting study, a spatial organisation is established in a painting through an analytical approach to observing objects, the human figure and spatial relations. Students employ various painting techniques and materials, from the preparation phase until the end of their work on a painting. Within the available teaching hours of this course, the curriculum is divided into two semesters and 6 topics / tasks:

Weeks 1-5. Monochrome tonal painting in three basic tones (black, white, grey) by analysing surface relations in a picture
Weeks 6-10. Painting full plasticity using a tonal value scale ranging from white to black
Weeks 11-15. Transition from monochrome to polychrome painting by introducing one colour, creating painting's local colour
Weeks 16-20. Full colouring together with an analysis of light, intensity and value of a colour (glazing technique, half-paste and paste)
Weeks 21-25. Different painting principles – by harmony, by contrast, the cold-warm relationship, complementary, simultaneous and analogous painting
Weeks 26-30. Materialising elements in a composition, character of surfaces, shapes, textures and factures expressed with colour

Note: This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

Relevant literature:

1 Umetnost boje, Itten Johanes, Umetnička akademija u Beogradu, Beograd, 1961.;
2 Svest o obliku II, Bogdanović Kosta, Prometej , Novi sad, 1995.;
3 Svet boje, Pavlović Zoran, Turistička štampa, Beograd, 1977;
4 Colour in Contemporary Painting, Leclair Charles, Watson-Guptill. Publ., 1991;
5 Compositional Exercises for the Painter, Salemme Lucia , Watson-Guptill.Pub. 1997.

6 Tehnologija slikarstva, vajarstva i ikonografija, Brkić Nemanja, Univerzitet umetnosti u Beogradu, Beograd, 1991;
7 Art of the 20th century, Schneckenburger Ruhberg, Tachen, 2000;
8 High and Low-Modern Art and Popular Culture, Varnedoe Kirke; Gopnik, Adam Museum of Modern Art, New York, 1991

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – participation record		20	Student's artwork defence		5
Practical assignments		40			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Sociology of Culture**
Taught by:	Đokica Jovanović, PhD
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To provide students with basic concepts of culture in contemporary society and help them understand media cultures and the role of artists in new market environments. This knowledge should help them develop their research motivation, aptitude for theoretical analysis, critical approach to cultural phenomena and practical resourcefulness in the field of culture and the applied arts.

Course outcomes:
Students have formed an expert opinion on culture and its place in society. They improved their knowledge of cultural identity.

Course contents:

First semester
1. Concept of culture
2. Culture and nature
3. Symbols and reality
4. Meanings in culture
5. Sociological approach to culture
6. Social determination of culture
7. Cultural activity and forms of thinking
8. Social structure and cultural inequalities
9. Culture and societal change
10. Conflicts in culture
11. The state and cultural politics
12. Cultural institutions and organisations
13. Personality and culture
14. Education and culture
15. Forms of culture

Second semester
1. Functions of culture
2. Management of culture
3. Cultural manager
4. Cultural marketing
5. Culture and the meaning of life
6. Multiculturalism
7. Globalisation
8. Media and culture
9. Communication
10. Mass media
11. Electronic culture
12. Culture and the market
13. Mass culture
14. Society and art
15. The future of culture and arts

Relevant literature:

1 Avramović, Z. (2008): Kultura, Zavod za izdavanje udžbenika, Beograd
2 Vajt, L. (1970): Nauka o kulturi, Kultura, Beograd
3 Smirs, J. (2004): Umetnost pod pritiskom, Novi Sad
4 Prnjat Branko, (2006): Kulturna politika, Zavod za kulturu, Beograd
5 Dragićević-Šešić, M, Stojković, B. (1994). Kultura (menadžment, animacija, marketing), Klio, Beograd
6 Mulen, R. (2001) Umjetnost i tržište, Klio, Beograd
7 Inđić, T. (1986): Tržište likovnih delatnosti, ZPK, Beograd

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Interactive approach to teaching, seminar assignments, consultations

Grading (maximum points earned: 100)					
Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points

Lectures – participation record	20	Exam – oral	50
Seminar assignment(s)	30		

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**20th Century Serbian Art**
Taught by:	Milanka M. Todić, PhD
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
Students from all three study programmes are expected to learn about representation models in Serbian visual culture in the 20th century, as well as about the key theoretical systems in order to develop their own abilities of reading and interpreting works of art. The course first presents the basic movements and ideas in Serbian visual culture, from photography to painting and graphic design in the 20th century, and then trains students in theoretical consideration and interpretation of select phenomena by means of written seminar papers, the work on which is supplemented by mentoring consultations.

Course outcomes:
The course aims to advance general and specific knowledge of avant-garde and modern 20th century Serbian visual culture and to present the main streams of postmodernism.

Course contents:

Students are first and foremost introduced to the main movements and ideas in Serbian visual culture, from photography to painting and graphic design in the 20th century and, with help from the professor during consultations, are then taught to theoretically consider and interpret select phenomena in their seminar papers.
The problem of light in Serbian modernist art
Avant-garde movements in Serbian modernist art
Subsequent (New) Modernism
Art Informel (Informalism) in Serbia

Relevant literature:

1 W.Benjamin, O fotografiji i umetnosti, preveo J. Aćin, urednik M. Todić, Beograd: Kulturni centar Beograda, 2007.
2 M. Todić, Fotografija i slika, Cicero, Beograd 2001.
3 L. Manovic, Metamediji, CSUB, Beograd 2001.
4 Trifunović L., Slikarski pravci 20 veka, Prosveta, Beograd 1980
5 Trifunović L., Od impresionizma do enformela, Nolit 1992
6 Živković S., Beogradski impresionisti, Zlatousti, Beograd 2004
7 Todić M., Fotografija i propaganda, Književna zadruga, Banja Luka 2005
8 *Počeci jugoslovenskog modernog slikarstva (1900-1920),* cat. exh, Beograd: *Muzej savremene umetnosti* 1973.
9 *Treća decenija. Konstruktvno slikarstvo*, cat. exh ., Beograd: *Muzej savremene umetnosti* 1967.
10 *Četvrta decenija. Ekspresionizam boje. Poetski realizam (1930-1940),* cat. exh ., Beograd: *Muzej savremene umetnosti* 1971.
11 *Nadrealizam. Socijalna umetnost (1929-1950),* cat. exh ., Beograd: *Muzej savremene umetnosti* 1969.
12 *Jugoslovensko slikarstvo šeste decenije*, cat. exh ., Beograd: *Muzej savremene umetnosti* 1980.
13 *Jugoslovensko slikarsto sedme decenije*, cat. exh ., Beograd: *Muzej savremene umetnosti* 1983.
14 *Jugoslovenska grafika* (1950-1980), cat. exh ., Beograd: *Muzej savremene umetnosti* 1985.
15 *Jugoslovenska skulptura (1870-1950),* cat. exh ., Beograd: *Muzej savremene umetnosti* 1975.
16 GAVRIĆ , Zoran, *Filo Filipović. Radovi na papiru, Beograd : Kulturni centar Beograda* 2000.
17 GAVRIĆ , Zoran, *Zoran Pavlović. Rani radovi*, cat. exh ., Beograd: *Muzej savremene umetnosti* 2007.
18 TODIĆ M., Radeta Stanković, Narodni muzej, Beograd 1998

19 TRIFUNOVIĆ L., Srpsko slikarstvo 1900-1950, Nolit, Beograd 1973

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Interactive lectures and consultations which demand students show a high level of participation in performing seminar assignments on a selected topic, as well as have discussions with other students.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		10	Exam – oral		30
Seminar assignment(s)		60			

Study programme:	Design (module: Industrial Design)
Type and level of studies:	Undergraduate academic studies
Course:	**Design Stylistics**
Taught by:	Marko Luković
Course status:	optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
The course employs a methodical approach through a series of theoretical and practical examples from design and art histories in correlation with a mandatory set of practical classes. The aim is to have students learn about and understand the laws of artistic and aesthetic approaches to designing a practical object. Stylistics (distinctive style) is one of the imperative and inseparable components and attributes of every contemporary-designed product, by means of which the product itself is easily recognised on the market, as well as differentiated from and accepted by competitors, whereas in the minds of customers (end users) it forms an invisible but crucial link which contemporary marketing theory defines as a *brand*.

Course outcomes:
Upon completion of the course and its exam, students gain the creative ability to devise and professionally visualise concepts regarding design presentation aspects – from drawings as basic and initial means of expression to computer generated 3D models and final design presentations. They have covered the structure of practical research through compositions, constructions, forms, functions, materialisations, aesthetic aspects and the natural world as a source of inspiration. They have acquired the technical base for developing an aesthetic (stylistic) element in design problematics of industrial design and its sublimation and final implementation in the process of creative thinking. In this manner, students will have attained abilities that will serve them in their future creative and practical work, as well as in the overall improvement of their professional designing of any conceptual or actual product.

Course contents:

Lectures and practical classes encompass a series of stylistic exercises, methods and techniques used as support for creative thinking in the design process. Practical stylistic tasks include exploration of : analyses of existing relations among natural forms (flora, fauna, molecular structures, etc); element repetition which can later on be applied to modular design systems; transposition of surrounding elements into an artificial virtual and/or functional world; generating 3D forms out of 2D elements; concave and convex forms and their mutual relations; form and its function; semiotic meaning of form elements; colour and texture; surface and volume; methodology of form evolution; creating compositions out of given elements.

Semestral assignments differ in topics, while the methodology remains the same and is organised in the following weekly layout (2 semesters, each 15 working weeks long):
Week 1. Concept design – Function innovation
Week 2. Form as a means of communication
Week 3. Associations in design problematics
Week 4. Analysis of given products
Weeks 5-6. Creating concept solutions for new forms – sketches
Weeks 7-9. Exploring form variations in virtual 3D space
Week 10. Comparative analysis of all solutions
Week 11. 3D rendering – assembly elements
Week 12. 3D rendering – photorealistic display in space
Weeks 13-14. Preparing a study in print form – complete design process
Week 15. Digital study – exposition of the complete design process

Relevant literature:

1 Designing the 21st century – Taschen, 2001
2 Dizajn od zanata preko umetnosti do nauke – Miroslav Fruht – Nauka, 1995

3 Teorija dizajna – Miroslav Fruht – Zavod za udžbenike, Beograd, 1991
4 Forma i oblikovanje – Milun Mitović - Naučna knjiga, Beograd, 1990
5 Concept Car Design, Driving the Dream – Jonathan Bell – Rotovision, Švajcarska, 2003
6 How to: Design cars like a pro – Tony Lewin - MotorBolarooks international, SAD, 2003
7 Paper Engineering: 3D Techniques for a 2D Material (Paperback) Natalie Avella Rotovisiom, Švajcarska, 2006.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
- lectures with illustrations, practical demonstration of work techniques, methods and approaches
- practical experience in devising, creating or presenting assignments
- learning from non-academic sources (the internet)

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures and practical classes – attendance and participation record		10	Exam – artwork project		50
Assessment test – artwork assignment/project		40			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Interior Design Styles 1**
Taught by:	Dimković M. Danijela
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
The aim is to introduce students for the first time to the fundamental style elements in the interior. They are provided with increased and systematised knowledge on the definition of principles and evolution of interior and furniture styles, as well as the expressive means those styles embody. Furthermore, students are meant to acquire knowledge and understanding of and practical and artistic skills in observing the form and style in architecture and furniture, designing architectural elements and style furniture elements, alongside exploring historical, cultural, artistic and social developments and heritage and their transposing into a contemporary context with the application of new technologies in interior design.

Course outcomes:
Upon completion of the course, students are able to follow courses in their upcoming years of study, both at undergraduate and at master's levels. They can determine, define and observe a clear difference between stylistic, architectural and decorative interior elements from the earliest civilisations to the Renaissance. They can also identify, classify, illustrate and design stylistic elements of interiors and furniture. They have gained competences to analyse and compare stylistic elements of the style periods covered by the curriculum, and skills to recognise and underline mistakes in the existing reconstructed objects. Students are now able to combine, create, modify and design style elements and to transpose them into a contemporary context and modern design practice.

Course contents:

First semester

1. Factors which affect style. Fundamental and additional elements of stylistic architecture and furniture
2. Origins and formation of style in architecture
3. Earliest civilisations, style evolution
4. Mesopotamia and Egypt, architectural and decorative elements
5. Ancient civilisations' ornaments as the oldest decorative expression
6. Practical assignment based on the covered topics; Ornament and its application in contemporary context
7. Practical assignment, exercises and corrections
8. Style evolution and transformation in Aegean and ancient Greek civilisation
9. Style evolution: Doric, Ionic and Corinthian orders of architecture
10. Practical assignment, rendering style orders in suitable proportions
11. Practical assignment, exercises and corrections
12. Etruscan and Roman style formation
13. Composite and Tuscan orders, appropriation and modification of ancient orders
14. Use of arches, introduction of new architectural elements
15. Comparative analysis of ancient and Roman art

Second semester

1. Practical assignment, application of Roman architectural-decorative elements in the design of a given space, transposition into contemporary context
2. Practical assignment, exercises and corrections
3. Early Christian art and changes brought on by religion
4. The Middle Ages: Byzantium – architecture and decorative art
5. Practical assignment based on the covered topics. Ornamentation
6. Practical assignment, exercises and corrections
7. Practical assignment, exercises and corrections
8. The Middle Ages: Romanesque – architecture and decorative art

9. Practical assignment, reconstructing a given interior, designing
10. Practical assignment, exercises and corrections
11. The Middle Ages: Gothic – style features, introduction of new architectural elements
12. Practical assignment, designing and analysing elements of the interior and furniture
13. Practical assignment, exercises and corrections
14. Comparative analysis of mediaeval styles
15. Submitting works and projects

Relevant literature:

1 Adam, R, *Classical Architecture – A Comprehensive Handbook to the Tradition of Classical Style*, New York, 1991
2 Aleksandar Ajzinberg, *Stilovi, arhitektura,nameštaj - terminološki rečnik*, Prosveta, Beograd,2007;
3 F.Bourbon, *Drevne civilizacije*, Mozaik knjiga,Zagreb, 2004;
4 D. Preziosi, *Aegean art and architecture*, New York,1998;
5 L.Oakes and L.Gahlin, *Ancient Egypt*, Hermes House, 1997;
6 A.Siliotti, *Egipat, hramovi, bogovi, ljudi*, Singapur, 2005;
7 R.Osdorn, *Archaic and classical Greek art*, New York, 1998;
8 K.Šerold, *Klasična Grčka*, Novi Sad,1976;
9 H. Keler, *Rimsko carstvo*, Novi Sad,1976;
10 A.M.F. Bourbon, *Drevni Rim*, Mozaik knjiga,2004;
11 A.Grabar, *Vizantija Umetnost srednjeg veka od VIII do XV veka*, Novi Sad, 1969;
12 R.Cormack, *Byzantine Art*, Hong Kong, Oxford, 2000;
13 V.J, Đurić - G.Babić, *Srpska umetnost u srednjem veku*, I i II, Beograd, 1997;
14 Protođakon Pribislav Simić, *Crkvena umetnost*, Beograd, 2000;
15 Atlas Arhitekture I i II, Građevinska knjiga, Beograd, 2006;
16 Stilovi nameštaj, dekor,I i II, Larousse, Vuk Karadžić, Beograd,1972;
17 The Art of Gotic: architecture, sculpture, painting, Koln, 2004;
18 Alexander Speltz, Styles of ornament, London, 1996;
19 Owen Jones,The Grammar of ornament, London, 2009.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures with illustrations/samples, PowerPoint presentations and practical demonstrations of work techniques, methods and approaches.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		20	Exam – practical assignment		30
Practical classes		20			
Seminar assignment		15			
Assignment presentation		15			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Interior Design Styles 2**
Taught by:	Dimković M. Danijela
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Interior Design Styles 1 for exam taking – Interior Design Styles 1 passed

Course objectives:
To expand upon and supplement the knowledge of style elements in the interior, covered by the preceding course. To help students attain a grasp and knowledge of the matter, practical and artistic skills in the exploration of form and style in architecture and furniture, in designing architectural elements and style furniture elements, as well as in the exploration of historical, cultural, artistic and social developments and heritage and their transposing into a contemporary context with the application of new technologies in interior design.

Course outcomes:
Students can determine, define and observe a clear difference between stylistic, architectural and decorative interior and furniture elements from the Renaissance to postmodernism. They can also identify, classify, illustrate and design stylistic elements of interiors and furniture. They have gained competences to analyse and compare stylistic elements of the style periods covered by the curriculum, and skills to recognise and underline mistakes in the existing reconstructed style objects. Students are now able to combine, create, modify and design style elements and to transpose them into a contemporary context and modern design practice.

Course contents:

First semester

1. Italian Renaissance, general characteristics, interiors, furniture
2. French Renaissance, general characteristics, interiors, furniture
3. Practical assignment based on the covered topics. Application of Renaissance elements in contemporary design practice
4. The Tudor period, general information on the style
5. German Renaissance, characteristics, interiors, furniture
6. Practical assignment, exercises and corrections
7. Practical assignment, exercises and corrections
8. French Baroque, styles and their chronology
9. Italian and German Baroque, general characteristics
10. Practical assignment based on the covered topics. Style analysis of Baroque elements in interiors and furniture and their design
11. Practical assignment, exercises and corrections
12. Louis XIII, general information on the style, interiors, furniture
13. Louis XIV, general information on the style, interiors, furniture
14. Louis XV, general information on the style, interiors, furniture
15. Italian and German Rococo, general information on the style, interiors, furniture

Second semester

16. Chippendale, general information on the style, interiors and furniture
17. Practical assignment based on the covered topics. Style analysis and design of given style elements in interiors and furniture
18. Practical assignment, exercises and corrections
19. Louis XVI, general information on the style, interiors, furniture
20. Neoclassicism, end of the 18th century, precursors and influences
21. Practical assignment, style analysis and design of Neoclassical style elements
22. Practical assignment, exercises and corrections
23. The Empire style, general information on the style, interiors, furniture

24. The Biedermeier period, general information on the style, interiors, furniture
25. Napoleon III, general information on the style, interiors, furniture
26. Secession and the 1900s styles, general information on the style, interiors, furniture
27. Practical assignment, style analysis and design of Secession style elements and their transposition into a contemporary context
28. Modernism. Early modernism. High modernism. The Bauhaus movement
29. Second modernism, traditionalism (Art Deco), postmodernism, deconstruction
30. Submission of works and projects

Relevant literature:

1 Adam, R, *Classical Architecture – A Comprehensive Handbook to the Tradition of Classical Style*, New York, 1991;
2 Atlas Arhitekture I i II,Građevinska knjiga, Beograd, 2006;
3 Stilovi nameštaj, dekor,I i II, Larousse, Vuk Karadžić, Beograd,1972;
4 Alexander Speltz, *Styles of ornament*, London, 1996;
5 Owen Jones, *The Grammar of ornament*, London, 2009;
6 Architectural Theory from the Renaissance to the present, Taschen, 2003;
7 Stephen Calloway, *The Element of Style*, Octopus Publishing Group Ltd, revised edition, 2012;
8 Sigrid Sangl, Biedermeier to Bauhaus;
9 M.Traktenberg, I. Hajman, *Arhitektura od preistorije do postmodernizma*, Građevinska knjiga, 2002;
10 H.F. Ullmann, *The art of the Italian Renaissance*, Tandem Verlag GmbH, 2005;
11 Art Nouveau Designs, The Pepin press, 2007;
12 Miloš R. Perović, Istorija moderne arhitekture, Beograd, 2005.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures with illustrations/samples, PowerPoint presentations and practical demonstrations of work techniques, methods and approaches.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		20	Exam – practical assignment		30
Practical classes		20			
Seminar assignment		15			
Assignment presentation		15			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**English Language 1**
Taught by:	dr Aleksandar Đ. Vuletić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To prepare students for active use of the foreign language both in general communication and for the purposes of vocational situations in the arts. The focus is placed on oral communication, not displacing the importance of the written discourse. Rhetoric plays a significant role. The aim is also to expand vocational terminology in the art field they actively partake in. Following that line, linguistic structure levels – phonetic and phonological, morphological, syntactic and semantic – are present in the curriculum in order to equip students for individual English language use in all sorts of situations and contexts related to the field of study they are engaged in.

Course outcomes:
By the end of the academic year, students will have started competently perusing relevant art literature in English. They will have acquired skills to use English to present their artwork and themselves as future artists. This includes the skills of compiling an artwork portfolio containing short explanations and commentary in English.

Course contents:

The following topics are planned for the duration of English Language 1 & 2:
1. Present Simple Tense: form, use, contextual examples from art field texts
2. Present Continuous Tense: form, use, contextual examples from art field texts
3. Past Simple Tense: form, use, contextual examples from art field texts
4. Past Continuous Tense: form, use, contextual examples from art field texts
5. Present Perfect Simple: form, use, contextual examples from art field texts
6. Present Perfect Continuous Tense: form, use, contextual examples from art field and literature texts as well as from everyday communication
7. Future Simple & Continuous: comparison of different uses
8. Adverbs: form and use
9. Adjectives: form and use
10. Nouns: categories, their use and different ways of making singular and plural forms
11. Countable vs. uncountable nouns: different uses and their specificities
12. Auxiliaries: form, use and meaning; options for sentence use
13. Modal verbs: types, forms, use and meaning
14. English syntax basics
15. Sentence types and their use in writing and speaking
16. Word order in various sentence types
17. Registers – literature vs. art
18. Modifiers and their use, meaning and sentence position
19. Sentence construction: sentence contents
20. Difference between *say* and *tell*
21. Prepositional verbs
22. Gerund
23. Infinitive
24. Present Participle
25. Difference between *bring* and *take*
26. Lexical errors: *form* and *shape*
27. Indirect Speech: form and use
28. Difference between *must* and *have to*
29. Past Participle
30. *Shall*, *ought* and *had better*

31. Comparison of adjectives and adverbs
32. Use of *start* and *begin*
33. Use of *come* and *go*
34. Past Perfect Tense: form, use and meaning
35. Unreal sentences with *if*
36. Subjunctive

Students receive homework assignments which are afterwards discussed in class. They prepare topical presentations, subject to other students' commentary in class. Shorter essays are also a requirement, as are writing comments or critiques on particular artwork. Grammar is practised through mechanical, manipulative or communicative exercises. Tasks or "problems" are set, relying on the use of English – these assignments are also usually given as homework to be discussed later. Students are furthermore required to prepare an oral presentation on the topic of their academic field of study – this assignment is timed and the objective is to improve rhetorical skills. As for translating skills, students make their own choice of material from their scholarly literature and translate it into Serbian. Translating in the opposite direction is only touched upon – this task is performed on sentences taken out of context. During the academic year, two multiple choice grammar tests are given (one per semester).

Relevant literature:

1 Đolić S. Artists and the World of Art, Zavod za izdavanje udžbenika i nastavnih sredstava, Beograd, 2005. (English language coursebook written for visual art students, aimed at 1st year students)
2 McCarthy, M . and O'Dell, F. English Vocabulary in Use. Cambridge University Press, Cambridge, 1995.
3 Mirić,V. i Popović, Lj. Gramatika engleskog jezika sa vežbanjima, Zavet, Beograd, 2001.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Combination of communicative and grammar-translation methodologies.

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Exam – written		25
Practical classes		20	Exam – oral		25
Assessment test		20			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**English Language 2**
Taught by:	dr Aleksandar Đ. Vuletić
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during English Language 1 for exam taking – English Language 1 passed

Course objectives:
To further build upon and improve English skills of second-year students. To have students achieve speed and accuracy in written and oral communication. To advance their grammar skills so as to prevent elementary errors in tense use, word choice and the like.

Course outcomes:
By the end of the second year of the English course, students will have learned to write complex essays, to provide comments, critiques and their own judgements on a given artwork topic. In their oral discourse, they will have started using vocational terminology pertaining to arts, as well as more complex sentence structures. The focus is on vocabulary expansion and interpretation of information found in relevant tests.

Course contents:

1. Nouns – group, part and mass
2. Prepositions: *at, on in, during*
3. Questions and answers denoting cause, result, purpose and reason
4. Conjunctions: *while, since, until*
5. Conditional clauses
6. Open conditions
7. Hypothetical conditions
8. Negative conditions
9. Adverbs
10. Adjectives
11. Comparison of adverbs and adjectives
12. Irregular comparison of adverbs and adjectives
13. How to derive adverbs from adjectives?
14. Questions in statement form
15. Tag questions
16. Indirect questions
17. Indirect commands
18. Indirect statements
19. Sequence of tenses
20. *Should* in *if*-clauses
21. Expressing hypothetical meaning
22. Subjunctive
23. Concord
24. Prediction and predictability with *must* and *will*
25. Relative clauses
26. Restrictive relative clauses
27. Non-restrictive relative clauses
28. Clauses: substitution and omission
29. *That*-clauses
30. *Wh*-clauses
31. Comparative phrases
32. Phrasal verbs
33. Prepositional verbs

Students receive homework assignments which are afterwards discussed in class. They prepare topical presentations, subject to other students' commentary in class. Shorter essays are also a requirement, as are writing comments or critiques on particular artwork. Grammar is practised through mechanical, manipulative or communicative exercises. Tasks or "problems" are set, relying on the use of English – these assignments are also usually given as homework to be discussed later. Students are furthermore required to prepare an oral presentation on the topic of their academic field of study – this assignment is timed and the objective is to improve rhetorical skills. As for translating skills, students make their own choice of material from their scholarly literature and translate it into Serbian. Translating in the opposite direction is only touched upon – this task is performed on sentences taken out of context. During the academic year, two multiple choice grammar tests are given (one per semester).

Relevant literature:

1 Design Your English, Zavod za uџbenike i nastavna sredstva, Beograd, 2002.
2 Murphy, R. English Grammar in Use. Cambridge University Press, Cambridge, 1995.
3 Đolić, S. English Through Art. Naučna knjiga, Beograd, 1992.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Communicative method.

Grading (maximum points earned: 100)

Pre-exam obligations :	**50**	total points	**Final exam :**	**50**	total points
Lectures – participation record		10	Exam – written		25
Practical classes		20	Exam – oral		25
Assessment test		20			

Study programme:	Applied Arts
Type and level of studies:	Undergraduate academic studies
Course:	**Studio Photography 1**
Taught by:	Vladimir Tatarević
Course status:	compulsory
ECTS:	4
Enrolment conditions:	Photography 1 passed

Course objectives:
After the introductory guidelines and work with analogue cameras, practical exercises are performed and presented strictly for the needs of advertising. Working primarily with the given objects, students devise and realise the essence of an advertised message, which in this course stems from the very character of the material. The course aims to develop creative approaches to studio photography and to teach skills in working with artificial light.

Course outcomes:
Students have learned to demonstrate basic light settings in the studio and in the field. They can organise shoots, render creative sketches and understand basics of digital photography.

Course contents:

To encourage, develop and perfect in many ways students' original work. The assumption is that photography is the basic motivation and their future calling.

First semester

1. Structure and shape
2. Shooting objects made of glass, metal and porcelain
3. Advertisement

Second semester

4. Marketing brochure (of an industrial product)
5. Architecture – interiors
6. Free-choice photography – time lapse (sequential photography – skipping time)

Relevant literature:

1 Studio Lighting workbook – Melanie Heinrich, digital edition, pdf, 2010
2 Learn to see creatively – Bryan Peterson, Amphoto Books; Revised edition, 2003
3 Lighting for Digital Photography: From Snapshots to Great Shots, Syl Arena, Peachpit Press, 2012

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:

- lectures with illustrations/examples from practice, practical demonstration of work techniques, methods and approaches;
- individual corrections and consultations
- individual and group discussions
- learning from non-academic sources

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		5	Exam – practical assignment		30
Participation record		5			
Practical assignments		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Tapestry Design 1**
Taught by:	Leonora Vekić
Course status:	compulsory
ECTS:	14
Enrolment conditions:	none

Course objectives:
To introduce students to the basic principles of textile arts and their potential for creative expression.

Course outcomes:
Students have grasped the principles of textile arts. They obtained basic visual artistic, technical and technological skills and can successfully use them for creative and practical purposes in simple compositions.

Course contents:

The programme is divided into two parts. Within the first, which presents an introduction into the discipline, students are expected to develop their abilities of identifying and designing concepts in a closed composition, as well as to find adequate textile methods for realising the concept. They gradually master all progressive design phases, while employing simple technical steps and principles with freedom of choice in their use and mixing, all in order to attain an adequate aesthetic quality.
The second part introduces students to the basics of tapestry weaving as prerequisite knowledge for future practice in the discipline. Students go through all the phases of preparation, realisation and processing. A special segment of the curriculum deals with providing information on the properties of materials and the dyeing process of natural raw materials and yarns.
The course lasts two semesters. Each semester students complete one assignment which includes multiple exercises.

Relevant literature:

1 E. N . Katalin, K. Maria, M. Gyork, J. Marta, TEXTILTECHNIKAK, Magyar Nemyeti Muyeum, 1993.
2 Peter Collingwood, TEXTILE STRUKTUREN, Bellew Publishing Co. Ltd 1987.
3 D/205 J . Cain, A. Chastel, PRINCIPE D ANALYSE SCIENTIFIQUE: TAPISSERIE
4 D/206 R . Papić, I. Andrić, 100 YEARS OF CARPET FACTORY OF SARAJEVO,Tkaonica ćilima Sarajevo-Ilidža
5 D/196 Grupa autora, ATELJE 61: TAPISERIJE, Atelje 61, Novi Sad, 2002.

Additional literature, internet sources and catalogues – depending on the needs and interests.

Number of active teaching classes				Other classes**:**
Lectures: **3**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:

- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments, taking place at the projecting room, tapestry workshop and dyeing laboratory
- group discussions and reviews of assignments and research work
- discussions, individual corrections and consultations
- student reports on research and project work, visual presentation
- meetups and discussions with professional artists, creative workshops, exhibitions, contests, etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Tapestry Design 2**
Taught by:	Simonović D. Jadranka
Course status:	compulsory
ECTS:	14
Enrolment conditions:	Tapestry Design 1 passed

Course objectives:
To provide students with knowledge and skills required to consolidate visual artistic, aesthetic, technical and technological elements, crucial for practice in the field of textile and tapestry arts. To encourage and develop students' creativity and inventiveness. To help them shape their critical thinking and attitude.

Course outcomes:
Upon completion of the course, students are expected to be able to apply the gained knowledge in practice, while freely using traditional execution techniques in order to come up with diverse creative solutions. Students have expanded their skills and mastered the processes of analysing and reasoning, as well as those of independent decision-making and adequate manipulation of materials. The acquired skills contribute to their general qualifications for future professional practice.

Course contents:

Exploring the tapestry, its concept and evolution, while considering material and conceptual specificities of the discipline as a means of preparation for individual research based on practical assignments.

Figuration: Guided development of each value aspect of the work (contents – concept, aesthetic values, visual artistic and textile expression) within a given topic, their harmonisation, problematics of choosing tools and materials depending on the concept, and their application.

Structuring: Handles the phenomena of space and build of a textile form, while directing attention towards their individual components (light and shade as elements of space, transparency, tactile quality et al. as tapestry's qualitative properties).

Two complex and specific problems of working in textile – figuration and structuring – form the cornerstones of basic assignments, divided into a series of practical exercises so that the problems can be gradually overcome.
The completion of each assignment is followed by a presentation at the end of the semester.

Relevant literature:

1 D /91 M. Constantine, BEYOND CRAFT: THE ART FABRIC, Van Nostrand Rheinhold Co, New York, 1972.
2 D/100 Irene Waller, TEXTILE SCULPTURES, Studio Vista, London, 1977.
3 J.Coffinet, M.Pianzola, TAPESTRY (CRAFT AND ART), Van Nostrand Reinhold Co, 1974.

Additional literature, internet sources and catalogues – depending on the needs and interests.

Number of active teaching classes				Other classes**:**
Lectures: **3**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**5**

Teaching methods:
- lectures with illustrations/samples, practical demonstration of work techniques, methods and approaches;
- practical experience in devising, creating or presenting assignments, taking place at the projecting room, tapestry workshop and dyeing laboratory
- group discussions and reviews of assignments and research work

▪ discussions, individual corrections and consultations ▪ student reports on research and project work, visual presentation ▪ meetups and discussions with professional artists, creative workshops, exhibitions, contests, etc.

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Practical assignment		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Techniques 1**
Taught by:	Ninčić S. Olivera
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To introduce students to concepts and evolution of textile techniques. To help them understand fundamental principles of forming textile structures. To develop their sense and abilities for manual procedures in textile manufacture.

Course outcomes:
Students can distinguish between textile structures and have mastered their manufacture and the skills of applying them in their individual practice.

Course contents:

The curriculum introduces students to the origins and evolution of basic textile techniques, equipment and tools used in their manufacture. Students explore the principles of constructing textile surfaces. Practical classes serve to help them master applied techniques in forming surfaces.

Lectures
Textile techniques, concepts and classification based on the construction method of a textile surface. Textile structures. Textile equipment and tools. Methodological approach to technique research, analysis and reproduction. Research documentation, types and significance.

Practical classes
Elementary manufacturing techniques and methods. Manufacturing procedures for textile structures. Handling equipment. Identifying techniques, methods and procedures. Reproducing textile techniques. Assembling research documentation.

Additional forms of instruction: research and work in museum textile collections, presentation of topical exhibits.

Relevant literature:

1 Gil Emery, I 2009, *The Primary structure of fabrics*, Thames & Hudson, London.
2 Radovanović, D, 2006, *Tekstilni pribor i tekstilni alati*, Habilitacioni rad Etnografski muzej, Beograd.
3 Collingwood, P, 1982, *The Technique of Tablet Weaving*, Faber & Faber, London.
4 Brittain, J, 1980, *Enciklopedija ručnih radova*, Mladost, Zagreb.

Additional recommended literature, catalogues, scholarly papers.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
- lectures with illustrations, practical classes with demonstrations of work techniques
- individual corrections and consultations
- individual work
- seminar assignment
- practical exercises in museum textile collections
- assignment presentations with group discussions

▪ exhibitions, the internet, visiting lectures

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Practical assignment		30			
Seminar assignment(s)		20			
Assessment test		10			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Techniques 2**
Taught by:	Ninčić S. Olivera
Course status:	compulsory
ECTS:	10
Enrolment conditions:	for attending – signature-verified attendance obtained during Textile Techniques 1 for exam taking – Textile Techniques 1 passed

Course objectives:
To introduce students to cultural-historical development of textiles. To help them understand and transpose traditional values of folk creativity in the field of textiles. Students are expected to master construction techniques of textile structures and surfaces, as well as to document them.

Course outcomes:
Students can identify textile techniques by themselves, reproduce textile structures and apply them in their individual work.

Course contents:

The curriculum introduces students to the development of textile, to the significance of manufacture and to production methods. They construct textile surfaces by employing traditional techniques. The course covers the importance of textile techniques in the manufacture of textile items. Practical classes serve to help students apply the techniques in surface constructing.

Lectures
Textile techniques and textile items. Textile structures and textile items. Practical value of textile techniques. Equipment, tools and instruments in folk manufacture. Raw textile materials and textile techniques. Identifying techniques, reconstruction and presentation. Research documentation.

Practical classes
Textile techniques and modes of production. Manufacturing procedures for textile structures. Constructing textile surfaces. Handling equipment. Reproducing textile techniques. Reconstructing smaller items and details, research, analysis, reproduction. Assembling research documentation.

Additional forms of instruction: research and work in museum textile collections, presentation of topical exhibits.

Relevant literature:

1 Gillow, Sentance, 2001, *World Textiles*, Thames & Hudson, London.
2 Natter, M 1988, *Pletenje*, Mladinska knjiga, Ljubljana
3 Velkova, S 2007, *Čarape Pirota i okoline*, Muzej Ponišavlja, Pirot.
4 Bjeladinović, J 2011, *Narodne nošnje u XIX i XX veku: Srbija i susedne zemlje*, Knj. 1 i 2**,** Etnografski muzej, Beograd.

Additional recommended literature, catalogues, scholarly papers.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **3**	Other type of classes: **0**	Individual study & research: **0**	**2**

Teaching methods:
- lectures with illustrations, practical classes with demonstrations of work techniques
- analyses, individual corrections and consultations
- individual practical work

- seminar assignment
- practical work in museum textile collections
- assignment presentations with group discussions
- exhibitions, the internet, visiting lectures

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Practical assignment		30			
Seminar assignment(s)		10			
Assessment test		20			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Techniques 3**
Taught by:	Ninčić S. Olivera
Course status:	compulsory
ECTS:	6
Enrolment conditions:	for attending – signature-verified attendance obtained during Textile Techniques 2 for exam taking – Textile Techniques 2 passed

Course objectives:
To introduce students to decorative textile techniques and the evolution of textile crafts. To develop their reasoning and sense for exploring cultural heritage in the field of textiles.

Course outcomes:
Students have acquired knowledge and experience in the exploration of textile techniques. They have mastered the techniques and skills of textile decorating. They can perform research work and assemble accompanying documentation. They can apply those skills in individual practice.

Course contents:

Lectures encompass introduction to traditional textile technologies, techniques and crafts. They lay out ethnological research of textiles and underline the importance of visual artistic and written sources for the comprehension of textile manufacture and application. Practical classes serve to help students master techniques of decorating and ornamenting textile surfaces.

Lectures
From a technique and craft to manufacture. Decorative textile techniques. Textile items and decorative techniques. Textiles in rural and urban environments. Creative folk endeavours and crafts. Cultural influences and changes in decorations and manufacturing techniques in folk costumes and textile items. Information and sources for researching textiles and their manufacturing techniques.

Practical classes
Decorative textile techniques. Identifying and reproducing decorative techniques. Exploring textile techniques in textile items and assembling research documentation. Executing the seminar assignment and reconstruing decorative surfaces.

Additional forms of instruction: research and work in museum textile collections.

Relevant literature:

1 Reljić, Lj, D. Radovanović, 1988, *Narodni vez Jugoslavije*, Jugoslovenska knjiga, Beograd.
2 Vitković-Žikić, M. 1994, *Umetnički vez u Srbiji 1804-1904*, MPU, Prosveta, Beograd.
3 Crabtree, Stallebrass, 2002, *Beadwork*, Thames & Hudson, London.
4 Menković, M 2009, *Zubun, Kolekcija Etnografskog muzeja u Beogradu iz XIX i prve polovine XX veka*, Beograd.

Additional recommended literature, catalogues, studies.

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
- lectures with illustrations, practical classes with demonstrations of work techniques
- analyses, individual corrections and consultations

- individual practical work
- seminar assignment (items from museum collections, topic, literature, work formulation)
- practical work in museum textile collections
- assignment presentations with group discussions
- exhibitions, the internet, visiting lectures

Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Practical assignment		20			
Seminar assignment(s)		20			
Assessment test		20			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Technology 1**
Taught by:	Stanković S.
Course status:	compulsory
ECTS:	4
Enrolment conditions:	none

Course objectives:
To provide information on textile raw materials – fibres – as fundamental carriers of all conventional and unconventional textile structures, as well as on the technological processes and operations by which they are transformed into linear textile structures of spun yarn.

Course outcomes:
Students have learned about the types and properties of textile fibres, and about the essence of spinning in the use of fibres of particular properties.

Course contents:

The course encompasses: definition, general concepts regarding quality, geometric, technological and physiological properties of fibre, various categories and classifications of textile fibres, definition, classification and technological properties of yarn and the concepts of spinning processes and methods.

Curriculum, laid out per working week:

1. General terminology and definitions regarding quality, geometric, technological and physiological properties of fibre, categorisation and classification of textile fibres
2. General terminology regarding the structure of natural textile fibres (origin, appearance, structure, properties, application and maintenance)
3. Natural fibres of plant origin, cotton
4. Bast fibres. Hard fibres
5. Natural fibres of animal origin (origin, appearance, structure, properties, application and maintenance)
6. Woollen fibres
7. Other hair
8. Silk. Natural fibres of mineral origin
9. Chemical fibres. General concepts regarding the derivation method and structure of chemical fibres
10. Artificial organic fibres based on cellulose and based on animal and plant proteins. Artificial inorganic fibres based on minerals
11. Synthetic fibres. General concepts regarding the derivation method and structure of synthetic fibres. The most significant representatives of synthetic fibres
12. Definition of yarn. General concepts related to the spinning process and methods. Yarn classifications. Technological properties and definition of yarn
13. Conventional yarns made of short (staple) fibres. Basic principles of forming, technological operations of spinning cotton and cotton-type fibres
14. Technological operations of spinning wool and wool-type fibres
15. Filaments, textured and striking spun yarns. Unconventional spinning techniques, fundamental principles of forming and properties of unconventional spun yarn

Relevant literature:

1 S. Milosavljević, T. Tadić, S.Stanković, KNJIGA O PREDENJU I PREĐAMA, monografija, Časopis Tekstilna industrija, Beograd i TMF , Beograd, 2000.
2 P. Škundrić, M. Kostić, A. Medović, T. Mihailović, K. Asanović, Lj. Sretković, TEKSTILNI MATERIJALI, TMF, Beograd, 2008.
3 T . Tadić, TEKSTILNA VLAKNA, interni materijal.

4 K. Asanović, MATERIJAL SA PREDAVANJA.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
The methods employed enable students' active participation and include:

- lectures with illustrations of specific types of textile fibres, their properties and application, and illustrations of techniques of deriving and transforming textile fibres into yarns
- student reports on research/project work (seminar paper)
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**30**	total points	**Final exam :**	**70**	total points
Lectures – attendance and participation record		10	Exam – written		70
Seminar paper		20	Exam – artwork project		

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Textile Technology 2**
Taught by:	Stanković S.
Course status:	compulsory
ECTS:	4
Enrolment conditions:	for attending – signature-verified attendance obtained during Textile Technology 1 for exam taking – Textile Technology 1 passed

Course objectives:
To provide students with knowledge on technological processes and operations (conventional and unconventional) in the production of complex textile structures, that is, textile surfaces like woven fabric, knitted and non-woven textile materials, as well as with information on the technological procedures of enhancing them in order to end up with products of optimal properties, important for future exploitation.

Course outcomes:
Students have mastered the grasp of kinds, properties and fundamental principles of construction and enhancing of two-dimensional textile materials of "surface" type (woven fabrics, knitted and non-woven materials), required for making adequate choices of material based on its purpose.

Course contents:

The course encompasses basic concepts, classification, structure and properties, fundamental technological parameters of production and enhancement of conventional and unconventional textile surfaces.

Curriculum, laid out per working week:

16. General terminology and definitions regarding textile surface structures
17. Woven textile surfaces. Basic concepts and definitions. Woven fabrics classification. Classification of weaving machines
18. Woven fabric structure and properties. Fundamental technological parameters of woven fabric production and structure. Loom parameters. Yarn parameters. Weaving preparation steps
19. Parameters and types of basic weaves
20. Derived and combined weaves
21. Jacquard and complex weaves. Weaving plan
22. Knitted textile surfaces. Basic concepts and definitions. Knitwear classification
23. Knitting machines classification. Knitwear structure and properties. Fundamental technological parameters of knitwear production and structure. Knitting machine parameters. Numerical knitting machines. Knitting yarn parameters
24. Parameters and types of threading in warp and weft knitting
25. Unconventional textile surfaces. Basic concepts and definitions. Classification of unconventional textile surfaces
26. Textile surfaces produced directly out of fibres with needle-punching technique, thermal bonding and application of adhesives
27. Textile surfaces produced by the sewing-knitting technique
28. Textile enhancing. Basic concepts, definitions, enhancement methods. Previous preparation of textile fabrics for enhancement
29. Dyeing and printing textiles
30. Mechanical and chemical finishing processes

Relevant literature:

1 M.D. Nikolić, STRUKTURA I PROJEKTOVANJE TKANINA, Univerzitetski udžbenik, TMF, Beograd, 1993.
2 T. Tadić, TEHNOLOGIJE PLETENJA, TKANJA, IZRADE NEKONVENCIONALNIH TEKSTILNIH MATERIJALA I OPLEMENJIVANJA, Interni materijal.

3 S. Adanur, “Handbook of Weaving”, Technomic Pub., Lancaster, USA, 2001.
4 C . Mazza, P. Zonda, REFERENCE BOOKS OF TEXTILE TECHNOLOGY: KNITTING, ACIMIT, Italy, 2001.
5 W. Albrecht, H. Fuchs, W. Kittelmann, “Nonwoven Fabrics”, WILEY -VCH Verlag GmbH & Co. KGaA , Weinheim, 2003.
6 P. Bellini, F. Bonetti, E. Franzetti, G. Rosace, S. Vago, REFERENCE BOOKS OF TEXTILE TECHNOLOGY: FINISHING, ACIMIT , Italy, 2001.
7 K. Asanović, MATERIJAL SA PREDAVANJA.

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **0**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
The methods employed enable students’ active participation and include:
- lectures with illustrations of specific types of textile surfaces and ways of transforming (improving) them into textile products with specific purpose and properties
- student reports on research/project work (seminar paper)
- learning from non-academic sources (the internet, exhibitions, contests, communication with professional community etc)

Grading (maximum points earned: 100)

Pre-exam obligations :	**30**	total points	**Final exam :**	**70**	total points
Lectures – attendance and participation record		10	Exam – written		70
Seminar paper		20	Exam – artwork project		

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Typography**
Taught by:	Knežević A. Ilija
Course status:	compulsory
ECTS:	6
Enrolment conditions:	none

Course objectives:
To provide students with knowledge and skills in typographic design.

Course outcomes:
Students can apply the acquired knowledge and skills in typographic design in their future studies and subsequently in professional practice.

Course contents:

Introduction. Short history of typography. Form and counterform (negative space). Typographic units. Letter fonts. Extended letter fonts. Font family (typeface). Classification of typography (historical). Classification of typography (functional). Legibility. Readability. Even text colour. White in typographic design. Text and image. Book design (basics). Summary.

Relevant literature:

1 David Jury, *About Face - reviving the rules of typography*, RotoVision, UK, 2004;
2 Ilene Strizver, *Type Rules*, fohn Wiley & Sons, USA, 2006;
3 Ruari McLean, *The Thames and Hudson Manual of Typography*, Thames and Hudson Ltd., UK, 1980;
4 S . H. Steinberg, *Five Hundred Years of Printing*, Penguin Books, UK, 1977;
5 Robert Bringhurst, *The Elements of Typographic Style*, Hartley&Marks, USA, 1996; internet

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**1**

Teaching methods:
Individual approach. Group lectures, individual corrections.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures – participation record		5	Exam – practical assignment		30
Practical classes – participation record		5			
Assessment test – practical assignment		60			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Introduction to Spatial Design**
Taught by:	Tanja Manojlović, Danilo Stojanović, Milan Novaković, Aleksandar Mijatović
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

Course objectives:
To provide students with their first contact with this profession, to introduce them to complexities of a research process in creating graphic-visual artistic-spatial elements and systems and to guide them towards developing their analytical-creative abilities in designing architectural forms.

Course outcomes:
Students have learned about the basics of architectural form theory and the basic principles of the initial phase of design process. They can recognise the significance of dimensioning, modules and ergonomics. They can define and dimension simple spatial setups and shape them in accordance with the principles of architectural design. They are able to recognise visual art values in forms and spatial relations.

Course contents:

Lectures
1. Introductory lecture. Introduction to architecture and interior architecture
Architectural form theory
2. Space and perception
3. Line and shape
4. Interval, gradation, rhythm
5. Colour, colour value and texture
6. Proportion, visual perception
7. Composing structures with line
8. Associations in architecture
9. Three-dimensional forms and progression from 2D
10. Decomposing forms
11. Sequences, surfaces and spatial relations
12-13. Element configuration combinations and assemblies
14. Dynamics
15. Accent, colour and colour value in spatial assemblies
Basics of architectural drawing and designing
18. From idea to realisation. Architecture and other disciplines. Project documentation
19. Architectural drawing. Tools, material, methods and techniques of presenting
20. Geometric-graphic methods
21. Architectural drawings – scales, proportions, plans
22. Layout of graphic content
22. Design elements and phases
23. Ergonomics in design
24. Module and modular measures
25-26. Dimensioning. Practical object – element – work station
27-28. Organisation of certain functions in a space
29. Problematics of mobility, dimensioning and visual perception
30. Problematics of people with disabilities

Practical classes
All lectures are followed by corresponding practical exercises in rendering drawings and scale models, while the last assignment is a synthesis of students' work throughout the year. Students are encouraged to work individually and to consult professors, but for some assignments they work as part of a group. Assessment tests are organised

throughout the academic year in the form of a single block of practical classes and they test topics covered during the lectures.

Relevant literature:

1 Dr Pavle Vasić - Uvod u likovne umetnosti (Univerzitet umetnosti, Bg. 1982.)
2 D. Ljubojević - Boja i njena primena (Arhitektonski fakultet, 1982. sveska 65)
3 K. Anhajm - Umetnost i vizuelno opažanje (1980.)
4 Milan P. Rakočević - 24 časa arhitekture (AF, Bg, 2003.)
5 Branislav Milenković - Uvod u arhitektonsku analizu I (GK, 2001.)
6 Branislav Milenković -Uvod u arhitektonsku analizu II, compendium (GK, 2001.)
7 Nojfert - Arhitektonsko projektovanje (Neimar, Bg.)
8 Panero, Zelnik - Antropološke mere i enterijer (GK, 1987.)
9 Uroš Martinović - Svet arhitekture (AF, 1980.)
10 K. Bogdanović - Uvod u vizuelnu kulturu, ZZUNS 2000
11 J. Wines – Green architecture, Tashen 2008
12 Langdon, Clarkson, Robinson - Designing Inclusive Futures, Springer 2010

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**3**

Teaching methods:

- lectures and practical classes
- workshops on specific curriculum-related topics
- visits to architectural events and exhibitions and to appropriate spaces which are dealt with during practical classes or workshops

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Lectures and practical classes – participation record		10	Exam – practical assignment		30
Assessment test – practical assignment		60			

Study programme:	Applied Arts; Design
Type and level of studies:	Undergraduate academic studies
Course:	**Photography 1**
Taught by:	Aleksandar Kelić
Course status:	compulsory / optional
ECTS:	4
Enrolment conditions:	none

Course objectives:
To prepare students for independent work as close as possible to the interdisciplinary practice of professional photography, which includes creative and research-based work within an available time constraint and application of latest photographic methods of project research and completion within the professional sphere.

Course outcomes:
Students are expected to be able to apply basic methods of photo development, to produce black and white photographs through physical and chemical processes and laboratory work. They have used analogue cameras in an integrated way and learned about potentials of photograph manipulation by means of shooting and developing film. They have also discovered that the photographic medium possesses potential for visual art expression. The possibilities deriving from communication between a photographer and a model (subject) are brought to their attention. Within the photographic medium, objects and events are attributed new meanings which overcome differences between the real and the unreal.

Course contents:

First semester:
Assignment 1: Introduction to photographic practice. In this technical exercise, supplemented with a lecture on elementary techniques in photography, students solve the basic problems of a photographic image. Consultations with the instructor take place during the exercise. This assignment spans nine (9) weeks.
Assignment 2: CD cover. A creative exercise meant to link photography and graphic design at a basic level. This assignment spans six (6) weeks.

Second semester:
Assignment 3: Self-portrait. A simple photo concept in which students develop an introspective approach within a given lighting setting. This assignment spans five (5) weeks.
Assignment 4: Portrait. Investigating the problematics of working with a model through communication and photo-observation of visual art elements. This assignment spans five (5) weeks.
Assignment 5: Free-style photography – exhibition set. Finalising technical-technological skills in order to develop a unique visual art expression. This assignment spans five (5) weeks.

Note: Photography students complete their assignments using black and white analogue technology, with the focus placed on individual work in the photo laboratory.

Relevant literature:
1 Elementarna tehnika fotografije, Dragoljub Kažić, Uiverzitet umetnosti u Beogradu, FPU, 1987
2 Osnove tonske reprodukcije, Miletin Milan, Uiverzitet umetnosti u Beogradu, FDU, 1994
3 Fotografija, John Ingledew, prvod Daniela Ninković Al Hajjar, Don Vas, 2013

Number of active teaching classes				Other classes**:**
Lectures: **1**	Practical classes: **1**	Other type of classes: **0**	Individual study & research: **0**	**0**

Teaching methods:
Lectures accompanied by illustrations and real-life examples, demonstrations of practical skills, knowledge, work methods and techniques. Individual corrections and consultations. Individual and group discussions. Individual

work in the field and on the computer. Learning and practising using other sources.					
Grading (maximum points earned: 100)					
Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		5	Exam – practical assignments (projects) considered in full		30
Participation record		5			
Practical assignments 1 – 5		60			

Study programme:	Applied Arts; Design; Conservation and Restoration
Type and level of studies:	Undergraduate academic studies
Course:	**Drawing A**
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	18
Enrolment conditions:	none

Course objectives:
Students are meant to familiarise themselves with, master and subsequently expand their experience of visual art problematics of the drawing up until the point of being introduced to painting, and in accordance with the total teaching hours in this course. By making use of various drawing techniques and materials, they are to gain knowledge and skills in diverse approaches to the construction of the drawing, surfaces, textures, colour values, light and more complex drawing units. Through the evolution of working methods in their drawing studies, they are encouraged to show their traits, creativity, critical thinking and individual poetics. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

Course outcomes:
Students have mastered visual art problematics in the realm of drawing, as well as the intended drawing techniques, all in line with the total teaching hours available to this course. They have been provided with skills applicable to the execution of drawing studies through analytic and synthetic approaches, which are expected to lead to the development of their individual poetics. They are motivated to establish critical standpoints to both their own and others' drawing practices. The course makes it possible for the knowledge and skills gained throughout it to be applied independently and creatively in other courses of the academic studies modules / study programmes.

Course contents:
Includes study of visual art elements and their relationships via medium of shapes and shape relations, items observed in space and the space itself, all to be presented through diverse drawing approaches. When analysing surfaces, textures, factures, structures, colour and light values and complex relations between elements, students employ various techniques and materials in order to realise their drawing studies, forerun by a preparation phase. Within the available teaching hours of this course, the curriculum is divided into two semesters and 10 topics / tasks:

Weeks 1-3. Linear depiction of observed measurements, proportions, relations and character of one or more elements in space
Weeks 4-6. Articulation of lines in open and/or closed compositions with multiple elements in space
Weeks 7-9. Expressive qualities of the line in renditions of surface, shape and space
Weeks 10-12. Colour value keys (high and low), creating chiaroscuro effects and contrasts and their roles in visual art expressions
Weeks 13-15. Rendition of textures, factures, colour values of shapes and surfaces by use of diverse approaches within the medium of drawing
Weeks 16-18. Creating full plasticity of shapes and surfaces through gradation
Weeks 19-21. Employing different perspectives in compositions (aerial, frontal, central, inverted)
Weeks 22-24. Analysis of plastic values of shapes and space through the use of different light sources (natural, artificial, accent lighting)
Weeks 25-27. Introducing hue values of line and surface into the composition
Weeks 28-30. Creation of a more complex unit based on the principles of identicalness, repetition and similarity

Note: This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

Relevant literature:

1 Teorija forme, Mišević Radenko, UU, Beograd, 1977;
2 Umetnost i vizuelno opažanje, Arnhajm Rudolf, UU , Beograd, 1998;
3 Uvod u vizuelnu kulturu, Bogdanović Kosta, Zavod za udžbenike i nastavna sredstva, Beograd, 1986;
4 Metode slikanja i materijali, Kreigher – Hozo Metka, Svjetlost, Sarajevo,1991;
5 O proporcijama, Stojanović – Sip Dragoslav, FPU , Beograd 1974,
6 Elementi oblika, Stojanović – Sip Dragoslav,FPU , Beograd 1966,
7 Osnovi oblikovanja, Stojanović – Sip Dragoslav, FPU , Beograd 1966,
8 Senka i boje, Stojanović – Sip Dragoslav, FPU , Beograd 1976;
9 The art of the portrait, Schneider Norbert,Tachen,2000;
10 La nature morte, Sterling Charles, Macula, Pariz,1985.
11 Nudes, Grupa autora, Grange Books, 2005;
12 Umetnost i njena istorija, Gombrich Ernest, Nolit , Beograd, 1980;
13 Likovne sveske 1-9, Umetnička akademija, Beograd ('71,'72,'73,' 75,' 77,'80,'81,'82, '85, '88).

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**12**

Teaching methods:

Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – Participation record		20	Student's artwork defence		5
Practical assignment (evaluated based on its quality)		40			

Study programme:	Design
Type and level of studies:	Undergraduate academic studies
Course:	**Drawing C**
Taught by:	Zečević P. Stanko, Ognjanović V. Mirko, Kuzmanović K. Branka, Đulizarević Karanović M. Selma, Janković Nedelkov Lj. Tatjana, Crnobrnja Vukadinović N. Milica, Vicković F. Selena, Šćepanović S. Vladislav, Zdravković B. Dragan, Lazarević M. Milica, Ivan J. Grubanov
Course status:	compulsory
ECTS:	10
Enrolment conditions:	none

Course objectives:
Students are meant to familiarise themselves with visual art problematics of the drawing up until the point of being introduced to painting, and in accordance with the total teaching hours in this course. The aim is to provide students with skills in various approaches to construction of the drawing, surfaces, colour values and light, using diverse drawing techniques and materials. By developing working methods in the execution of drawing studies, students consequently cultivate their creative potential. This course corresponds to the needs of courses in particular modules / study programmes of which it constitutes a part.

Course outcomes:
Students have mastered visual art problematics in the realm of drawing, as well as the intended drawing techniques, all in line with the total teaching hours available to this course. They are motivated to have a creative approach to applying their skills to the execution of their studies. The course makes it possible for the knowledge and skills gained throughout it to be applied to other courses of the academic studies modules / study programmes.

Course contents:
Includes study of visual art elements via medium of shapes and shape relations, elements observed in space and the space itself, all to be presented through diverse drawing approaches. When analysing surfaces, textures, colour values and light, students choose among different solutions. Techniques and materials used in their tasks – drawing studies and their preparation phase are also improved upon. Within the available teaching hours of this course, the curriculum is divided into two semesters and 6 topics / tasks:

Weeks 1-5. Linear depiction of observed measurements, proportions, character of one or more elements in space
Weeks 6-10. Articulation of lines in open and/or closed compositions with multiple elements in space
Weeks 11-15. Expressive qualities of the line in renditions of surface, shape and space
Weeks 16-20. Colour value keys (high and low), creating chiaroscuro effects and contrasts and their roles in visual art expressions
Weeks 21-25. Rendition of textures, factures, colour values of shapes and surfaces by use of diverse approaches within the medium of drawing
Weeks 26-30. Creating full plasticity of shapes and surfaces through gradation

Note: This course operates within the realm of *Smaller format drawing* artwork, using it to both express and build upon the course contents in order to nurture students' creative potential.

Relevant literature:

1 Teorija forme, Mišević Radenko, UU, Beograd, 1977;
2 Umetnost i vizuelno opažanje, Arnhajm Rudolf, UU , Beograd, 1998;
3 Uvod u vizuelnu kulturu, Bogdanović Kosta, Zavod za udžbenike i nastavna sredstva, Beograd, 1986;
4 O proporcijama, Stojanović – Sip Dragoslav, FPU , Beograd 1974,
5 Elementi oblika, Stojanović – Sip Dragoslav,FPU , Beograd 1966,
6 Osnovi oblikovanja, Stojanović – Sip Dragoslav, FPU , Beograd 1966,
7 Senka i boje, Stojanović – Sip Dragoslav, FPU , Beograd 1976;
8 The art of the portrait, Schneider Norbert,Tachen,2000;
9 La nature morte, Sterling Charles, Macula, Pariz,1985.

10 Likovne sveske 1-9, Umetnička akademija, Beograd ('71,'72,'73,' 75,' 77,'80,'81,'82, '85, '88).

Number of active teaching classes				Other classes**:**
Lectures: **2**	Practical classes: **2**	Other type of classes: **0**	Individual study & research: **0**	**4**

Teaching methods:
Include lectures illustrated with examples, setting of tasks, their interpretation and guidance for their execution. Practical classes consist of first-hand observations of object, object groups and models in the atelier. Motifs to be rendered comprise various elements, human figure in space, as well as more complex interior compositions. Consultations and corrections offered during the performing of tasks are of individual nature, while analyses of students' artworks are conducted in the form of group discussions. The final exhibition of students' artwork is organised and analysed both individually and as a group. Aside from attending the course, workshops and lectures given by visiting artists, students are encouraged to use scholarly literature available at the premises of the Faculty's library, at other libraries, on the internet, to visit museums, select current exhibitions, cultural centres etc.

Grading (maximum points earned: 100)

Pre-exam obligations :	**70**	total points	**Final exam :**	**30**	total points
Attendance record		10	Practical assignments (overall grade)		25
Lectures – Participation record		20	Student's artwork defence		5
Practical assignment (evaluated based on its quality)		40			