**DETAILED ERASMUS COURSE CATALOGUE**

**2022/2023**

**Common courses for all Erasmus students:**

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|  | ECTS |
| 1. **SEMESTER** |  |
| Photography | 3 |
| Comprehensive Presentations in a Space | 3 |
| Digital Marketing | 3 |
| 1. **SEMESTER** |  |
| Marketing and Sales | 3 |
| Typography | 3 |
| Practical Creative Geometry for Designers | 3 |

**\*While care has been taken to ensure the accuracy of this Catalogue, courses may be changed subsequently.**

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| Photography | 3 |

**Assist. Prof. Primož Korošec, MA**

**Content (Syllabus outline):**

* Historical outline L.J.M. Daguerre, Nicephore Niepce, Hippolyte Bayard in William Henry Fox Talbot.
* Understanding of photography within a wider context of Western European tradition of art
* From pictorialism to new reality (Steiglitz, Steichen, Strand, Weston, Evans).
* Semiology and photography
* Barthes analysis of photography
* Heidegger and question of technique
* Review of Slovenian photography
* Review of world contemporary art photography (Jeff Wall, Andreas Gursky, Thomas Ruff, Thomas Struth, Thomas Demand).
* Definition of classical genres
* Learning and understanding of the photographical image through the laws and capability of the camera
* Classical and digital photography
* Basics of photography techniques
* Studio photography
* Basics of advertising photography
* Truth and authenticity in photography

**Assignment**: creating of a concept and make a series of photographs for the presentation of a chosen designer product (calendar, CD cover)

**Objectives and competences:**

Acquiring knowledge, which facilitates individual to grade and understand photography within an artistic and wider social context.

History of photography. Historical overview and development from the establishment of the medium until today. Trying to define the concept of photography – philosophical analysis of photography. Learning the fundamental basics by Barthes: noem and edios of photography, stadium, punctum, blind spot, connotation (trick, posture, objects, photogenic, aesthetics and syntax), denotation. Photography and the issue of art and technique. Heidegger’s view of art and technique. The explanation of the phenomenon of photography inside western art tradition, which conditioned the photography’s invention.

Overview of more important works of photographers (Edward Weston, Walker Evans, Paul Strand, Robert Frank, Man Ray, Jeff Wall, Andreas Gursky, Thomas Ruff, Thomas Struth, Thomas Demand). Overview of Slovenian photography.

Practical work of photography. Learning the techniques and understanding photograph through laws and capabilities of camera. Classical and digital photography. Definition of various genres: portrait, landscape, still nature, act, reportage. Documentary photography, photography in advertising. Understanding and individual development of author concept of photography in advertising.

Phenomenon of sequences in photography (Klaus Rinke, Christian Boltanski, Duan Michals, Mehmed A. Akšamija…)

The concept of photographic book (Iren Stehli, Nan Goldin, Wolfgang Tillmans, Sally Mann…)

The concept of conceptual photography (Cindy Sherman, Gillian Wearing, Rineke Dijkstra, Wolfgang Tillmans, Anne Hardy…)

Qualification for creating classical and digital photography and its use in various designer works.

**Intended learning outcomes:**

Knowledge and understanding:

Students learn the basics of student literature, especially most important theoretical works. Knowing the works of most important art photographers. Expected understanding of the phenomenon of shapes, properties and features of photography as a wider social and art praxis. Capability of argued critical discussion on specific art photography. Capability of transferring theoretical and practical knowledge on photography in a working environment of design and other applied areas. Capability of planning and finishing designer’s work that contains a photograph. Possibility of assessing and valuing a photograph in all its shapes, in the field of design and in art practices.

Capability to use local and foreign literature for use and critical assessment. Capability of collecting and interpreting visual materials

**Learning and teaching methods:**

Lectures, individual assignments, project work.

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| Comprehensive Presentations in a Space | 3 |

**Assist. Prof. Inge Kalan Lipar**

**Content (Syllabus outline):**

Studio work is composed of individual topics on presentations of information in space/place.

The emphasis is on independent creation and design of exhibition spaces, identity of space and public project presentation or implementation in reality. The fundamental premise is the control of the functions and the importance of space elements and equipment; and informing about the placement of these exhibition elements in different ambiences.

The content of the subject is divided into sets:

* **Exhibitions;**
* **Public Spaces;**
* **Showrooms;**
* **Parks;**

The contents of the course relate to the domestic and foreign practices of the expert topics discussed.

**Objectives and competences:**

The aim of the subject is an interdisciplinary integration of knowledge in concepts and designing a specific spatial system that considers practical and theoretical design bases of exhibition.

The main purpose is to develop the ability and sensitivity for designing exhibition spaces. The main aspect is to understand the connection between designing a space with the complexity of an extended situation as well with the necessity of invention as the main motive in designing interior spaces.

The general goals and key as well as specific skills from the aspect of design development and narrative elements are that students learn about the concepts and processes of arranging exhibition spaces and various standard as well as functional settings. Through the perception of a story that sets a connecting thread of designing an exhibition, various possible approaches and methods of placing items in the space are presented.

**Knowledge and understanding:**

The course emphasises interdisciplinary studies in the transfer and integration of knowledge and the ability to implement ideas in a project.

Subject-related connections between subjects are recommended.

Students learn about the definitions, principles and laws of designing spaces and applying the acquired knowledge in new situations via planned and thinking processes.

Students master technical and practical knowledge in planning event places of events, memories, visualisation, they master the basic graphic note as well as spatial laws and relations, they improve their level of ability of visual expression and understanding visual messages, they implement presentation models, posters and presentation films.

**Intended learning outcomes:**

Students:

* Independently combine interdisciplinary and intercultural skills;
* Integration of contemporary and historical design paradigms into design;
* Understanding of wider spatial relationships that are linked to the international space;
* Analysis of wider spatial relationships linked on international environment;
* Critical interpretation of wider spatial relations linked to the international space;
* analyzing of world-famous exhibition layouts;
* Representing of possible functional corrections of individual exhibition sets;
* Learning about visualized message values in exhibition design;

Designing independent exhibition project (individually or in groups).

**Learning and teaching methods:**

Introductory lectures "ex cathedra";

Distribution of individual architectures and architects among students;

Self-study and research at home;

Presentations before colleagues and evaluation by colleagues and mentors;

A reflexive examination of the acquired knowledge with simultaneous developments and their own planned practice.

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| Digital Marketing | 3 |

**Mitja Košak, lecturer**

**Content (Syllabus outline):**

INTERNET

Internet as the environment we live in.

Social, technical and business aspect.

Why design?

BUSINESS ASPECTS

Digital marketing inside of a marketing mix

Business models of Internet companies/business environment

Online media: owned, earned, paid, hired

Share economy, crowdsourcing, platforms

MARKETING

Consumer behavior under the influence of the Internet and social media

Content and Inbound Marketing

Buyers journey

Sales funnel

Search Marketing

SEO (on site)

Blog as an SEO organic revenue model

Creating a Persona

Contents vs. context

Email Marketing, CRM

Social media networks (FB, LinkedIn,)

Advertising

Digital campaign analytics

(Google Analytics, FB,)

**Objectives and competences:**

Developing an understanding of the legality of the online environment as a ubiquitous medium.

Developing the ability to understand the operation of companies by studying examples of business models. Understanding the basic motives for the operation of online media, portals, mobile applications.

Developing the ability to evaluate and critically view online content, including social networks.

Teaching and presenting methods and using basic planning procedures for creating online campaigns.

Encouraging the monitoring and critical assessment of the usefulness of the media, the content and context of these in terms of use to promote a brand.

We will encourage, develop and direct students in:

Analytics: Developing analytical thinking in the context of visual communications online and its role in the marketing mix.

Creativity: the development of abstract and conceptual thinking - design thinking at the functional message and art level in the context of visual communications with an emphasis on online and virtual world communication.

Autonomy of the use of online tools.

Persistence and accuracy:

Ability to design visual communication in terms of creating a comprehensive online presentation using advanced planning tools.

Consistency in the implementation of specific marketing specifics of the web.

Developing the ability to creatively design an appropriate visual message according to the purpose of the message.

**Intended learning outcomes::**

Knowledge and Understanding

After successfully completing the module students:

understand and correctly evaluate the role of design on the web and design visual communication for the web

understand and distinguish individual business platforms and outline the steps and goals in designing online communication designs

understand and use the Internet as an environment and is familiar with the concepts:

- Marketing mix

- Outbound - Inbound

- Content marketing

- Sales funnel

- Buyer / consumer purchase path

- SEO (on-site)

- Blog as an SEO tool

- Media: Owner, earned, paid marketing

- Social networks

planning a user experience based on a marketing strategy

independently design a web page, user interface, application, etc.

independently create your own presentation site in the program in the appropriate tool

can collect, analyze and evaluate cases of foreign and domestic good practice.

**Learning and teaching methods:**

General methods of work (method of explanation, interview, demonstration, explanation with projections).

Specific methods - case studies.

Impressions of current websites on-line.

Exercises with examples

Group and individual tasks with regular individual corrections).

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| Marketing and Sales | 3 |

**Assoc. prof. Jordan Berginc, PhD**

**Content (Syllabus outline):**

- the concept of marketing and it's function

- Marketing mix

- IT support to marketing

- Marketing analysis and marketing research

- Process of segmentation and selection of target groups and positioning of the company

- Market need; customer and consumer behavior

- SWOT analysis

- 7 steps of the life cycle development stage

- Brand name an it's communication with the market – rules

- The promotion leadership principles

- Sales management – strengths and weaknesses

- Sales and direct marketing; e-marketing and social media support

- Developing image of the company and relationship with customers

- Planning process and marketing plan

- Social responsibility in marketing

The contents of the course relate to the domestic and foreign practices of the expert topics discussed.

**Objectives and competences:**

- understanding the principles of marketing and its functions on internal and external base of the company

- Examining of effective marketing research tools

- Understanding and practicing of marketing mix

- Development of sales skills and attitudes by playing roles

- Understanding the forms of communication with the market and brand positioning

- Creating and presenting a marketing plan for own product

- Analyzing, formulation and evaluation of best sales methods for on product

- Formulation and argumentation of sales strategy

**Intended learning outcomes:**

**Knowledge and understanding:**

- Students will learn, understand, conceptualize and practice the field of marketing, sales and develop a marketing plan for their own product in communication with target groups.

**Application of knowledge:**

- Understanding the concept and function of marketing for the company

- Interpretation of the marketing mix with an emphasis on the price strategy

- Encourage marketing by playing roles and presentations

- Market analysis and classification of target segments and positioning

- Interpretation of communication with the market and promotion of the brand

- Designing effective sales methods for a specific product

**Transferrable skills:**

The student will be able to understand the marketing function through the acquired knowledge and information, to design a marketing concept and to introduce effective tools for the marketing communication of the company with the market, including promotional activities to promote sales.

The company will be able to interpret and implement the necessary steps to support the planned product promotion for the market.

The above study outcomes refer to the knowledge and understanding of study contents in the international and intercultural context.

**Learning and teaching methods:**

- Interactive lectures with debates, following by numerous images and examples from business experiences.

- Exercises for exploring the needs of the target group

- Playing roles

- Presentation of marketing plans

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| Typography | 3 |

**Matjaž Tomažič Senior Lecturer**

**Content (Syllabus outline):**

A. Definitions of typography

B. Function of typography

C. Letter form

D. Letter anatomy

E. Design and implementation of a letter

F. Structure of typography

G. Typographic rules

**Assignments**

A. Collage of printed materials

B. Pangram

C. Monogram

D. Letter collage

E. Topic typography

F. Sign transformation

G. Typographic design of selected poetry

H. Composition of non-alphabetic signs

Students of the first study year learn the following:

**A. Definition of typography:**

* Visual and functional parameters
* Basic terms: printing letter, sign, font, letter type, writing, family
* Relation between typography and language
* Difference between a typographer who forms letters and typographer who forms with letters
* The phenomenon of typography as the fundamental visual language and key element in visual communications design

**B. Function of typography:**

* Basic disciplines of linguistics: phonetics, grammar, semantics and vocabulary
* Language as a system of speech and language as a system of writing
* Differentiation of ideographic (on semantic basis) and alphabetic (on phonemic basis) language writing

**C. Form of letter:**

* Historic development of the alphabet
* Development of small (minuscule) and capital (majuscule) letters
* Importance of the discovery of printing with movable letters to the form of printing letter
* Construction and technological approaches
* Morphological and historical classification
* Modern typographic trends

**D. Anatomy of letter:**

* Leading construction principles
* Vertical proportions, double and four-line system
* Basic carriers of letter series: small letters, versals, capitals, numerals, non-alphabetic signs
* Parts of letters and their internal relations: contrast, rhythm, anti-form, letter versions
* Optical corrections
* Categorisation according to international standards
* Modern categorisation based on original, form-related and patter structure components

**E. Design and implementation of printing letter:**

* Reproduction message of typography and modularity principle
* Historical review of technologies of letter making, setting and printing
* Dimension systems, templates, letter dimensions
* Software for vector graphics, fond implementation
* Setting, editing typographic bases
* Unicode standards, file formats: truetype, postscript, opentype

**F. Typographic structure:**

* Documentary, analytical, conceptual and expressive approach to design
* Understanding the terms recognition and readability
* Emergence of the letter in various media
* Emergence of the letter in time

**G. Typographic rules:**

* Physiological principles of reading, composition laws, correction marks
* Concordant emergence of text and its elements
* Style details
* Quality typographies, typography families and quality typography solutions
* Subtle consideration of text with ligatures, capitals, italics, decorations, emphases

**Objectives and competences:**

During the first study year students learn about the general context of typography, the fundamental disciplines in designing visual communications. Students make working hypotheses defining typography as a device for mechanic transcription and language regulation method. They learn about the function of typography in language distribution. They also learn about formal, anatomic and structural features of letter materials. Students are informed on the historical development of designing and making a typographic letter. They learn about modern typographic design and understand the global dimensions of typography. They learn about the importance of quality typography, so that they are able to rationally and harmonically use it in tasks that include text. They acquire basic knowledge that enables profound work in further study process. Students become acquainted with typography and its presence on every step of the designing process.

**Intended learning outcomes:**

Knowledge and understanding:

Students learn and understand the basic terminology, formal and anatomic attributes of typography, its fundamental developmental phases, the difference between phonemic and ideogramic language transcription, classical morphological classification, modern categorisation, basic composition rules.

Students search for specific examples of typographic solutions, critically analyse, compare and present them. In synthesis they use typography in accordance with typographic rules and based on own typographic standpoints regardless of the contents and topic of their assignment.

Students understand all functions of typography. Based on this understanding they independently decide on their use, they start forming their own professional standpoints. They know how to assess and present their work, and how to assess the quality of typographic solution. Students also know all types of the typographic family. Students also use theoretical sources: literature, magazines and the internet, in practice they collect current typographic solutions that serve as a critical analysis of acquired knowledge.

**Learning and teaching methods:**

Lectures with projections, tutorials, individual assignments with consultations and corrections. Project work.

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| Practical Creative Geometry for Designers | 3 |

**Živa Slavec, lecturer**

**Content (Syllabus outline):**

Theoretical and practical training:

Introduction to Geometry of design

2D-3D, drawing - modeling, overwiev and analysis of geometric shapes and solids

CUBE as a module and starting point of design

Comparative and interweaving study of classical euclidean, pitagorean and platonic geometric concepts versus origami geometry

Contemporary show cases and applications from the field of architecture and design

Individual work:

Creating and developing new dynamical shapes and products with sequence drawing and 3D models.

**Objectives and competences:**

Students will develop general competences:

Theoretical and practical use of geometry in design.

Theoretical knowledge on geometric structures with practical approach of discovering, creating, developing new dynamic shapes with drawing and model building.

Students will develop course-specific competences:

Basic knowledge and skill of designing with geometric structures. Know how to develop dynamic products with roots in basic geometric forms and proportions.

**Intended learning outcomes:**

Student will be able to:

* Design with starting point in basic geometrical structures.
* Navigate two different concepts of geometry: classical euclidean and origami.

Develop in practice (drawing, model building) new dinamical shape/product and show it in sequence.

The above study outcomes refer to the knowledge and understanding of study contents in the international and intercultural context.

**Elective courses:**

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| INTERIOR DESIGN | ECTS |
| 1. **SEMESTER** |  |
| Feng Shui – the Culture of Living in East Asia | 6 |
| Studio for Interior Design Development III | 6 |
| New European Bauhaus – Open space design studio | 14 |
| 1. **SEMESTER** |  |
| Studio for Scenography | 6 |
| Studio for Spatial Hotel Engineering – Diploma Thesis Seminar | 14 |
| New European Bauhaus product design studio | 14 |

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| Feng Shui – the Culture of Living in East Asia | 6 |

**Assist. Prof. Špela Kryžanowski, M.Sc.**

**Content (Syllabus outline):**

The course informs the students of theoretical standpoints and schools as well as methodologies of feng shui, which are tested during tutorials as well as in specific projects.

* Introduction.
* Chi life energy.
* History.
* Basic concepts of feng shui.
* Theory of yin and yang.
* Five elements theory.
* Presentation of feng shui study.
* Tools in feng shui (feng shui compass, bagua net).
* Elements by sky directions, use of elements in space.
* Personal element of people.
* Eight trigrams theory.
* Bagua compass, three-door bagua.
* Feng shui numbers and dimensions.
* Five animals theory.
* School of apartment design (general rules for designing, entrance, bedroom, living room, children’s room, office, bathrooms, hallways etc.).
* School of business premises design (general rules, entrance, offices, cashier, service rooms, special cases etc.).
* Eastern/western system for people.
* Eastern/western system for space, theoretical standpoints and use in practice.

**Objectives and competences:**

* Students learn about the basic concept and the meaning of feng shui in residential and commercial buildings. Feng shui, a traditional Chinese wisdom of space design, means the upgrade of modern designing principles. Students learn about the complete aspect of space and design. Feng shui emphasises the adjustment of the environment to specific characteristics and needs of the user. At the same time, feng shui teaches how a space can be most appropriately harmonised with natural laws and processes, which are not specific only for the Chinese environment, but are also functional in the modern western European area of the 21st century. By knowing the principles and methodologies of feng shui, students develop multi-layer sensitivity for space and spatial design that is often neglected in the classical education process.

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| Studio for Interior Design development III | 6 |

**Senior Lecturer Petra Kocjančič**

**Content (Syllabus outline):**

The Interior Design of Residential Buildings course is an expert course that deals with the way of living residential spaces. The research of the culture of living is related to national identity and to cultural affiliation of an individual. The culture of living also includes the way of living in the built-up and wider living environment, emphasizing the protection of the environment and human connection with nature. People with their basic needs of living, working and resting, at all times actively impact their living space.

* The function of space.
* Spatial sets and rules of individual types of space.
* Dimensioning and standardisation of furniture.
* Ergonomics.
* Architectural elements.
* Sustainable principals.
* The course deals with residential buildings according to typology, to the height, to the criterion of openness. The characteristics of residential buildings for a single-family house are discussed.
* In the case of conceptual and implementation projects, the tutorials deal with flexible design of ground planes and movements as an internal transformation with respect to the program, living conditions and content, and the target group.

**Objectives and competences:**

* Learning and recognising different types of residential buildings and basic laws of interior design of individual spaces.
* Knowledge and Comprehension
* Internalizing the concepts, principles and legitimacy of creating a space for living, working and resting in a sustainable way, and the durability and use of knowledge in new situations through design and thought processes.
* Mastering the technical and practical knowledge of the design of living spaces, knowledge of function, dimensioning, ergonomics, spatial laws and relationships, the implementation of demonstration models, posters and technical folder. Upgrading knowledge.

Usage

* Understanding the importance of how the living spaces are important for the well-being of an individual, group, society, and the influence of the designer on raising awareness of the proper use of materials, natural light, and ecological principles.
* The active study process and the principle of working with students enables the durability of knowledge and the possibility of applying knowledge in real situations, as well as connecting knowledge on different levels.

Reflection

* The process of planning from a concept to the design idea, leading to the implementation plans for furnishings.

Transferrable skills

* The skill to use literature and other sources, critical analysis and synthesis, making a sociological study of life in different environments and the psychology of perceiving spaces. The ability for interdisciplinary connection of experts within individual projects. Presentations of ideas, concepts and projects. The ability to visualise, interpret and present. The ability for team work.

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| New European Bauhaus – Open space design studio | 14 |

**Professor Nada Rožmanec Matičič, B.Sc. Arch.**

**Professor Dragan Čalović, Ph.D.**

**Assist. Maja Peteh, MSc.**

**Content (Syllabus Outline):**

The New European Bauhaus project is a cultural movement that aims to make EU carbon neutral by 2050.

Think and act a New for a green and digital Europe.

How do we want to live and work?

Beautiful, sustainable, together.

Reflecting on the places we inhabit in 2021, and our relationship with natural environments beyond the built space, we know that the climate crisis requires deep and systemic changes to how we live. Either adapting to or mitigating climate change will touch upon everything from how we work and energise our homes, to how we move around and interact within our communities.

It’s time to explore a practical approach to discovering beautiful, sustainable, inclusive and affordable ways of living, and use them to inspire our way forward.

The content of the course is based on the transfer of theoretical knowledge from the field of interior design of public space into the planning of urban equipment.

The vision of a modern culture of living, in close connection with the modern, fast way of life, is increasingly aimed at deleting the boundaries between the interior and exterior, and between the private and public spaces.

In order to improve the quality of life and to improve the space through sustainable design, circulal economy, zero waste, taking into account the social needs of people and individuality, it combines interior and exterior, forming private, intimate spaces in public spaces.

Content:

- interior equipment of pavilions designed for various activities

- urban park equipment, playgrounds

- mobile urban element: traveling library, mobile store, mobile office

- interior fittings for outdoor exhibition areas

- scenography for open events; concerts, fashion shows, theatre plays

- equipment of abandoned interspace

The international students and experts from Universities and economy will work together on the common idea to move Europe towards a circural economy. The green and social responsible projects will also help deliver the EU Green Deal- to make Europe climate neutral by 2050.

Within the scope of the diploma seminar, students learn:

- the fundamental characteristics of research and professional work, different approaches to resolving professional and research problems;

- general methods of professional and research work;

- library as a tool for studies and research work, related to information literacy;

- instructions for writing papers at the Faculty of Design;

- the concept of the diploma thesis draft.

- they can interpret the concepts in the field of local and global culture of art of life.

**Objectives and Competences:**

We design curriculums to provide students a conducive learning environment that they will engage and encourage them to absorb new concepts. We provide students an opportunity to think outside the box and take education beyond the classroom learning.

Thinking like a designer- Learn about collections and how they are developed. Understand the need to design for the customer.

It is about understanding and recognizing an interior inside the exterior in the public space, as the students are supposed to recognize it in the first phase and explore in the following stages, so that it can be successfully planned.

The student is expected to analyze the internal and external public space, constantly thinking about urban equipment not only as a furniture element but in parallel with the inevitable mobility of the urban element.

The purpose is to develop the ability to produce interior design from materials suitable for all weather conditions, using autochthonous materials and searching for various construction solutions.

Designers must be skilled, versatile, collaborative problem solvers in our rapidly evolving world. This self-directed design program enables you to actively shape your creative practice. Many graduates combine design and entrepreneurship to become design leaders and intrepid visual artists.

Within the scope of the diploma seminar, students acquire the following competences:

- They learn about the fundamental approaches at research and professional work;

- They are able to search and use professional documentation and literature;

- Students are able to prepare own written papers.

**Expected Study Outcomes:**

- Students recognize different types of interior and exterior public spaces.

- Student analyze a public space and create new spaces within the public external or internal space by integrating and developing urban elements

- students designs urban equipment according to the program, content, target group and type of public space

- they expose spatial and equipment solutions and characteristics of conceptual, architectural and ambient design of spaces

- students argue their own solutions

- students evaluate their own work and the work of their colleagues.

Students will also be able to:

- choose the appropriate diploma thesis topic;

- plan and implement all necessary phases for the preparation of the diploma task and chose the appropriate research method;

- search for relevant literature;

- prepare the diploma thesis.

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| Studio for Scenography | 6 |

**Assist. Prof. Ivo Koritnik**

**Content (Syllabus outline):**

The course offers the students an insight into the origin and the history of scenography, theoretical foundations and practical examples of theatrical, television, film scenography and stage scenography in public spaces. Through the theoretical foundations and practical tasks, the students become qualified for performing their own scenography projects. In the work process they collaborate with other stakeholders in theatre, such as directors, dramaturgists, lighting experts and stage setting experts, costume designers, props, camera setting technology and the like, thus, bringing them closer to the process and the type of work they will be doing after the completion of their studies. The scope of knowledge enables them to understand specific requirements that are typical of different types of scenographies. During their project assignment, the student combines the newly acquired knowledge with the knowledge from the first year of study. - The content is divided into thematic modules:

* Theatre (theatre, opera, centre of culture and open-air theatre)
* TV studio (informative, entertainment, youth, and sports shows)
* Outdoor TV venues (festivals, concerts, sporting events and festivities)
* Venues in public spaces (town squares, sports halls and stadiums)
* Film scene

**Objectives and competences:**

The objective of the course is to educate the students for understanding of the characteristics of the stage scene, recognizing the aims of the performance, considering the method of interdisciplinary work and integrating theoretical knowledge from the previous year of study. Both lectures and field trips offer the students an insight into the stage, the scene and its functional needs of individual scenes, which should be taken into account when planning scenography. They will get to know the relationships between the script, dramaturgy, direction, stage design, costume design, light and acoustic technique of the stage.

**Basic and specific competences are:**

* Students will learn the theory and techniques of designing the scene - scenography.
* They will develop their knowledge and understanding of relationships between the performance and space.
* They will integrate their knowledge in the fields of scene history, theory of play, ergonomics, theory of colour, materials technology, construction, illumination, acoustics, psychology of the scene.
* They will learn about the specific needs of the classical stage, the TV scene, the improvised scene in the public space as well as the film scene.
* They will become acquainted with the specificity of stage elements and props.
* They will get acquainted with the specificity of the interior design elements for the needs of the scenography.

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| Studio for Spatial Hotel Engineering – Diploma Thesis Seminar | 14 |

**Prof. Jasna Hrovatin, PhD. in Arch./Assist. Maja Peteh, MSc.**

**Content (Syllabus outline):**

Students learn the theoretical bases and practical cases that enable them independent designing – from the idea to realisation. In doing so, they participate in an interdisciplinary team, which brings them closer to the design practice and the way they work after completion of their studies. The scope of knowledge includes understanding and appropriate organisation of specific programme requirements of individual themes of commercial buildings. In the implementation of the main project, students combine newly acquired knowledge as well as knowledge acquired in the first two study years.

The content is divided in 7 thematic sets:

* Accommodation and hospitality buildings (inns, fast food, confectioneries, bars, hotels, hostels, temporary residences, motels …);
* Harmonisation of equipment and the philosophy of a public facility.
* Business-administration (offices, banks, post offices, etc.);
* Sport and recreation facilities (gyms, fitness centres, pools etc.);
* Culture buildings (theatres, cinemas, museums, galleries etc.);
* Sacral buildings (churches etc.);
* Implementation plan.

Within the scope of the diploma seminar, students learn:

* The fundamental characteristics of research and professional work, different approaches to resolving professional and research problems.
* General methods of professional and research work.
* Library as a tool for studies and research work, related to information literacy.
* Instructions for writing papers at the Faculty of Design.
* The concept of the diploma thesis draft.
* They can interpret the concepts in the field of local and global culture of art of life.

**Objectives and competences:**

The objective of the course is for the students to become qualified for designing the interior of public facilities and interdisciplinary integration of knowledge acquired at other subjects. In lectures and excursions, students learn about the functional demands of individual public facilities and the parameters that need to be considered at planning public premises. Students learn about the basic design thinking and work in d’school classes. With team projects, they acquire a sense for mutual cooperation and the dynamics of group work.

Fundamental and specific competences are:

* Students learn about the theory and techniques of designing public facilities.
* Students learn and understand residential parameters.
* Through design tasks they connect knowledge in various fields: ergonomics, colour theory, composition of materials, construction, illumination, acoustics, psychology of space …
* They learn about the specifics requirements of groups of people with special needs in connection with designing public facilities.
* Students will upgrade their knowledge in designing furniture and interior design for the needs of public facilities.
* They will upgrade professional terminology in architecture and public buildings design.
* Students acquire practical experience in inventive task solving in connection with public buildings design.
* They also acquire knowledge and experience for successful synergy among the needs of potential users, technological and economic demands.
* They upgrade their use of computer programmes for project execution in practice and manual skills at the production of fast prototypes.
* Cooperation in an interdisciplinary team (ability to harmonise, resolve conflicts, synergy functioning, communication etc.).
* Students learn the basic principles of designer way of thinking in practice and the d’school principle.
* They develop self-critical judgment and how to make decisions.
* They get practical experience in public performance and presentation of own projects.

Within the scope of the diploma seminar, students acquire the following competences:

* They learn about the fundamental approaches at research and professional work.
* They are able to search and use professional documentation and literature.
* Students are able to prepare own written papers.

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| New European Bauhaus product design studio | 14 |

**Assist.prof. Petra Bole, Ph.D.**

**Assist. Prof. Valentina Vezzani, Ph.D**

Content (Syllabus Outline):

The subject is based on well-founded developmental, theoretical and more disciplined research that deepens the knowledge of design, productivity and definition of design practice in its problem-solving efficiency. All together it derives from the theoretical foundations developed at the Bauhaus school (1919–1933).

The aim of the course is to acquire basic knowledge for the understanding and practice of conceptual product design, the methodology of the design process, and the development of students' individual abilities.

The purpose of the course is to provide knowledge for the work of future designers who will perfectly master the concepts, design process, techniques, materials, trends and design history. They will be able to understand the requirements of the design market and work with conceptual stories as designers, either in their own studios or in the production process for the industry.

Objectives and Competences:

The objective of the subject is interdisciplinary integration of knowledge into conceptual design and specific process of designing conceptual products or conceptual interventions.  
The main purpose is to develop the ability for conceptual thinking and the creation of new levels of design approaches.  
It led to an understanding of the involvement of conceptual design and thinking in product design.  
The general objectives, key and specific competences are:

• to understand the analysis, synthesis and design of the design process,  
• to know the terminology of design,  
• to master research methods in design, its processes and processes,  
• to master the transfer of the use of knowledge into practice,  
• to understand the interdependencies between different disciplines, technology, design, and users,  
• to understand the different levels of conceptual thinking and integration of these skills into the processes of work and product design,  
• to understand, analyze and critically interpret the presentations between conceptual art and product design,  
• to develop an independent research design conceptual project,  
• to master transdisciplinary and interdisciplinary integration of concepts and the integration of contemporary and historical design paradigms, based on the Bauhaus school.

Expected Study Outcomes:

Knowledge and understanding:

Knowledge and understanding in this subject is focused on conceptual thinking, interdisciplinarity in the transfer and integration of knowledge and the ability to transfer concepts into a product. Understanding and mastering the concepts, principles and laws of conceptual thinking and applying knowledge through planning and thought conceptual processes emanating from the Bauhaus design school. Mastering the technical and practical knowledge of product design at different and common levels of conceptual narratives

Learning and Teaching Methods:

Types of Learning/Teaching:

☒ Frontal teaching

☒ Work in smaller groups or pair work

☒ Independent students work

☒ e-learning

Teaching Methods:

☒ Explanation

☒ Conversation/discussion/debate

☒ Sketching

☒ Planning

☒ Different presentation

☒ Solving exercises

☒ Inviting guests from companies

☒ Workshops

☒ Making models

☒ Individual corrections

Assessment:

Written examination; seminar paper work including the presentation and discussion.

Grading scale - in accordance with the Rules on knowledge testing and assessment.

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| VISUAL COMMUNICATION | ECTS |
| 1. **SEMESTER** |  |
| Interactive and Web Design I | 6 |
| Interactive and Web Design II | 5 |
| Studio for Visual Communications Planning V - Information Design | 11 |
| 1. **SEMESTER** |  |
| Studio for Visual Communication Planning IV - Packaging and Publications | 10 |
| Typography IV (tutorial) | 5 |

**\*While care has been taken to ensure the accuracy of this Catalogue, courses may be changed subsequently.**

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| Interactive and Web Design I | 6 |

**Sen. Lect. Matjaž Tomažič**

Content (Syllabus outline):

Introduction

Human-device interaction.

Development and classification of digital devices.

Basics of the internet technology.

Protocols, word-wide-web, HTML/CSS.

Static vs. dynamic (database basics).

Content Management Systems.

Areas of Interaction Design

Websites.

E-commerce websites.

Web applications.

Mobile apps.

Applications.

Desktop, web and mobile apps.

ERP, CRM etc.

Other user-interface types

Games.

Simulators.

Computer Aided Industries.

Project Planning

Goals and Strategy.

User Experience / User Interface.

Personas, Use Cases and User Journeys.

UX Prototyping and Testing tools.

Structure and Flowcharts.

Wireframe / Working Prototype / Prototype / Alpha version.

Design and Content.

Usability Testing.

User interface

Types of Interactions.

Navigation.

Input.

Metaphors

Windows and suggestion of the 3d space.

Tabs.

Icons.

UI elements

* Navigation.
* Moving (sliders, paging…).
* Forms.
* CTA.
* Content and multi-media elements.

Hierarchy of information

* Categories.
* Information Importance.

Interaction Design

* DIVs.
* Grids (columns).
* Typographic rules.
* Responsive layouts.
* Standards and Rules.

Tools

* Web builders.
* Design Tools.
* Front-end tools.
* Mobile Apps development tools.
* Designing web side in Wordpress and Wix: portfolio and simple landing page.

**Objectives and competences:**

* Basic knowledge of how the visual language of digital media works. Ability to use the visual language of the digital media for visual communication design. Relationship between traditional and digital media. Ability to integrate different media into new media communication.
* Understanding of the message design.
* Understanding and adhering to the design of the message that it will work properly (both technically and user-friendly in new media).

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| Interactive and Web Design II | 5 |

**Sen. Lect. Matjaž Tomažič**

**Content (Syllabus outline):**

CASE STUDY 1: Digital marketing and landing page

* Internet as a business environment.
* Marketing Mix.
* Outbound-Inbound.
* Content Marketing.
* Sales Funnel.
* SEO (on-site).
* Blog as a SEO tool.
* Owned, earned and paid marketing.
* Landing pages, blog.
* Social networks.
* Personas /CRM.
* Dynamic Ads .
* Advertising.
* Search Marketing.
* E-mail marketing.

CASE 2: Wordpress; a more complex web page in the Wordpress programme

**Objectives and competences:**

* To gain basic knowledge about the functioning of the language of new media. Ability to correctly use the language of new media for the design of visual communication in new media.
* Learning and understanding the relationship between computer media and older media, from which they derive: photographs, film and video, and the ability to integrate media in new media communication.
* Understanding and adhering to the planning of the message in order to make it function correctly (both technically and user-friendly in new media).

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| Studio for Visual Communications Planning V - Information Design | 11 |

**Assist. Prof. Barbara Dovečar, M.A.**

**Content (Syllabus outline):**

* Planning a series of pictograms and a signage system (internal and external signage system).
* Planning a series of pictograms as a single entity.
* Sketching, examples of domestic and foreign good practice.
* Drawing of a series of pictograms in vector form.
* Specifying the colour system.
* Displaying pictograms on construction grid.
* Designing arrows.
* Application of pictograms on the signage system (in interior and exterior).
* Types of signage system.
* Design of a signage system.
* Placement in the space (interior and exterior).
* Technical design / drawing the control tables and the determination of materials.
* Designing an extensive and complex publication with an emphasis on info graphics.
* Conceptual design and concept of publication.
* Reviewing and analyzing examples of good practice.
* Publication layout and grid (grid, as a system for editing typographic and other graphic elements; format, scope).
* Info graphics and data editing in visual schemes.
* Transferring complex visual content into legible and understandable infographic in the form of graphs, tables, maps, ...
* Designing infographic: a set of graphs, which are connected and form a whole.
* Hierarchy of text and image content.
* Cover design.
* Design of the logotype / name / title of the publication.
* Technical implementation: materials, binding, printing, preparation for printing.
* The model or prototype of the publication.
* Getting acquainted with an infographic set that connects to applications and web platforms, interfaces, plug-in infographics, platforms, inbound, web pages, graphical display of moving info systems in the web environment, activation buttons.
* Getting acquainted with a set of infographic related to education and science (tables, plans, graphs and maps).
* Visual interpretation of a film or literary work. On the basis of a film or a literary work, the student records the impressions, feelings, thoughts offered by the film, chooses a medium (book, packaging, poster, object, cgp, ...) with which his or her vision of the film is best presented.
* The assignment encourages the student to think multi-layered, out-of-the-box.
* The student expresses his or her artistic sensibility with the chosen medium.
* The student draws from the film work the situation or a key message, which will be the red thread of his interpretation on the visual, design level for the development of a new product.
* Model / prototype.
* Interdisciplinary integration with students from other fields of study in the complex project of creating a new brand for a selected institution.
* Creation of a complex integrated graphic image, which includes basic elements of identification, basic printed matter, information design, signage system, packaging and promotional materials.
* The content of the course relates to the domestic and foreign practices of the professional topics discussed.

**Objectives and competences:**

* In-depth knowledge and understanding of infographics with the emphasis on visualization of data into a meaningful and consistent system.
* In-depth knowledge of designing of pictograms and icons for the web.
* Designing of a corporate identity as a Complex visual system of a particular company or institution, with external and internal signage system for the institution, the systematic design of various publications for the institution, design of a packaging for institution, promotional materials, pictograms, ...
* Developing the student's ability to analyze the design problem, to write the design concept, explain and present the final solution.
* Developing the student's autonomy in visual expression and the development of his artistic sensibility.
* Developing persistence, precision and consistency in details (technical records and plans, making models, ...) in a complexly structured whole.
* Good presentation of the project.

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| Studio for Visual Communication Planning IV - Packaging and Publications | 10 |

**Assist. Prof. Nataša Vuga, M.A.**

**Content (Syllabus outline):**

Lectures

* POSTER (lectures): \*

a) Types of posters.

b) Message, communication.

c) Art techniques.

d) Printing techniques.

* BROCHURE (lecture): \*

c) Concept and structure.

d) Brochure layout: grid and hierarchy of information (text, images).

* PACKAGING (lectures): \*

a) Types of packaging.

b) Functions of packaging.

c) Ecology – added value, prolonged life.

d) Packaging and packaging series as part of CI.

\* May contain additional seminar assignments, project assignments and exercises.

Exercises

* POSTER (exercises): \*

a) Poster concept.

b) Message/ communication.

c) Art techniques.

d) Poster design.

e) Mockup/print in 1:1 size.

* BROCHURE (exercises): \*

a) Concept.

b) Format and volume.

c) Text hierarchy.

d) Layout design and message/communication.

f) Mockup.

* SERIES OF PACKAGING (exercises):\*

a) Analysis and redesign.

b) Studies of materials and shapes.

c) Packaging planning and designing.

d) Mockup.

e) Technical drawings and indications.

\* May contain additional seminar assignments, project assignments and exercises.

**Objectives and competences:**

We will encourage, develop and direct students in the:

* Analytical thinking and its development in the context of visual communications, the ability to clearly analyze the design problem and the concise record of the design concept and interpretation and the presentation of the final solution. Applying acquired theoretical knowledge to practical design planning tasks.
* Creativity: the development of abstract and conceptual thinking (design thinking) at the functional (message) and artistic level in the context of visual communications with an emphasis on a poster, a more complex printed matter and packaging and their implementation with appropriate computer software and various artistic techniques;
* Persistence and accuracy.
* Ability to design visual communication in a series of sketches and a host of design solutions. Consistency in the smallest details (technical notes and plans, modeling, ...) in a complexly structured whole.
* Autonomy of artistic expression and development of one's own visual sensibility.
* Sovereignty and clarity in oral presentation of the project in Slovene and English using professional terminology.

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| Typography IV (tutorial) | 5 |

**Sen. Lect. Matjaž Tomažič**

**Content (Syllabus outline):**

The projects of planning a serif typeface and the more extensive typographical break include the following characteristics:

* Designing a "display" version of a typeface intended for the use in the title blocks of the break or
* Designing a lettering based on the defined theme.
* Designing the typographical break (getting to know the profession of editing, preparing for printing and combining textual content with images, graphs, pictographs and other visual elements).
* Getting to know the hierarchy of typographic content work, text exposures, inforgraphs, photography, interlacing of image and letter material, creative dynamic typography, poster designing of chapters.
* Getting to know about the proper planning of the preparation for printing and working in a software intended for typographical work.

**Objectives and competences:**

* In-depth knowledge and understanding of procedures in the design of the typeface.
* In-depth knowledge and understanding of applied typography and procedures in forming a medium-sized break of the publication.
* Developing the student's ability to clearly analyze the typographic problem, record the concept and interpretation, and present the final solution.

**Expected Study Outcomes:**

After successfully passing the module, students are able to:

1. **Collect, study and identify** examples of foreign and domestic good practice in the field of typeface and breaks in publications

2. **Analyze** the key elements of a high quality alphabet and **evaluate** its artistic qualities.

3. **Plan** creative starting points for their own typeface so that they can independently design the inscription, logo, etc. without using an existing alphanumeric type.

4. **Design** a break of a medium-sized publicationand master enough applied typography for a quality solution.

5. **Design** a hierarchy of typographic content work, text exposures, info- graphs, photography, interlace picture and letter material.

6. **Interpret** the concepts of local and global culture, art, life.

7. **Critically evaluate** the process and results of their own work in terms of typography.

**Learning and Teaching Methods:**

Frontal lectures with projection, explanations and discussions, individual assignments with consultations and corrections

Project work

E-learning