

ART STUDENT'S SURVIVAL GUIDE

in Krakow





1 pl. Jana Matejki 13, Main Building

- Rector's Office, Administration
- International Office
- Dean's Offices, Departments and Studios of the Faculties of Painting and Sculpture
- Studios of the Faculty of Graphic Arts (Department of Drawing and Painting)
- Museum
- Archive
- Galleries of the Jan Matejko Academy of Fine Arts in Krakow



2 ul. Karmelicka 16

- Studios of the Faculty of Graphic Arts (Department of Animation, Photography and Digital Media)
- Studios of the Faculty of Conservation and Restoration of Works of Art (Department of Conservation and Restoration of Sculpture - Conservation and Restoration of Stone Sculpture, Ceramics and Stucco Studio)



3 ul. Smoleńsk 9

- Dean's Office, Departments and Studios of the Faculty of Industrial Design
- Gallery of the Faculty of Industrial Design (Stairs Gallery)
- Studios of the Faculty of Graphic Arts (Department of Graphic Design)
- Studios of the Faculty of Conservation and Restoration of Works of Art (Department of Conservation and Restoration of Easel Paintings, Department of Conservation and Restoration of Sculpture - Conservation and Restoration of Wooden Polychrome Sculpture Studio)
- Main Library



4 ul. Marszałka Józefa Piłsudskiego 38/3

- Dean's Office, Departments and Studios of the Faculty of Intermedia
- Gallery of the Faculty of Intermedia



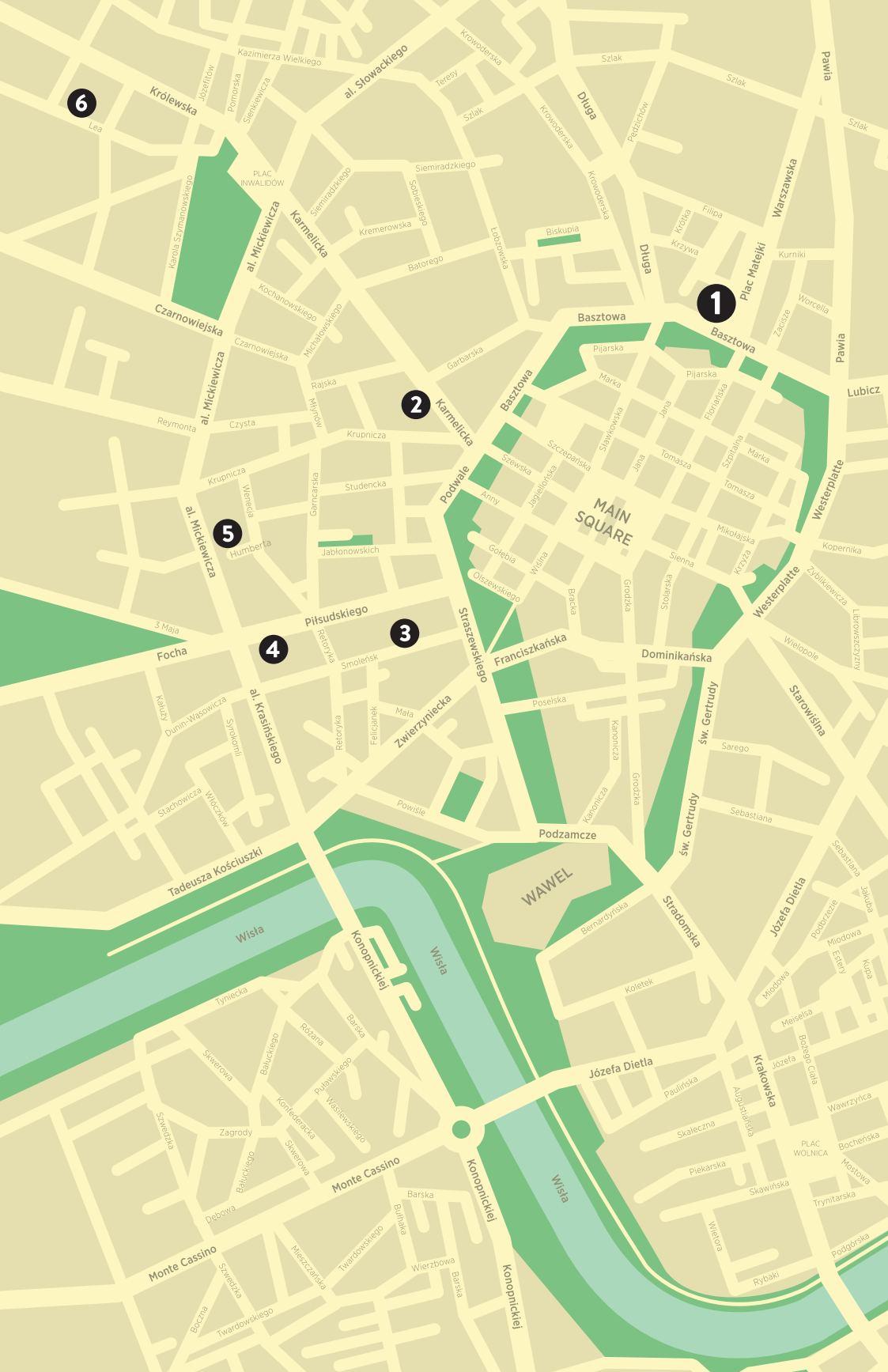
5 ul. Humberta 3

- Dean's Office, Departments and Studios of the Faculty of Graphic Arts
- Dean's Office, Departments and Studios of the Faculty of Interior Design
- Galleries of the Faculties of Graphic Arts and Interior Design



6 ul. Juliusza Lea 27-29

- Dean's Office, Departments and Studios of the Faculty of Conservation and Restoration of Works of Art
- Gallery of the Faculty of Conservation and Restoration of Works of Art (4 Walls Gallery)



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Królewska

Czarnowiejska

Focha

Tadeusza Kościuszki

Monte Cassino

Karmelicka

Karmelicka

Piłsudskiego

Konopnickiej

Monte Cassino

Siemiradzkiego

Basztowa

Podwale

Straszewskiego

Wisła

Konopnickiej

WAWEL

MAIN SQUARE

Basztowa

Franciszkańska

Podzamcze

Józefa Dietla

Monte Cassino

Plac Matejki

Basztowa

Westerplatte

Westerplatte

Stradomska

Krałowicka

PLAC WOLNICA

Pawia

Warszawska

Pawia

Lubicz

Westerplatte

Zbilkiewicza

Starowisna

Sebastiana

Ujazdowa

Wawrzytca

Podgrabska

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ART²
STUDENT'S
SURVIVAL
GUIDE³
in Krakow

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I would like to offer a warm welcome to students, interns, teachers, and foreign guests of the Academy of Fine Arts in Kraków!

THE Jan Matejko Academy of Fine Arts in Kraków is Poland's oldest artistic university. In 2018, we will celebrate the bicentenary of the Academy's pursuit of its educational and artistic mission. The history of the Academy reaches back to 1818, when the first Studio of Drawing and Painting was set up at the Faculty of Literature of the Jagiellonian University. Later, the Academy made a strong contribution to the achievements of Polish art and culture, and the works of its eminent teachers and graduates became famous throughout Europe. Jan Matejko, a great painter and the patron of the Academy, furthered thinking not only in the categories of national identity and liberty, but primarily those of high artistic standards. He untiringly devoted time and assets to laying the foundations for the education of numerous generations of artists in Poland.

Today, the Academy of Fine Arts consists of seven Faculties that provide education in nine degree programmes: painting, stage design, artistic education in visual arts, sculpture, print-making, interior design, conservation and restoration of works of art, industrial design, and intermedia. In total, we have over 1200 bachelor, master, and doctoral students.

The European Higher Education Area (EHEA) we share is based on contracts with foreign institutions of higher education and involves participation in European student exchange programmes. The Jan Matejko Academy of Fine Arts in Kraków operates 110 bilateral agreements with partner institutions of higher education as part of the international Erasmus exchange. It also participates in the CEEPUS programme, and cooperates with a number of universities outside the European Union, including Mexico, the United States of America, Ukraine, Israel, Canada, and Norway.

International contacts always have a powerful impact on the character of artistic education and exchange of experience between institutions of higher education. They are



an opportunity to learn about the different cultures, mentality, and creativity of artists from other nations living in different countries. They influence the individual insight into universal human problems, and teach tolerance of cultural differences. And they provide creative inspiration and practical sharing of the artistic values developed in different conditions.

I would like to express my great joy at all these meetings, joint efforts, and international discussions. They also extend the language of the art, and improve the quality and variety of education in many Polish and foreign institutions of education.

I wish you a very pleasant stay at the Academy, and in Kraków!

Professor Stanisław Tabisz

Rector of the Jan Matejko Academy of Fine Arts in Kraków
Term of office 2012 – 2016

Kraków – History, Culture, and Art

*Agnieszka
Jankowska-Marzec
et Piotr Krasnowolski*

Kraków is a unique and ancient city, boasting an abundance of monuments. Poles regard it as the symbol of the nation's tradition and culture. According to a legend described in a 13th-century chronicle the first ruler of Kraków, and therefore of Poland, was Krakus, Cracus or Graccus, a citizen of Rome. On his deathbed, the monarch passed power on to his son, who proved his ability and bravery by killing the Wawel Dragon. In this way he removed the last obstacle for the development of the city, named Graccovia or Cracovia after its first ruler.

The oldest traces of settlement around Kraków date back to the Palaeolithic era. Prehistoric mammoth hunters, Neolithic potters, Celtic metal makers, and finally, early medieval settlers found the picturesque Kraków hills and fertile land around them a great place to live.

In 965–966, a travelling merchant named Ibrahim, son of Jacob, described Kraków as a centre of trade and government, second only to Prague in this part of Europe. Three centuries later, in 1257, Kraków received its royal charter, which confirmed the rights of its citizens, and helped to create the first “zoning plan”, with a grid of streets surrounding the huge centrally located market. Interestingly, Kraków's Main Market Square is the largest medieval market square in Europe, with enough space to accommodate Brussels' Grand Place three times, and a design so forward-looking and spacious that today there are more chairs in café summer gardens along the perimeter than there were inhabitants in the whole city when it was chartered. Just over a century after the charter, the city was already surrounded by massive defence walls, which were guarded by seven gates and thirty towers. Of these, only three have survived, together with St Florian's Gate and the Barbican fronting it.

The Market Square became the hub of the commercial and social life of the city. Already at the time, Kraków was a multi-ethnic city, where Polish, German, and Hebrew were



Wawel Castle –
the Sigismund's Chapel

spoken. Developing dynamically at the foot of Wawel Hill, the seat of royal and church power, the city soon developed its university. “The gem radiant with learning”, as defined in the Charter, the Academy of Kraków was founded in 1364, and refounded in 1400. It attracted a large number of scholars, and provided a superb setting for the blossoming of art.

Speaking of art, let us move a few centuries back in history: the first masonry buildings in Wawel Hill were erected in the 2nd half of the 10th century, and the chartering of the city three centuries later helped the spread of Gothic architecture. The Town Hall, City Scales, and Cloth Hall were built in the Market Square, around which mansions of the wealthiest burghers sprang. Towering among them were the lofty structures of the churches: Dominican, Franciscan, and the magnificent parish Church of St Mary’s with the famous altar carved by Wit Stwosz (Veit Stoss). Gothic churches, notably the Corpus Christi and St Catherine’s, also stood prominently over the satellite city of Kazimierz. This developed in the 14th century, and provided accommodation for the city’s Jewish population, who also raised their main Old Synagogue in the Gothic style. In the late Middle Ages, painting and sculpture – both architectural and memorial – experienced a heyday, surrounded by a flourishing of other arts and crafts.

It was under the reign of the Jagiellonian dynasty that Kraków lived through its true Golden Age. The Gothic royal castle on Wawel Hill was remodelled as a Renaissance chateau, and the Sigismund Chapel, acclaimed the supreme work of the Italian Renaissance outside Italy, was erected at the Wawel Cathedral. Not only kings and bishops, but also the royal court and burghers ensured generous patronage to a wide array of artistic pursuits, both lasting and transient.

In the 17th and 18th centuries, after the centre of political life moved to Warsaw, the heyday was over, and the city, together



photo Ludwig Schneider / Wikimedia

Kraków Old Town

with its university, experienced economic decline. An important reminder of the past glory was provided by the royal coronations and funerals that still took place at Wawel Cathedral. Although the famous Swiss engraver Matthäus Merian captioned the panorama of Kraków he made in 1619 *Cracovia totius Poloniae urbs celeberrima, atque amplissima Regia, atque Academia insignis* – Latin for “Kraków the most illustrious city in Poland, adorned with a magnificent castle and the famous Academy” – the slump continued for several centuries. In the meantime, Poland lost its sovereignty to three neighbouring powers.

In the 19th century, Kraków was just a garrison city on the perimeter of the Habsburg Empire. It became noted as *Festung Krakau* – the Fortress of Kraków, which consisted of a plethora of forts dotted over 400 square kilometres at all major natural obstacles. It was at such a time that the city’s economy began to modernise, construction experienced a revival, and industry and trade a gradual rise. Yet the greatest changes occurred in the domain of culture.

Kraków regained its place as the spiritual capital of Poland, being on the one hand the “shrine of the national memory” and on the other “the hotbed” of the dynamic community of intellectuals and artists gathered around the reformed academy – now going by the name of the Jagiellonian University – and the newly established Academy of Fine Arts. In the 2nd half of the 19th century, the bonds linking the city with the oldest Polish art university acquired a unique character. This was



photo Wikimedia

Wawel Castle –
inner courtyard

not only in the material landscape, but also – if not primarily – thanks to the artists themselves, as without them the city could not have acquired its *genius loci*. Salons, studios, art galleries, cellars, and cafés operate mostly within the Planty Gardens (a green belt surrounding the city centre). It is there that, like 100 years ago, the artistic life still flows in its various shades and currents. In the era of absinthe, the painters of Young Poland disputed and discussed art in a specially isolated space called Paon in Turlínski's restaurant. They had a huge canvas made available especially for them there. They would also meet at the Cukiernia Lwowska confectionery and café of Jan Michalik, where they set up and ran the famous literary cabaret Zielony Balonik – or “the Little Green Balloon”. Their involvement extended from the making of a famous Nativity scene with all its figurines to designing the interior of the café, fondly referred to as Michalik's Den. According to eyewitness reports, the population of the whole city – from the Mansion under the Sign of Rams in the Main Market Square to the furthest Krowdrza district – were moved by the exhibitions of their works, organised as a rule at the Palace of Art.

Between the two world wars, Kraków's artists found their haven beyond the city's walls in the House of the Artists, today home to the Pryzmat Gallery. Yet they were still eager to gather



around café tables, with the most famous of them being the coffee table of master painters in Kraków's Grand Hotel. After the second world war, Pałac pod Krzysztofory in the Main Market Square took on the role of an underground temple of art. The headquarters of the Kraków Group and Kantor's *Cricot 2* Theatre, it was a place of importance in the 1960s and the 1970s, filled with the atmosphere of bohemia and above all contemporary avant-garde art. Many of Kraków's cafés and art galleries follow the tradition of lending their premises (and walls) to artists, hosting exhibitions, interdisciplinary activities, and concerts. Certainly, the city's cafés, studios, and other artistic places have evolved over the last century, but so too have the artists who make these magic places unique.

Kraków escaped major demolition in numerous wars, which is how plenty of material heritage from bygone times has been preserved. Walking in the city, visitors see plenty of it, yet there are also mysterious and magical places inaccessible to the ordinary passer-by, including old cellars, attics, church clock towers, catacombs with mummies, dungeons, and inaccessible convents and monasteries. To visit these, one needs the expertise of a local aficionado.

A Brief History of the Jan Matejko Academy of Fine Arts

*Agnieszka
Jankowska-Marzec*

We could begin the history of the oldest Polish artistic school by recalling key dates and events, falling back on a detailed analysis of documents, books, certificates, correspondence, projects, and changing syllabi and curricula preserved in its archive. Yet it must not be forgotten that it is primarily the artists themselves and their works that build the unique atmosphere of the Academy and weave its history. The school boasts special places – “sacred treasures” of the Academy. These are the Senate Hall and the Rector’s Study, with its gallery of sculpted busts and self-portraits by successive rectors, reflecting on the various stages and artistic fashions. The Academy was set up as a “School” within the Faculty of Philosophy of the Jagiellonian University in 1818, and the building at Jana Matejki square, built to the design of Maciej Moraczewski in 1879–1880, remains its headquarters.

In its earliest days, the Kraków School was commonly called the Academy of Fine Arts, although it took over 80 years to acquire the status of an academy. Initially, there were only two faculties: Drawing and Painting. With time, the Faculty of Sculpture was developed, and the custom – still very much alive – of annual exhibitions with students’ works shown side by side with professors’, was introduced. The November Uprising interrupted the successful development of the school in 1831. By virtue of the decision of the occupation authorities, the academy was separated from the Jagiellonian University and incorporated into the Technical Institute, with art classes gradually being replaced by technical subjects.

The Academy experienced a true rebirth in 1873, when Jan Matejko, an artist whose painterly vision of Polish history enthralled successive generations of artists, took over at its helm.

There is still room in the Rector’s office and the adjacent Senate Chamber for the next rectors’ self-portraits. Will they perhaps now be digitised images and installations? Only time will



Jan Matejko Academy of Fine Arts in Kraków – main building

tell. Although the Academy of Fine Arts is proud of the continuity of tradition and cultivates awareness of its almost 200-year history, it is also open to changes, which constantly push the contemporary forward.

The Academy has also been changing its organisational structure, and is currently divided into seven independent faculties: Painting, Sculpture, Graphic Arts, Conservation and Restoration of Works of Art, Interior Design, Industrial Design, and Intermedia.

The Faculty of Painting, functioning in its present form since 1968, prepares students for taking up artistic activity in the area of painting, in the following specialities: easel painting and mural painting, drawing, textile art and stage design. The didactic process is based on practical work in studios, and its aim is to develop students' awareness of creative approaches combining centuries-old heritage of painting with openness to contemporary challenges.

The Faculty of Sculpture, an independent unit since 1949, allows students to acquire both comprehensive workshop skills in the monumental and small form of traditional sculpture, and knowledge of the new media. Students are also taught to work together in the design of architecture, urbanism and environment and interdisciplinary activities.

The Faculty of Graphic Arts, founded in 1950, offers training in graphic arts, graphic design, drawing, intermedia, photography and animation. For many years the educators associated with the Faculty have been involved in the organisation of the International Print Triennial in Kraków, a cyclical event, held in Kraków since 1966, originally on a biennial basis.

Established in 1950, **the Faculty of Conservation and Restoration of Works of Art** first served professional specialisation after the first few years of general art education, yet since 1972 it has operated as a separate entity educating conservators. The aim of the Faculty is to prepare students for creative work in the field of technical and aesthetic conservation of monuments of art, conducting scientific research, and reconstructing and arranging the original or redesigned environment. Besides lectures and exercises, tuition includes professional placements.

The Faculty of Interior Design, whose traditions date back to 1914, prepares students for creative design in the shaping of space, especially interiors, furniture, and exhibitions.

The Faculty of Industrial Design, founded in 1963, prepares its students for becoming designers, whose task is not only to take care of the aesthetic aspects of objects but also to find the best functional, structural, and material solutions tailored to the needs and requirements of customers. Training in design also covers product design and visual communications treated as complementary activities, with the syllabus supporting them with a curriculum in the humanities and art (esp. painting and sculpture).

The Faculty of Intermedia is the newest of our faculties, set up in 2012. Intermedia students focus on interdisciplinary and syncretic artistic practice, inspired both by technological advancements and by the age-old tradition of arts. The faculty stresses performance, animation, interactivity, sound, media convergence, and the relationship between space and location. The syllabus is split between the two introductory years, which focus more on technical aspects and methodology, and a period of independent work: a year dedicated to the bachelor's degree project and a separate two-year master's degree programme.





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Faculty of **PAINTING**



Dean's Office

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Faculty and Authorities:

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www.facebook.com/WydzialMalarstwaASPKrakow

THE Faculty of Painting prepares students for individual work in easel and architectural painting as well as stage design. Besides core subjects such as visual effects and structures, painting technology, anatomy and perspective, the curriculum covers supplementary instruction for specialisations, e.g. sculpture, integration of painting, architecture and urban spaces, lettering, graphic art, mural painting, and also a range of general subjects including history of art and culture, philosophy, sociology of culture, theory of art, foreign languages, physical education, as well as the thesis seminar and general seminar. Every year, the Faculty organises plein-air painting sessions in Zakopane in the Tatra Mountains, where the Academy has a house.

The Faculty boasts a large number of distinguished students who have graduated to become artists famous in Poland and worldwide. The success story began with the founder Jan Matejko and his students: painter, poet and dramatist Stanisław Wyspiański, Józef Mehoffer, and Jacek Malczewski. Distinguished 20th-century graduates included Louis Marcousis, Moise Kisling, Tadeusz Makowski, painter and dramatist Stanisław Ignacy Witkiewicz (known as Witkacy), Jerzy Nowosielski, Oscar-awarded film director Andrzej Wajda, painter and theatre creator Tadeusz Kantor, and painter Jan Szancenbach.

The curricula of the Academy's Faculty of Painting undergo constant evolution and transformations. Currently three types of study programmes are offered: full-time master's degree studies and extramural bachelor's degree and complementary master's degree studies in Painting, while Stage Design, and Artistic Education only as a two-cycle education. The Department of Painting has seven studios in operation, the Department of Drawing runs seven studios, and the Interdisciplinary Department has four. Furthermore, Painting comprises four extramural painting and drawing studios. Stage Design and Artistic Education follow



Part of the 2013
year-end exhibition in
the Painting Studio VI

a separate curriculum based on practical activity in the painting and drawing studios, and an extended scope of specialist and theoretical subjects unique for the given degree programme. Moreover, the Faculty of Painting offers postgraduate studies and a Teacher Training Section. Teaching at the Faculty is based on an extensive range of artistic traditions. First-year students work solely with rigorous nature studies. In the following years, the varied teaching programmes of individual studios give students the opportunity to work in highly diverse conventions and styles. Moreover, students can choose specialist studios, such as Artistic Textiles. The profile of the Faculty of Painting is as far from monolithic as it can be: its curricula are highly differentiated to support the creative and individual development of all its students.

STRUCTURE

Department of Painting

Painting Studio I
Painting Studio II
Painting Studio III
Painting Studio IV
Painting Studio V
Painting Studio VI
Painting Studio VII
First-year Painting Studio

Department of Drawing

Drawing Studio I
Drawing Studio II
Drawing Studio III
Drawing Studio IV
Drawing Studio V
Drawing Studio VI
Drawing Studio VII

Department of Stage Design

Stage Design Studio
Television and Film Set Design Studio
Television Set Design Studio

Interdisciplinary Department

Textiles Studio
Interdisciplinary Studio I
Interdisciplinary Studio II
Mural Painting Studio

Department of Artistic Education

Gallery of Painting



DEPARTMENT OF PAINTING

📍 pl. Jana Matejki 13

Painting Studio I, Painting Studio IV

Students master and improve their skills in studio work and formulation of specific problems, at the same time learning to work to assumed or imposed principles. They learn to perceive and interpret the reality they see, and to produce works in a studio environment. They gain the ability to form their own questions and express their own preferences, and learn the issues of figural composition.

Painting Studio V

The goal of education in Painting Studio V is to familiarise students with questions related to independent artistic work based on their individual inspirations. Some of the key watchwords of the studio include the acquisition of the practical skill in transposing the perceived reality into painting, refining technical skills, and working on the student's artistic portfolio.

Painting Studio VI

Students acquire advanced skills in building painting compositions thanks to the individual projects they carry out, as well as consultations on and amendments to their projects.



DEPARTMENT OF DRAWING

1 pl. Jana Matejki 13

Drawing Studio II

Students learn to observe and analyse both the theme and the execution of a drawing. They attempt to take their positions in the realm of ideas: what can be drawn in today's circumstances, and what can one refer to? They examine the problem of continuity of tradition, considering what significant problems to touch on, and what values to fall back on.

Drawing Studio IV

The studio give students an introduction to archetypes of various artistic attitudes that allow self-reflection, and the liberty and personal freedom of artistic expression resulting from it. This takes place through the application of advanced drawing techniques and the refinement of the skill of making theme-based drawings (individual works, semester projects, and subjects executed in the studio). In working with a model, it instructs students in the acquisition of profound practical skill in analysing the shapes of the human body, the skill of composing the drawing by juxtaposing the figure of the human with object space, and the interior with the psychological – and (in certain subjects) possibly mythological – space.

Drawing Studio V

Students learn conscious and fluent use of form in drawing. They master the skill of using the drawing to interpret themes and issues taken from nature and acquired through observation, and also those distilled from the realm of culture and ideas. They acquire the skill of independent formulation and posing drawing-related problems on the grounds of their own interests, and also in reference to the imposed themes. They master the proper selection of means of drawing expression for the specific, general character of expression. They consciously use individual technical elements and use them for the final product.

INTERDISCIPLINARY DEPARTMENT

📍 pl. Jana Matejki 13

Textile Studio / Artistic Tapestry

The goal of education is to investigate the creative properties of soft material of various textiles, and to open students' artistic imagination by the use of new work techniques and methods. Students learn a specific area of artistic activities, and gain practical know-how and new creative experience.

Interdisciplinary Studio I

Students gain the ability to use means of artistic expression towards the problem posed (analysis). They are taught to apply the basic elements of construction of a work (spot, line, point, colour, value, space, time, etc.) and to construct what is generally perceived as artistic composition, accounting for the nature of the problem given, and in line with the assumptions made. They are given the opportunity to practise free movement between selected artistic disciplines, with the view of covering the questions analysed. The classes take the form of practical exercises based on analysis of nature, semester projects in various artistic disciplines, and individual student projects: all complemented with discussion during evaluation.

Interdisciplinary Studio II

The goal behind the subject is to gain specialist theoretical know-how in questions of contemporary art and a wide range of current artistic, political, and social events. At the same time, students are confronted with the tasks set by the staff of the studio, which aim to test and verify the knowledge acquired in the process of working on the problems and subjects tackled. This practical acquisition of contemporary creative methods and strategies serves to equip students with the skills of efficient operation and participation in the field of audio and visual arts.



Filip Rybkowski,
work made within the
Drawing Studio II



Works of Bartłomiej Radosz, Drawing Studio II



Kamila Gruszecka, work made within the Painting Studio V



Ewa Szczekan, work
made within the
Painting Studio V



Work of Anna
Askaldowicz ,
Drawing Studio II



photo Sławomir Biernat

Monika Fronc
"Wenus z Nowej Huty"
(Venus de Nowa Huta)
– diploma work

1

Faculty of **SCULPTURE**



Paula Krać "Fuzja"
(Fusion)

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Sculpture was first taught in Kraków in 1818, when the Department of Drawing and Painting – from which the Academy of Fine Arts later originated – was established at the Faculty of Philosophy of the Jagiellonian University. Although established long ago, the Faculty of Sculpture began to function as a separate department in 1949, with Xawery Dunikowski as its first dean. Besides Dunakowski, the most notable artists to have shaped the history of teaching sculpture at the Academy include Konstanty Laszczka and the younger generation of professors, notably Jacek Puget, Jerzy Bandura, Wanda Ślędzińska, Marian Konieczny, and Stefan Borzęcki.

From the very beginning, the Faculty of Sculpture, offering the opportunity to gain experience in the field of three-dimensional art objects, has followed a great tradition. Its present educational mission covers core traditional knowledge, skills training, and contemporary, experimental approaches.

The Department of Architecture-Sculpture Design offers studios which teach about the relationship between sculpture and architecture.

The Department of Sculpture II invites students to learn to work with assorted materials including stone, wood, ceramics, bronze, and other metals.

Three drawing studios allow students to gain extensive experience and inspiration to draw by studying live models and offering a creative approach.

The Faculty of Sculpture cooperates with many institutions. It organises workshops and exhibitions in which students present their work. Several stone works are displayed in the city. They are located on the Campus of AGH University of Science and Technology. The attractive results of students' stone sculpture workshops are also displayed around the Wieliczka Salt Mine.

All sculpture studios are open for students from the 2nd to the 5th year of study.



photo Stawomir Biernat

Jacek Dudek,
untitled

STRUCTURE

Department of Sculpture I

Sculpture Studio I
Sculpture Studio II
Sculpture Studio III
Sculpture Studio IV
First-year Sculpture Studio A
First-year Sculpture Studio B

Department of Sculpture II

Stone Sculpture Studio
Wood Sculpture Studio
Ceramic Sculpture Studio
Metal Sculpture Studio
Plaster and Stucco Workshop

Department of Drawing

Drawing Studio I
Drawing Studio II
Drawing Studio III
First-year Drawing Studio

Department of Architecture-Sculpture Design

Architecture-Sculpture Design Studio
Architecture-Sculpture Design Introductory Studio
Sculpture in Public Space Studio



DEPARTMENT OF SCULPTURE I

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- Sculpture Studio I** The programme of the studio is designed especially for students open to formal and abstract experiments, enjoying working with materials, and in search of their semantic potential. Second-year students use the human body as the inspiration and knowledge for creating logical and harmonious structures. Third- and fourth-year students design concepts on their own or work on one of their chosen subjects.
- Sculpture Studio II** The studio gives students the opportunity to model and work with a live model, and also to continue their own projects. The curriculum is open to a broad spectrum of sculptural activities and formal experiments.
- Sculpture Studio III** Mainly orientated towards classical modelled figures. In this studio students can take lessons on realistic and monumental sculpture, which today is a true rarity.
- Sculpture Studio IV** The studio focuses mainly on current artistic attitudes. Students work on their concepts, which take the form of various artistic objects, installations, and projects of an interdisciplinary character.

DEPARTMENT OF SCULPTURE II

📍 pl. Jana Matejki 13

In this department, students have a chance to learn the basics of the sculpture technology and work with the classic materials such as ceramics, wood, bronze and stone. At the same time, when it comes to working in stone, for students with no experience a three-month stay may be too short to finish their projects. In such cases, we recommend to choose other material studios.

DEPARTMENT OF DRAWING

📍 pl. Jana Matejki 13

- Drawing Studio I**
Drawing Studio II
Drawing Studio III
- All three studios provide courses in a wide range of issues related to drawing. Starting with the studio work with a model, through the exercises on the previously chosen topic, up to the formal experiments that go beyond pure drawing. Tasks posed to the students refer to the relationship between flat and spatial vision. They

are open, creative, expanding our understanding of the drawing-image values. Each of the three studio puts its main emphasis on gaining experience in a different, specific range of values.

DEPARTMENT OF ARCHITECTURE-SCULPTURE DESIGN

❶ pl. Jana Matejki 13

Architecture- Sculpture Design Studio

The studio focuses its methodology on very interesting issues concerning the relationship between artistic form of sculpture and architecture. Students create their concepts based on selected parts of a city map and visualize them using cardboard mock-ups.

Sculpture in Public Space Studio

A newly opened studio that focuses on art in public space. It develops a particular approach to artistic analysis, concerning issues of relations between the composition, form, and meaning. The results are set within a particular urban space, architecture, or natural space. Students pursue their projects for the period of a semester in the form of digital visualisations and models.



Katarzyna Woźniak
"Świat 1 – Gra słów"
(World 1 – Game of Words)

photo Sławomir Biernat

Anna Przybyto
"Dziewczynka z łąki
i Chłopiec z deszczu"
(Girl from the Meadow and Boy
out of the Rain)





photo Edyta Dufaj



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Faculty of

GRAPHIC ARTS

5

3



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Faculty and Authorities:

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THE Faculty of Graphic Arts traditionally combines graphic arts and graphic design in one curriculum. We are convinced that humanities-based artistic training has a new mission to accomplish, and should provide the basis for thorough artistic education regardless of the means and tools at the disposal of the artist – be it a designer or a graphic artist.

The significance of this mission is emphasised together with universal basic education, and the creative, ethical and social values open to contemporary challenges that it covers. To a student who has successfully completed the basic and introductory stages of education, in its current form our curriculum gives the freedom to choose the specialisation, studio, study programmes, and even the amount of time to be devoted to studying.

We believe such freedom in students designing their individual courses of studies, manifested in making responsible choices, to be an indispensable element of artistic education.

The teachers and students of the Faculty have developed a particular and distinctive artistic environment in Kraków, since the early 1960s known as *krakowska szkoła grafiki* – Kraków School of Graphic Arts. It has become the leading centre of graphic arts in Poland, and is also widely recognised abroad. Professors of the Faculty launched one of the best-known print exhibitions, namely the International Print Biennial (now Triennial) in Kraków. The widely acclaimed Kraków Animation Studio, which has produced the iconic works of Polish animation, was also set up by our teaching staff and graduates in 1966.

One way in which the Faculty demonstrates its concern with the successful career of its alumni is the Engraving of the Year competition organised from the funds specially obtained from the Ministry of Culture and National Heritage.

The graduates and teaching staff of the Faculty of Graphic Arts alike frequently serve as members of juries at Polish and foreign festivals of graphic art, poster art, and animated films.



photo Ecdyia Dufaj

STRUCTURE

Department of Printmaking

Woodcut Studio
Lithography Studio
Copperplate Engraving Studio
Intaglio Studio
Serigraphy Studio

Department of Drawing and Painting

Drawing Studio I
Drawing Studio II
Narrative Drawing Studio III
Painting Studio I
Painting Studio II

Department of Animation, Photography and Digital Media

Animation Studio
Photography Studio I
Photography Studio II
Photography Studio III
Digital Art Studio

Department of Graphic Design

Graphic Design in Advertising Studio
Book Design Studio
Printing Techniques Workshop
Lettering and Typography Studio
Poster Studio



DEPARTMENT OF PRINTMAKING

📍 ul. Humberta 3

Woodcut Studio

The studio teaches the methods of transferring the sketch to woodblock, working on the woodblock, building thematic cycles, and free expression of the artistic concept in relief printing techniques. Its purpose is the education of aware and responsible artists seeking new and original technical and artistic solutions.

Lithography Studio

The programme and operation of the studio have continued unchanged for years. The direct relationship between the artist/teacher and student provides the grounds for building the student's artistic identity. Contemporary times enforce openness of the technique to new artistic tendencies, which is why lithography expands its range of techniques gaining new potential from photolithography, waterless lithography, and acquiring benefits stemming from its combination with other printmaking techniques.

Copperplate Engraving Studio

The goal of the studio is to stimulate and assist in the student's artistic and intellectual development through a broad spectrum of means used in copperplate engraving and development of etching workshop skills. The main goal of the programme is to teach students to develop their own – unique and conscious – language of artistic expression.

Intaglio Studio

The programme of the studio favours development of creative personalities and pursuit of individual solutions in a broad spectrum of printmaking techniques. Important teaching goals include maximum individualisation of methods of teaching and use of the entire potential offered by group work, and including mutual observation of achievements and exchange of experience.

Screen Printing Studio

📍 ul. Karmelicka 16

Graphic works are produced in various techniques ranging from classical serigraphy via large-format prints to graphic objects and spatial forms.

DEPARTMENT OF DRAWING AND PAINTING

1 pl. Jana Matejki 13, 3rd and 4th floor (left wing)

Drawing Studio I

The programme of the studio covers studio-based practice and home assignments. Using relatively simple techniques, the drawing makes it possible to focus on the most basic problems of the creative process. Drawing Studio I is a general skills development studio, and the experiences gathered here can be successfully applied in other artistic pursuits. The tasks given to the students provoke independent, creative and unorthodox thinking, and support the development of individual formal language.

Drawing Studio II

The classes focus on working with a model, and cover questions ranging from the study of the classical act, through technical and formal exercises, to interpretations in a broader context. They aim at improvement of drawing techniques, reinforcement of the skill of using adequate means for achieving one's own intentions, and assistance in forming the language of artistic expression.



Painting Studio I

Conscious and clear formulation of students' own artistic expression is one of the central goals of the education offered in the studio. The exercises are often divided into the studio stage and the homework assignment stage to familiarise students with working independently, provide help in finding their own language of expression in painting, and prepare them for creative independence.

Painting Studio II

The scope of curriculum in the studio covers primarily life studies complemented with problem and creation exercises. Development of conscious thinking in terms of visual forms, along with understanding of the structure of painting expression that is also open to experiment and a search for new solutions, remain very important elements of the curriculum.

Narrative Drawing Studio III

The studio provides a liaison between the worlds of art, design, literature, and cartoon. It teaches students to produce stories condensed in the image with the use of narrative structures: mostly through cartoon but also via press illustration, infographic, storyboard, and concept art.

Visual Thinking Studio

📍 ul. Karmelicka 16

The studio gives students an introduction to the fundamental values in the structure of the painting (drawing, colour, division of the surface, shaping the space and light- and- shade effects, microstructures) using theory as the starting point, and later verifying the acquired knowhow through practical exercises.



photo Edyta Dufaj

DEPARTMENT OF ANIMATION, PHOTOGRAPHY AND DIGITAL MEDIA

📍 ul. Karmelicka 16

Photography Studio I

Education in the Photography Studio I rests on the links between the juxtapositions contained in photography, which combines the egalitarianism of mass communication with the elitism of art. The goal of art can be pure creation, while the objectives of mass communication are focused on social reception and its consequences. The subjects for the projects pursued in the studio encourage confronting reality, and turning to problems that come from outside of the self which always provides an extraordinary and positive experience.

Photography Studio II

The main focus of education in Photography Studio II is to make the student aware of the similarities and differences between analogue/classical and digital image recording, with an emphasis on the digital. The new digital techniques shift the status of the image from the real towards the virtual, generating, among others, the realm of simulation of reality. The notion of recording is of fundamental importance in the changing approach to photography, and lays the foundations for the unique profile assumed by the studio.

Photography Studio III

Depending on the artistic interests of the students, the curriculum is open to an array of creative attitudes, means of expression, and media. The range of techniques stretches from classical analogue photography developed in the darkroom and experimental photography (using pinhole cameras, light-sensitive emulsion, and cyanotype) via studio photography and to staged photography.

Animation Studio

The tasks set in the studio and the issues they tackle are related to the conscious use of the language of film and film dramaturgy, the variety of inspirations, combination of various production techniques, and the multiple functions of the animated film and animation (e.g. applied functions). Exercises, etudes, and shorts are produced both manually and with the use of computers (in 2D and 3D), digital tools and film gear. The questions tackled during the classes cover the techniques and stages of animated film production.

Digital Art Studio

Besides the fields covering static images, moving images, projections, interactions, and sounds, the workshop retains a space for an inter-media (i.e. with no strictly defined genre) area for pursuits, searches, and experiments that involve – often in an unconventional manner – electronic and other media.

DEPARTMENT OF GRAPHIC DESIGN

📍 ul. Karmelicka 16

Graphic Design in Advertising Studio

The studio provides education for future designers of applied graphics in the field of comprehensive visual communication, ranging from designing information and image building to questions in influencing behaviour and persuasion via assorted media.

Book Design Studio

📍 ul. Smoleńsk 9

Book design methodology, as well as analysis and interpretation of text and iconic structure, play key roles in the curriculum of the studio. Combining experiences from various studios, students gradually develop an individual visual language, acquire the skill of sharing emotions and moods, at the same time informing and convincing recipients of their message. The studio has access to a bookbinding workshop and a traditional – over 100 years-old – fully equipped printing press and typographic composing room.

Lettering and Typography Studio

The studio teaches the creation of lettering and conscious design of fonts with intended impact, as well as design of lettering, logos and new fonts. The goal of the education is to teach professional and creative use of lettering, whether proprietary or custom-made, in artistic and design projects (posters, packaging, commercial both lettering and typography).

Printing Techniques Workshop

The programme provides students with the skills necessary to work in diploma design studios. Students are introduced to (manual and computer) design techniques, with a focus on developing interpreting and synthetic skills.

Poster Studio

The three-year course proposes the following range of subjects: editorial graphics, poster design treated as an autonomous visual message to carry information and commercial message, conscious auteur creation, and a broad range of issues of visual identification of businesses and products, with posters perceived as an element of promotional campaigns.



Natalia Wiernik,
"Protagonist" series





Faculty of
**CONSERVA-
TION AND
RESTORATION
OF WORKS
OF ART**

Dean's Office

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THE Faculty of Conservation of Works of Art started in 1950 to support the conservation required by the city's and country's artistic and architectural heritage. Initially, vocational training following a few years of general artistic education in painting and sculpture was offered. In 1972, the Faculty transformed into a separate unit, and since then it has educated conservators at university level.

The objective of the Faculty is to train conservators of art and prepare them for individual and creative pursuits in art conservation and restoration by providing knowledge of scientific research, technical and aesthetic conservation, restoration, and reconstruction principles, as well as trends in returning an object to its original location or transferring it to a secondary one.

The Faculty runs its own library and archive. The staff are specialists in various fields, which is very useful when consulting master theses – individual students' independent conservation projects, which require an extensive organisational effort coordinated by thesis supervisors. The teaching staff also focus on their own professional development, modernisation of curricula, and public presence (which includes publications, exhibitions, scientific conferences). The Faculty regularly cooperates with various Polish and foreign organisations, setting up national and international workshops, and conferences and symposiums covering current problems in conservation.

The following major events have taken place in the last decade:

- 5th EC Conference – *Cultural Heritage Research: a Pan-European Challenge on Research for Protection, Conservation and Enhancement of Cultural Heritage*, 5th EC Framework Programme, 2002,
- Conference – *Separation of Mural Paintings and Easel Paintings in the Context of Current Achievements*, 2006,
- *Together to Save the Beauty of the Past*, conference co-organised





with the Department of Culture and National Heritage of the Marshal of the Małopolska Region, 2010,

- Kraków Summer Institute, a two-week intensive workshop supported by the Getty Foundation as part of its Panel Paintings Initiative, supervised by the National Gallery of Denmark, 2011,
- One-week international mid-career conservator meeting focusing on current approaches to structural conservation of panel paintings, designed and supported by the Getty Foundation as part of its Panel Paintings Initiative: www.getty.edu/conservation/our_projects/education/panel-paintings/, 2013, preservation.

Proof of the high level of education at the Faculty is the acclaim of highly valued specialists enjoyed by its graduates. For five decades, they have performed the crucial conservatory projects in Poland and taken part in international projects, collaborating with key museums and working on the most famous works of art in Germany, Austria, Italy, France, Scandinavia, the USA, Egypt, and India, to name but a few. Many former students stay in touch with the Academy even many years after graduation. The Faculty played an important role in setting up the Faculty of Conservation in Zagreb (Croatia), and cooperates closely with the Department of Conservation at the Academy of Fine Arts in Kyiv (Ukraine).

Art conservation is a unique profession, as it combines art with science. This calls for a distinctive teaching curriculum. To develop it, the Kraków Faculty co-authored the Polish conservation curriculum, which has become part of the widely recognised Polish school of conservation.

Refined over more than sixty years, the current syllabus results from long-established collaboration between practitioners and experts in various areas of research. The Faculty's approach perfectly meets contemporary trends in the theory and ethics of art conservation. The main focus lies on a unified six-year master's degree studies programme, which ensures high standards of professional ethics and training students in one of two selected specialisations, i.e. painting or sculpture conservation. A few years ago, the range of studies was expanded by a three-year postgraduate doctoral degree programme in art conservation and restoration.

The activities/classes are organised in various forms, and include lectures, laboratory practice, practical exercises (including field work), and plein-air painting workshops. The crucial element of the model is combination of theory and practice, which means that students restore original, historic works of art. Such projects also impose certain duties; notably, responsibility for objects of heritage requires personal supervision of the teacher, which effectively limits the number of students and fosters a master-student relationship.

Students become versed in complex issues of technical and aesthetic conservation, and learn about the artistic, historic, cultural and heritage value of the works of art to be restored.

The objective of the curriculum is to pass down the foundations of art history, technology, and working techniques to acquaint students with scientific preservation methods. Lectures cover art history, history of conservation and restoration, historic and modern painting, and modelling and sculpting

techniques. Students become acquainted with methods of physical and chemical analysis to identify historic materials, their structure, reasons and types of damage, and to select forms of treatment and materials useful in preventing deterioration. The related research frequently makes use of auxiliary sciences such as physics, chemistry, technical microbiology, petrography, micro-crystallography, and photogrammetry. Providing education in painting and sculpture, the Faculty gives students the opportunity to develop their artistic techniques, and provides the foundations for understanding a work of art in terms of its creation.

In diploma projects, students are often assigned rare, atypical issues, and therefore require original and individual solutions based on scientific research which must be elucidated in a written dissertation.

The dynamic development of the Faculty resulted in the creation of three studios: Poland's only Mural Paintings' Transfer and Separation Studio, the world's only Easel Paintings' Transfer and Separation Studio, and the latest addition: the Conservation Design Studio. The highly qualified team of specialists in conservation of photography, paper, and stained-glass – experts of the Polish Ministry of Culture and National Heritage, and members of professional bodies in Poland and abroad helping to rescue historic artwork – gives cause for confidence in an excellent future development of the Faculty.

The Academy participates in a wide array of scientific activities. Together with the Academy of Fine Arts in Warsaw, it has developed a new scientific unit: the Inter-Academy Institute for Conservation and Restoration of Works of Art. The Institute works with academic centres, the Ministry of Culture, restoration authorities, and scientific institutions in Poland and abroad, at the same time conducting research in preservation and conservation of works of art, and restoration ethics and principles to introduce state-of-the-art scientific achievements into conservation practice.

The research carried out at the Faculty is of high scientific, artistic and practical merit, and its results are discussed during lectures and introduced in conservation projects. The Faculty collaborates with the National Museum in Kraków, Warsaw, Wrocław and regional Polish museums, and publishes research papers promoting knowledge related to restoration.

The outreach projects organised by the Faculty include plein-air workshop sessions and regular exhibitions of student works – session paintings, copies, and restored paintings – organised in prestigious locations in Kraków.

STRUCTURE

Department of Conservation and Restoration of Mural Paintings

Conservation and Restoration of Mural Paintings Studio
Mural Paintings' Transfer and Separation Studio
Mural and Architectural Sculpture Documentation Studio
Conservation Design Studio

Department of Conservation and Restoration of Easel Paintings

Canvas Paintings' Conservation and Restoration Studio
Panel Paintings' Conservation and Restoration Studio
Easel Paintings' Transfer and Separation Studio
Paintings on Paper Support Conservation and Restoration Studio

Department of Conservation and Restoration of Sculpture

Conservation and Restoration of Wooden Polychrome
Sculpture Studio
Conservation and Restoration of Stone Sculpture, Ceramics
and Stucco Studio

Department of Technology and Techniques of Works of Art

Mineral Painting Technology and Techniques Studio
Organic Painting Technology and Techniques Studio
Sculpture Technology and Techniques Studio
Conservation of Archival Photographic Materials Studio
Materials Science and History of Techniques of Works of
Art Section
Stained Glass and Glass Studio

Department of General Art Studies

Painting Studio
Drawing Studio
Sculpture Studio

History of Polish Art and Conservation Theory Unit

Conservation Chemistry Unit

Applied Physics Unit

Archives

4 Walls Gallery

DEPARTMENT OF CONSERVATION AND RESTORATION OF MURAL PAINTINGS

⑥ ul. Juliusza Lea 27–29

Preparing students for team work, a standard usually followed in wall painting conservation and documentation projects, is one of the basic objectives of the present teaching model. The subjects include the distinctive features of wall painting substrates, stratigraphy and chronology of layers, properties of materials used in mural conservation, and *in situ* technical maintenance of paintings, as well as touching on the aesthetic problems connected with filling in substrate and paint layers, reconstruction, exhibition of paintings, arranging historical interiors, and definition of conservation guidelines and procedures.

The strongest emphasis is placed on field exercises on original murals from various periods, covering the most comprehensive scope of conservation work.

Lectures and exercises in the Mural Paintings' Transfer and Separation Studio cover the basics on transfers with the application of various methods and techniques. Exercises are done first on test paintings and in the second stage on historic murals.

The Department also offers courses in documentation procedures. Students become acquainted with the history, development and methods of documenting monuments for conservation purposes.

DEPARTMENT OF CONSERVATION AND RESTORATION OF EASEL PAINTINGS

③ ul. Smoleński 9

The four specialist studios allow students to gather experience in an extensive range of painting restoration issues. Subjects of discussion include restoration theory, research, analysis, and documentation, while practical exercises include examination of historic artworks loaned from churches, museums, and private collections. The main objective of the syllabus is to prepare students for carrying out independent research and documentation as well as practical restoration projects in easel painting. It also gives students an introduction to the application of such auxiliary sciences as art history, palaeography, heraldry, physics, chemistry, microbiology, dendrology, wood technology, etc.

An important issue in the curriculum is development of student abilities in investigating the structure of an artwork together with its technology and technique, recognition and

removal of later accruals, and identification of causes and types of damage. Presentations and exercises cover treatment of deformations in wooden, canvas and paper supports, and applying various methods of consolidating different types of substrates.

The Easel Paintings' Transfer and Separation Studio provides lectures, presentations, and experiments in separation. The studio boasts unique achievements in this area and the most complicated restoration treatment projects.

The need to protect prints and plates in the academy archive led to research in restoration of paper, resulting in efforts to set up a professional paper restoration studio. The newly created Paintings on Paper Support Conservation and Restoration Studio provides lectures, presentations and practical conservation treatment exercises.

DEPARTMENT OF CONSERVATION AND RESTORATION OF SCULPTURE

Conservation and Restoration of Wooden Polychrome Sculpture Studio

③ ul. Smoleńsk 9

Conservation and Restoration of Stone Sculpture, Ceramics and Stucco Studio

② ul. Karmelicka 16

The course consists of lectures, exercises, presentations, seminars, and field work offering students opportunities to exercise restoration treatments *in situ*. The range of conservation and restoration procedures varies depending on the studio specifications, and encompasses restoration of polychrome wooden sculptures, stone sculptures, stucco, and ceramics. Certain exercises and procedures are carried out collectively on assorted objects. Students learn various methods of treatment e.g. removal of secondary additions, cleaning and consolidation, as well as to evaluate the influence of consolidates on mineral materials.

DEPARTMENT OF TECHNOLOGY AND TECHNIQUES OF WORKS OF ART

⑥ ul. Juliusza Lea 27–29

Students participate in a rich educational programme throughout the course: lectures, seminars, and exercises help in better appreciation of art and ensure high technical standards. Information is provided on various mineral media techniques used in wall paintings, and lime technique, fresco secco, stereochemistry, mosaic, and sgraffito are discussed in detail. Students learn about various technical issues and easel painting structure; they study and practice tempera technique based on museum examples of

icons, Małopolska panel paintings, and oil and oil-resin paintings dating back to the 16th and 18th centuries. Courses also cover basic materials used in sculpture, their properties and limitations of usage. Exercises include making copies works of art, compositions kept within historic styles, and use of historical techniques.

Practice at the Conservation of Archival Photographic Materials Studio is not obligatory, although it lets students experiment with various techniques and gain knowledge of the rules of documenting, archiving and storage of collections of photographs and negatives together with restoration guidelines.

Lectures in Materials Science discuss the following: supports (wood, textile, paper, glass, bone), binding agents, pigments, solvents, biocides, etc. Laboratory classes are held on microscopic structure of wood and natural fibres, where students investigate and identify types of wood and fibre under a microscope. Lectures in the History of Techniques of Works of Art cover the basic terms used in technology, historical techniques of drawing, painting, modelling, sculpting, and traditional crafts, as well as the history of supports and paints. The Studio for Stained Glass and Glass is an elective option with lectures and workshops focusing mainly on scientific and conservation projects.

Please note that lectures in Materials Science and History of Techniques of Works of Art are held only in Polish.

DEPARTMENT OF GENERAL ART STUDIES

📍 ul. Juliusza Lea 27–29

The curriculum is based on the study of nature as achieved through various artistic means, i.e. painting, drawing, modelling and sculpture, permitting students to interpret reality, show expression, and try their hand at specific artistic means. Exercises cover a range of subjects, notably the human body, still life, and landscape. Teaching in painting workshops covers a variety of techniques and encourages participants to experiment with individual expression by employing various media, mainly oil. The drawing course acquaints students with drawing techniques based on traditional and modern principles. Linear and paint-like drawing is taught to illustrate the creation of space in drawing. The main educational goal in the Sculpture Studio is acquisition of skills in modelling and sculpture based on observation and interpretation of natural forms. Students work in clay and make obligatory plaster casts and non-obligatory terracotta models.

INDEPENDENT UNITS:

Applied Physics Unit

③ ul. Smoleńsk 9

Students become familiar with modern physical methods and their application in restoration projects. Classes include lectures and laboratory sessions in general and applied physics, the latter mainly in non-destructive and destructive tests, analytical photography, X-ray examination, and optical microscopy. Seminars for final-year and postgraduate students take the form of individual consultations on issues related to diploma projects and conducting research on relevant diagnosis and methodology.

Conservation Chemistry Unit

⑥ ul. J. Lea 27–29

Chemistry is taught in lectures and laboratory classes. The syllabus includes analytical chemistry in restoration, focused mainly on the analysis of painting materials and polymers, and application of the latter in restoration treatments. Seminars for final-year and postgraduate students take the form of individual consultations of issues related to diploma projects and conducting research on relevant diagnosis and methodology.

History of Polish Art and Conservation Theory Unit

⑥ ul. J. Lea 27–29

Lectures (in Polish only) in Polish art history, an introduction to art history, theory and history of conservation and restoration.

Conservation of the Byzantine
mural painting in the chancel of the
Sandomierz Cathedral



Separation of 17th-century painting occluding Gothic polychrome painting on the wings of an unpreserved triptych from Łącko. Removal layer to a new wooden substrate: master's degree and doctoral degree work conducted in 2010–2012.





Faculty of

INTERIOR DESIGN

5



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THE Faculty of Interior Design dates back to the mid-19th century. Since then, the curriculum of the Faculty, covering issues of interior architecture, furniture, and exhibition designs has undergone numerous transformations and been constantly developed, revamped and honed.

Besides interior design, the curriculum covers furniture and furnishings design and exhibition design. The Faculty offers two-cycle degree programmes, both full- and part-time. The first-cycle (bachelor's) degree lasts 3.5 years and culminates in a Bachelor of Arts degree dissertation. The master's programme lasts 2 years, and results in a Master of Fine Arts degree. The Faculty also offers postgraduate education in Development of Space and Fashion Design. Workshops preparing candidates for the entrance examination for bachelor's studies (developing painting, freehand drawing, and spatial composition skills in prospective students) are organised at the Faculty.

The main scope of studies offered by the Faculty combines the mission of the Cracow University of Technology with the strategy adopted by the Faculty.

The concept comprises general studies in history and theory of the discipline, methods of design, general artistic education, and other fields of study related to interior design. The teaching process integrates the disciplines of art and technology to craft a creative approach which constitutes the grounds for a conscious and ingenious use of knowledge and skills acquired from different areas of the arts and sciences to formulate and solve designing tasks and challenges. The studies are supplemented with professional, vocational training in architectural studios throughout Poland.

A graduate of a bachelor's programme acquires knowledge and skills in the conscious alteration and creation of their immediate environment, especially regarding interior, furniture, and exhibition design of living and working spaces.



Exhibition during
the 1st International
Biennial of Interior
Design

A second-cycle graduate (master) possesses advanced knowledge and skills in designing interiors and furniture, and arranging exposition layouts, in both the practical and the cultural context. The level of education provides a good starting point for further artistic studies aimed at promoting popular cultural values in a design environment.

The Polish Accreditation Committee has praised our Faculty's educational component, highlighting the diversity and flexibility of the educational profile.

The Faculty is also responsible for inspiring young people toward various artistic creations by initiating and organising INAW: the International Biennale of Interior Design, and a variety of creative explorations and research studies carried out in collaboration with other universities in Poland and abroad. These include the New Space Students' Intercollegiate and Interdisciplinary Workshop organised together with the Cracow University of Technology (Faculty of Architecture) and the Jagiellonian University (Institute of Sociology), and the U TOPOS workshops carried out in cooperation with the Milan Accademia di Brera and the Hogeschool KASK from Ghent. Besides embracing this interactive tradition with other universities in Poland and abroad, the Faculty is a modern teaching and design centre that offers a wide range of opportunities in which talented artists can thrive.

STRUCTURE

Department of Interior Design

Interior Design Studio I
Interior Design Studio II
Interior Design Studio III
Interior Design Studio IV
Interior Design Studio V

Department of Exhibition Space Design and Multimedia

Exhibition Design Studio I
Exhibition Design Studio II
Section of New Media
Media and Stage Design of Public Spaces
Graphic Design
Presentation Techniques
Intermedia
Foundations of Computer Science for Designers

Department of Furniture Design

Elements of Interior Furnishings and Furniture Studio I
Elements of Interior Furnishings and Furniture Studio II
Elements of Interior Furnishings and Furniture Studio III

Department of Science and Art Design

Design Methodology Studio
Basic Design Studio
Structure of Spatial Activities
Techniques of Design Recording

Department of General Art Instruction

Drawing and Painting Studio I
Drawing and Painting Studio II
Sculpture Studio I
Sculpture Studio II



Classes in studios are conducted by members of the teaching staff with notable artistic and academic achievements. The process of education provides the students with cognitive (encompassing logical, intuitive, and creative thinking) and practical (covering the use of design methods and appropriate communication tools) skills together with the necessary social competencies required in the process of designing and pursuing their own design concepts.

DEPARTMENT OF INTERIOR DESIGN

📍 ul. Humberta 3

Education at the Department of Interior Design (degree programme: Interior Design) takes place in the first-cycle studies, in years 2, 3, and 4 – over a total of 5 semesters culminating in the defence of the bachelor's degree, and in the master's programme in years 1 and 2 – over a total of 4 semesters, ending in a master's degree project. The Department also provides tuition in interior architecture for the Department of Furniture and Interior Design, and Exhibition Space Design degree programmes in years 2 and 3 of the bachelor's studies (4 semesters), and in the 1st and 2nd years of the master's programme (3 semesters). Students can choose from five studios following their proprietary curricula in interior architecture.

DEPARTMENT OF EXHIBITION SPACE DESIGN AND MULTIMEDIA

📍 ul. Humberta 3

The Department consists of two Exhibition Space Design studios awarding diplomas in the degree programme and two Presentation Technique studios, providing education in the following courses: Multimedia and Stage Design in Public Space and Graphic Design. The classes are offered to full-time and extramural bachelor's and master's students. The curriculum is based on many years of experience and tradition in teaching exhibition design, and covers a broad range of exhibition-related questions, complemented with subjects in the latest means of communication using multimedia forms of expression. The Department's goal is to educate versatile and innovative designers, ready to create new ideas and solutions, both individually and in cooperation with representatives of other artistic, scientific, and technical disciplines.

DEPARTMENT OF FURNITURE DESIGN

5 ul. Humberta 3

The Department consists of three individually tailored studios for full-time first-degree and second-degree students, offering bachelor and master degrees in Furniture Design. When designing the curriculum, every head of studio follows their ample professional experience and aesthetic preferences. They all share the goal of honing the skills necessary for future professional designers, notably the ability to think analytically and synthetically, persistent and logical argumentation of the design decisions made, and the skill of working in a group. Challenges are solved via 3D modelling, building models on a 1:5 scale, and prototyping.



DEPARTMENT OF SCIENCE AND ART DESIGN

⑤ ul. Humberta 3

The purpose of the course is to stimulate creative thinking, focused on individual project activities and to work out a foundation for further training in specialized designing. The program of classes corresponds with courses introducing elements of construction, geometry, and general artistic education and architectural design.

DEPARTMENT OF GENERAL ART INSTRUCTION

⑤ ul. Humberta 3

The Department of General Art Instruction is one of the units distributed throughout the individual departments of the Academy of Fine Arts that play an important role in the creative education of future designers. Projects in drawing, painting and sculpture expand the students' horizons, helping to deepen spatial imagination, and shaping colour preferences and creative perception of the form. They teach composition and creative reactions to challenges, at the same time providing the foundation for the development of an individual style in design. They may be the opening for another creative path, where working with the matter of painting, sculpture, and drawing become a complement to designing, and in some cases even a second profession.



Exhibition of the students' works in the square in front of the Faculty building



Sabina Kamińska
“Fold Desk” –
MA diploma work


Anna Rusecka "Space"



Monika Rogusz "Hotel in Ivory Coast" – MA diploma work







Faculty of
**INDUSTRIAL
DESIGN**

3

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www.wfp.asp.krakow.pl

THE Faculty of Industrial Design (est. 1964) educates designers, preparing them for creative work in industrial design.

The Faculty manages design, research, study and artistic work in cooperation with many institutions, notably the Institute of Industrial Design in Warsaw, the Committee for Scientific Research, various bodies of the Polish Academy of Sciences, the Jagiellonian University, AGH University of Science and Technology in Kraków, Cracow University of Economics, Cracow University of Technology, the Association of Industrial Design in Poland (SPFP), and manufacturing companies. Our training objective is to develop the knowledge, skills, and competencies of future designers. The interdisciplinary nature of the course and the need to develop teamwork skills make building an appropriately extensive curriculum a challenge. Students are introduced to the complexity of industrial design issues, and develop their skills and sensitivity thanks to the training in traditional and contemporary “design techniques”. Such theoretical aspects help to root their work at both the conceptual and execution stages. Issues of environmental friendliness are also included in the basic canons of “smart design”.

Since its earliest days, the Faculty has participated in activities of international design organisations: the International Council of Societies of Industrial Design (ICSID) and the International Council of Graphic Design Associations (ICOGRADA).

The Faculty maintains close links and works together with many foreign universities throughout Europe. The students and graduates of the Faculty are highly successful in international design competitions abroad, notably in Japan, Finland, and Korea.

Year-end exhibition
of the Department
of Ergonomic Design



STRUCTURE

Department of Fundamental Design

Basic Design Studio
Modelling Technology Studio
Presentation Techniques Studio

Department of Design Methodology

Functional Structures Design Studio
Design Methods and Experiments Studio
Alternative Design Studio

Department of Ergonomic Design

Ergonomic Design Fundamentals Studio
Ergonomic Design Studio
Conceptual Design Studio
Product Design Studio

Department of Visual Communication

Visual Communication Design Fundamentals Studio
Visual Communication Design Studio A
Visual Communication Design Studio B
Photographic Techniques Laboratory and Studio

Department of Space and Colour Studies

Space and Colours Studio
Colour Studies Studio
Applied Textiles Design Studio

New Product Development Studio

Marketing Product Design

Department of Visual Arts

Studio A: Visual Action 3D Space
Studio B: Visual 2D Imaging
Studio C: Visual Action Intermedia
Studio D: Visual Activities Fundamentals

Computer Laboratory

3D Computer Aided Design
Information Technology 2D Computer Aided Design DTP

Design and Research Workshops of the Faculty of Industrial Design

Stairs Gallery

DEPARTMENT OF FUNDAMENTAL DESIGN

③ ul. Smoleńsk 9

The Department of Fundamental Design is a teaching and research unit which organises the instruction and supervision of the core syllabus at the Faculty of Industrial Design. The Department offers courses to all 1st- and 2nd-degree students. These are developed into comprehensive and coherent sets of subjects introducing students to theoretical and practical aspects of industrial design. The teaching staff also supervise introductory academic and research projects related to basic training.

DEPARTMENT OF DESIGN METHODOLOGY

③ ul. Smoleńsk 9

Design workshops and tutorials aim to develop methodical approaches to design, analytical skills directly or indirectly connected with the problem solved, focusing student attention on complex processes occurring in the world, raising awareness of potential threats, stimulating the broadening of knowledge on existing objects/design products so as to identify concepts, functional processes and a variety of cultural, environmental and social impacts of their production, emphasising the need to develop an approach to reality that is open to a changing world, in which humans are of paramount importance.

DEPARTMENT OF ERGONOMIC DESIGN

③ ul. Smoleńsk 9

The aim of the training is to develop professional industrial design skills with a particular emphasis on knowledge of ergonomics. The design process involves analysing the form and function of a technological object and its interaction with humans, formulation of a design problem, and generation of new solutions with regard to the object's form and functional attributes. The curriculum focuses on the study of relations between the person and the object, and on the creation of a multi-faceted synthesis offering new functional and aesthetic values. The overarching idea is to humanise the world of technology, in particular by applying criteria related to human parameters and psychosocial conditions providing the grounds for shaping the environment. The subjects tackled include both means of labour, such as tools, machines and workstations, and everyday objects, also taking



Year-end exhibition
of the Department
of Visual
Communication

into account the needs of the disabled and the elderly. The projects are often carried out in collaboration with the industry and through participation in competitions and research programmes. The staff and students take part in conferences on ergonomics and also present their work at national and international exhibitions. The department works on the concepts defined by Professor Zbigniew Chudzikiewicz and Professor Adam Gedliczka.

DEPARTMENT OF VISUAL COMMUNICATION

📍 ul. Smoleński 9

Upon its establishment, the functional structure of the Faculty of Industrial Design included the Department of Product Development and Visual Communication, directed by the Faculty's first Dean, Professor Andrzej Pawłowski. From 1965, the department comprised the Visual Communication Studio. Although visual communication issues were highly appreciated, the Department gained its status only in 1973. From its earliest days, the Department of Visual Communication comprised two studios: the Visual Communication Studio and the Visual Elements of Design Studio, renamed the Visual Communication Fundamentals Studio in 1985. Since 1996, the department has operated through three studios: Visual Communication Design Studios A and B, and the Visual Communication Design Fundamentals Studio. In 2011, the Photography Techniques Studio and Laboratory was opened.

NEW PRODUCT DEVELOPMENT STUDIO

📍 ul. Smoleński 9

Marketing product design is an option open to bachelor's and postgraduate master's degree students. The goal of the course is the transfer of practical design skills for individuals preparing to work in industrial design within the circumstances of the current market and industries. The course covers multi-criteria design methods applied in product design, gathering and compiling information and identifying the market situation, user requirements and preferences, purchaser financial capacity, analysis of competitive products, identification of manufacturer technological and production conditions, definition of design specifications, and the actual industrial design of products aimed at specific market sectors. The design process demonstrated in the classes focuses on industrial products of varying degrees of complexity selected from a specific area.

COMPUTER LABORATORY

③ ul. Smoleńsk 9

The Computer Laboratory of the Faculty of Industrial Design provides hardware and software resources required for 2D and 3D design in a variety of classes educational, research, and academic work. The laboratory is equipped with 20 PCs (Windows XP/Vista/Windows 7 Professional) with LCD monitors, Wacom Intuos 3 and 4 tablets, and a range of 3D Connection manipulators (SpaceNavigator, SpaceExplorer, and SpacePilot). Installed on the computers are an appropriate number of up-to-date 2D and 3D licenced software packages, including the latest versions of Adobe Creative Suite, CorelDraw Graphics Suite x6, Corel Painter 12, Corel Video Studio X5, Corel PDF Fusion™, CorelCAD™, Corel Designer Technical Suite, Corel Paintshop Photo PRO x4, Microsoft Office 2010 (and 2007), Autodesk 3D Studio MAX 2012, Autodesk Mudbox 2012, Autodesk SketchBook PRO 2012, Autodesk Maya 2012, SolidWorks 2012, McNeel Rhinoceros 4, Maxwell Render 2.7, ICEM Surf, EdgeCAM, and madCAM). Thanks to the annual software purchases, as part of the Corel Academic Site and Autodesk Campus Licences, the staff and students are allowed to install over 30 Autodesk, Corel, and Solid Works packages on home computers and laptops free of charge. The laboratory offers the following classes: Information Technology, Introduction to 2D Computer Aided Design, 2D Computer Aided Design, 3D Computer Aided Design, Foundations of Printing, DTP, etc. All computers in the laboratory are connected to the Internet and the faculty's network.

DEPARTMENT OF VISUAL ARTS

③ ul. Smoleńsk 9

The department is a teaching and research unit focused on the connection between art and design. The curriculum and structure have been adjusted and enhanced for years, defining directions of development in artistic research and educational work carried out by the teaching team, and cooperating theorists and practitioners from a range of academic and artistic disciplines. An innovative curriculum for industrial design students, tackling artistic questions, was introduced as early as the 1970s. Its objective is to develop the expertise, skills, and competencies of future creative designers. The scope of activity derives firstly from the tradition of the visual arts resulting from the theory and practice of painting, secondly from the history of industrial

design, which is obviously linked to art, and thirdly from the contemporary art construed in intermedia terms as a technically unrestricted form of reflection on the contemporary. Design students are introduced to complex art issues, have their psychophysical sensibility stimulated, and are trained in traditional and contemporary “art techniques”, especially those helpful in design work at both the conceptual and execution stages. Another important element in the programme is provided by the plein-air sessions organised at the Academy’s workshop centre at Harenda (in the Tatra Mountains). They are completely different from the stereotypical “academic plein-air”, thanks to the type of the pursuits and a wide spectrum of sources of inspiration, and the intermedia approach to implementation.





Sabina Knapczyk
"Compact vacuum
cleaner 3.100" –
BA diploma work



Joanna Guzik,
"Ilu" (How many) –
LED adjustable lamp



Karol Cyrulik "Loop -
Chair for Public
Spaces" - BA diploma
work





Jakub Garścia
„Interactive Video
Mapping” –
MA diploma work





Faculty of **INTERMEDIA**



Dean's Office

9:00 am–3:00 pm, Monday–Friday

intermedia@asp.krakow.pl

+48 12 422 64 22

④ ul. Marszałka Józefa Piłsudskiego 38/3

31-111 Kraków, Poland

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Faculty and Authorities:

www.intermedia.asp.krakow.pl

www.facebook.com/Intermedia.Krakow

Intermedia emerged as an area of study in 2007, and was taught at the Faculty of Sculpture until 2012, when the Academy authorities decided to set up the seventh faculty: the Faculty of Intermedia. Since then, the Faculty works on its concept and the curriculum defined by Prof. Antoni Porczak and Prof. Artur Tajber.

The teaching process follows the personal experience of former and current Faculty members and areas of study present earlier in the USA, Germany, France, UK, and Japan. The experience behind the teaching practice comes from the area where fine arts and design meet. The Faculty's original model results from comparing and synthesising the relevant experiences of its founders. When setting up the Faculty, the Academy made use of practical experience from five years of educational pursuits and cooperation with partner university units, cultural institutions and companies. The experience gained proves that the process does not lead to stabilisation, but is rather a permanent evolution, keeping pace with civilisational changes and even attempting to anticipate them.

Study of intermedia targets contemporary art practised outside its historical disciplines, and in relation to the heritage of artistic avant-gardes and the syncretic, polysensory nature of contemporary culture inspired by the “technological revolution”. Admission requirements include general knowledge of contemporary culture and art, familiarity with multi- and inter-media phenomena, and a high level of skills and experience (which are verified) in using basic and advanced contemporary technology, including a broad range of software, applications, and equipment for registering images and sound. Candidates for master's degree programmes are required to have a bachelor's degree and be involved in artistic pursuits in the area of intermedia. Applications must include a general master's degree work plan specifying their area of research and interests, outlining their planned





professional development, and stating their chosen specialisation.

The education process as such is strongly individualised; students work in small groups, with consultations and tutorials being the prevalent form of work. The exception to this rule is the first two years of the bachelor's degree, when most of the classes are introductory and technical. Starting from the 3rd year of the bachelor's degree and throughout the master's degree curriculum, students are treated as the creators of their works. The educators work by helping them to design and execute their work, and also by providing the criteria for evaluation and tutorials.

Candidates do not need any specific abilities or skills, because it is assumed that students may make up for the lack of skills in one field with additional capacities in another one. Therefore, there are no predefined criteria excluding some candidates from intermedia studies, as the staff consider that personal creativity and the ability to communicate should be individually





evaluated. The only limits are the objective conditions of work – as the Faculty is situated on the 3rd floor of a residential building that has not been adapted for access by people with disabilities – and the nature of the equipment necessary for such studies, i.e. hardware and software, requiring specific operating skills.

In the first two years of study, students work in groups (classes). A radical change is introduced in the 3rd year, when students choose their principal studio. Each student is assigned a personal learning guide, a tutor, who as a rule oversees and supervises the student's work until the degree project is produced.

Intermedia students are introduced to research and artistic projects led by members of the Faculty and also take part in numerous international programmes. The intensity and number of these is growing rapidly.

The ratio between the number of staff and students depends on two specific factors. The first one stems from the short history of the field of study and the process of building the Faculty's independence, which means that a range of criteria must be complied with, including the number of academic staff. The second one concerns the interdisciplinary nature of intermedia, which can only be grasped through contacts with experts in numerous disciplines and by consulting multiple points of view... The Faculty offers more courses, especially in theory, than most art students receive. Every effort is made to compensate for the complexity of the curriculum with good coordination and cooperation based on interdisciplinary creative teams.

With more independence and experience, the Faculty intends to adjust the ratios between the full-time and part-time staff and between the numbers of staff and students. However, we do not intend to increase the number of students or graduates excessively, as it is important to maintain close interpersonal relations. Instead, we are considering increasing the number of auxiliary and technical staff and entering closer cooperation with centres for advanced technologies.

STRUCTURE

Department of Art Phenomena

Performance Art Studio
Studio of Media Interactions
Didactic Gallery

Department of Art Processes

Studio of Transmedia
Studio of Animation
Studio of Drawing
Studio of Recording and Processing

Department of Art Territories

Studio of Audiosphere
Studio of Archisphere
Computer and Video Workshop

Institute of Media Theory



DEPARTMENT OF ART PHENOMENA

📍 ul. Marszałka Józefa Piłsudskiego 38/3

Performance Art Studio

The objective of the course is to familiarise students with the origin, history, tradition, and evolution of performance and action art. It provides a practical introduction to the artistic practices and issues that have been practised in the area, with motor, vocal, and semantic exercises.

In master's degree courses, the studio supports independent performance projects – artistic actions, independent expression on artistic action in its context, commentaries on such actions, and the recording of performances. The course has a range of objectives, including acquisition of planning and profiling skills, practical implementation of its own study programme, developing methods and discipline in working on selected subjects, and conducting exercises in independent artistic pursuits that refer to performance and intermedia.

Master's degree level requires that students develop and present original diploma work – artistic and theoretical, in line with content-related, technical, and organisational constraints.

Studio of Media Interactions

At bachelor's degree level, the studio focuses on familiarising students with media pursuits. This includes the acquisition of basic practical skills in operating on notions, words, images and sounds, the skill of describing differences between media artefacts, and becoming familiar with the world's works of media art, their types and categories, and differences in the perception of media artefacts at basic level.

During master's degree studies, the student acquires practical skills in creating multimedia installation works. The studies aim at building the skill of recognising and using construction strategies depending on the design of the work. Crucial elements include work on multimedia assemblies designed for installation, and individual work in search of adequate means in expression of one's own artistic ideas.

Didactic Gallery

The goal of the course is to teach students about the extensive, dynamic, and non-standard techniques applied by a contemporary artist. It also aims to: develop general knowledge and kindle a keen interest in current phenomena in audio and visual arts in combination with other fields of culture – including film, philosophy, theatre, music, politics, literary, cultural, linguistic questions, and technological concerns – together with intermedia traditions and their historic contexts; shape critical and analytical reflection concerning such cultural constructs as canon, circulation(s) of

art, exhibition, publication, institutionalisation of art, and the art market; provide practical skills concerning working in the following formulas: project, process action, working in a team, activity in public space, social and virtual activity, and archive work.

DEPARTMENT OF ART PROCESSES

④ ul. Marszałka Józefa Piłsudskiego 38/3

Studio of Transmedia

During the bachelor's degree course, students become familiar with:

- the staging of artistic work in line with the curriculum and guidelines
- modern methodologies of building static and mobile images, construed as philosophies in action
- basic practical skills in developing methodologies of work (draughts, sketches, scenarios, shooting scripts, briefs) and their creative use
- principles of creative and thorough inscription of own projects into contemporary currents of cultural exchange based on openness, dialogue, and cooperation.

During master's degree studies students develop their own artistic practices focused on their own goals and predispositions, possibly also aimed at making up for deficiencies in technique.

Students embark on independent artistic practice by curbing their own artistic work into uniform methodological framework from the research and concept stage, via production, to formatting and preparation for publication.

Studio of Animation

During the bachelor's degree studies, students acquire competencies in animation and postproduction software (Adobe Photoshop, Adobe AfterEffect), become familiar with the notions and issues of digital animation, gain skills in selecting means of expression that are adequate for the problem tackled, and obtain a knowledge of concept development as well as implementation and presentation of the work together with knowledge of the Polish and world animated film.

Master's degree studies entail specialisation in a selected field of creative techniques (2D, 3D, traditional animation), and studies in the pursuit of forms of self-expression and the independent language of film. Students are expected to gain independence in making artistic decisions, master the skill of building independent intellectual foundations based on the knowledge of art, science and technology, learn to choose their own means of film expression, and acquire skills in combining various techniques within animated film and other arts (installation, interactive installation).

Studio of Drawing

The effects of education include the skill of reconstructing nature in the studio, creative processing of images of nature (reduction, synthesis, deformation, abstraction, etc.), moving from nature observation to its creative interpretation and transformation, and creation of drawings of high artistic value.

Studio of Recording and Processing

A course for bachelor's degree students. Its effects include mastering the skill of using a range of recording media and formats as well as recording equipment. Exercises include working with software for non-linear editing, e.g. Adobe Premiere. Students are taught video recording techniques and non-linear editing, and the operation and potential of sound and video recording equipment – digital cameras, microphones, and still cameras – as well as the skill of compressing and archiving materials in currently prevalent formats.

DEPARTMENT OF ART TERRITORIES

📍 ul. Marszałka Józefa Piłsudskiego 38/3

Studio of Audiosphere

Students acquire know-how in electroacoustic music and the art of sound, practical skills in designing and implementing electroacoustic compositions, and interactive sound and video installations.

Studio of Archisphere

One of the basic media of contemporary art is the space – both cultural and natural. The task of archisphere is to discuss this issue as part of artistic education at an academic level, as both an independent phenomenon and also one supporting other activities in contemporary visual arts. The course familiarises students with the notions describing space, defines the understanding of real and virtual space, raises awareness of existence and works on the skill of defining basic traits that define space and allow the understanding of its structure and elements.

Moreover, the course explains questions related to space size, scale, etc., both in real and virtual space, and presents new technologies as elements that shape various forms of space. Exercises are conducted in operating objects in real and virtual space, and in basic skills of structural, intentional shaping of real and virtual space. The students become familiar with the differences in operating and exploring virtual and real spaces.

Computer and Video Workshop

The main task of the course is to strengthen the abilities in operating the most basic in this discipline equipment, which is a digital camera and a computer with a non-linear editing

software for streaming media. Apart from the recording and editing, students can solve here any problems they encounter during their studies. It requires not only the knowledge of the recording equipment, but computer software and hardware as well.

INSTITUTE OF MEDIA THEORY

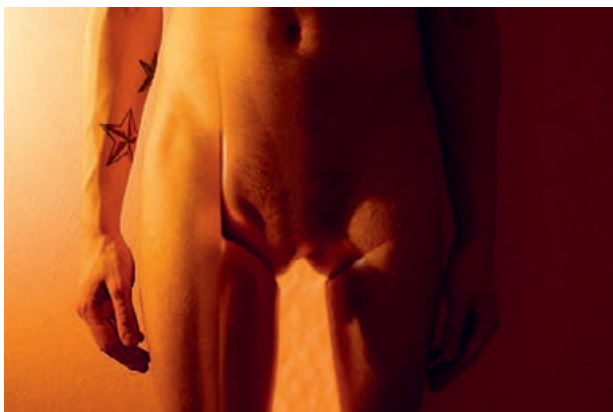
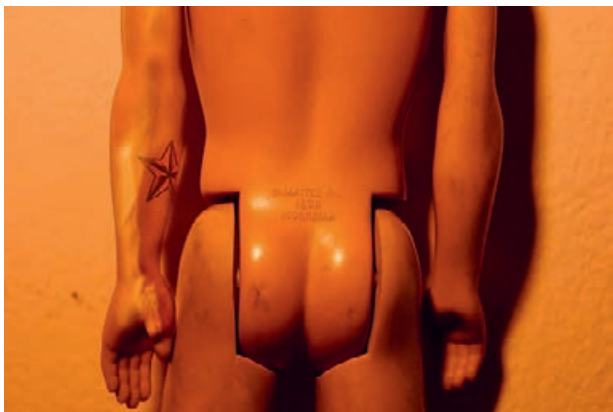
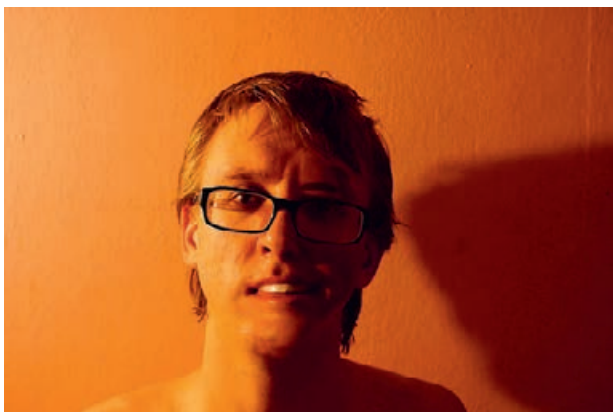
④ ul. Marszałka Józefa Piłsudskiego 38/3

The Institute assembles all theoretical courses and subjects conducted within the Faculty of Intermedia. These courses and subjects concern such fields as: aesthetics, history of art, history of media, sociology of art, contemporary art issues, cognitive science, copyright. Furthermore, the Institute tends diploma seminars. All theoretical subjects are taught only in Polish.





Students from the academic club *Opcja* during plein-air



Przemyslaw Branas,
Creation 1

Practical Information

POLAND IN NUMBERS

area: 322 575 km²

population: 38.5 million (in 2012)

capital: Warsaw (population 1.7 million)

currency: 1 Złoty (PLN) = 100 groszy

time zone: GMT+1h

country code for Poland: +48

area code for Kraków and in Kraków: (0)12

CITY AND REGION

Małopolska – basic information

administrative region: Województwo Małopolskie

area: 15 183 km²

population: 3 354 077 (in 2012)

regional authorities: Małopolska Regional Council (39 elected members, including the President) with the executive powers entrusted to the elected Marshal (Speaker) of the Małopolska Region

central authorities in the region: the central administration in Małopolska is represented by the Office of the Governor (Voivode) of the Małopolska Region.

Małopolska lies in the south of Poland, nearly midway from the country's western and eastern border. It was set up in its contemporary administrative borders on 1st January 1999. The name Małopolska is the ancient name of a much larger region, and literally means "Lesser Poland". The contemporary administrative region, however, covers only a small part of the original, historical Małopolska. The administrative region



photo Władysław Jargosz

Kraków, Main Square

extends to the Świętokrzyskie (Holy Cross) Mountains in the north-east, the Krakowsko-Częstochowska Jurassic Plateau in the north-west, and the Polish-Slovak border in the south. The major cities among the city's 61 include Kraków, Tarnów, Nowy Sącz and Oświęcim, and its tourist destination also Zakopane – Poland's "winter capital", the spas, Wieliczka and Bochnia with their age-old salt mines, and plenty of other locations.

**Kraków – capital
of Małopolska**

area: 327 km²

population: 758 334 (in 2012)

governance: Kraków City Council (43 elected members) led by Lord Mayor of Kraków (Prezydent Miasta Krakowa), elected every four years.

The Royal Capital City of Kraków was home to the Polish kings until 1611. In 2000, Kraków was designated as European City of Culture. Nearly 160,000 students work for their degrees in Kraków's fifteen universities and other institutions of higher education. The Jagiellonian University, Poland's most prestigious and the city's largest (44 200 students) was founded in 1364 as Kraków Academy. The AGH University of Science and Technology is considered the best technical university in Poland.

The city has railway and road connections with Katowice and Wrocław (motorway), Warsaw (mostly dual carriageway), and Rzeszów. It lies at the crossroads of major international routes linking Dresden (Germany) to Kyiv (Ukraine), and Gdańsk to Budapest (Hungary). Kraków is home to Poland's second largest (after Warsaw) international airport: the John Paul II International Airport.

ARRIVAL IN KRAKÓW

By plane

Operating in the city is the International Airport Kraków-Balice. The current flight information is available at: www.krakowairport.pl/en/

The easiest way to reach the airport from Kraków is public transport: buses (day lines 208 and 292, and night service 902), and *Balice Ekspres* railway line, all taking passengers to the Main Rail Station in the centre of the city, just two blocks away from the Jan Matejko Academy of Fine Arts in Krakow.

By train

Kraków has a rich network of rail connections, and its Main Railway Station (Dworzec Główny), is situated just by the historical city centre. Detailed information about connections, also international, is available from the website of Polish State Railway (PKP): rozklad-pkp.pl/bin/query.exe/en

By coach

International coach service is offered by numerous private operators. The Main Bus Station *Regionalny Dworzec Autobusowy* (RDA), is situated at ul. Bosacka 18, east of the Main Railway Station, to which it is connected by an underground pass.

Kładka Ojca Bernatka
(the Father Bernatek
Footbridge)



Public transport

Kraków has a well-developed network of public transport. Trams (Polish: *tramwaj*) and buses (Polish: *autobus*) offer frequent services and reach all parts of the city.

A detailed and updated map of connections is available here: www.mpk.krakow.pl/en/

Tickets can be bought from vending machines (with the menu in English, German, Italian, French, and Spanish) on some stops and on board. All types of tickets must be validated in the ticket puncher immediately on boarding the vehicle.

Tickets are more expensive than a pass (e.g. monthly – Polish: *bilet miesięczny*) for the entire municipal transport network or individual line(s). As the pass is individualised, to buy it for the first time you need to prove your identity, and when buying it at the reduced rate for students, you also need to provide a valid student identity card. Your first Kraków Pass is available only from selected locations:

- ul. św. Wawrzyńca 13 Mon-Fri, from 8 am to 4 pm
- ul. Mogińska 15 a Mon-Fri, from 7 am to 7 pm
- ul. Powstańców Wielkopolskich 6, Mon-Fri, from 8 am to 6 pm
- ul. Podwale 3/5 Mon-Fri, from 7 am to 7 pm
- Krowodrza Górka tram terminal, Mon-Fri, from 7 am to 7 pm
- os. Centrum D bl.7 (Nowa Huta), Mon-Fri, from 7 am to 7 pm

Bikes

Cycling is a great idea for moving around Kraków in the warmer months (from February/April to October/November). The network of dedicated cycle paths in the city is quite extensive and continues to increase. It is also legal to cycle on roads but not on the pavement. A bike is a great way of avoiding traffic jams, especially at rush hours, and helps you move quickly around the historical city centre where both private and public transport are limited to the bare minimum.

Private cars

Moving around the city in a private car, and especially commuting, is made difficult because of the limited traffic and parking zones operating in the centre to discourage private car use. The design of the city, highly efficient and Middle Ages, is not at all adjusted to the growing vehicular traffic, which results in frequent and long traffic jams, and problems with finding parking spaces.

Taxis

There are plenty of budget-priced taxis in the city. A standard fare is around 0,50 EUR per kilometre (2,00 PLN) with the first kilometre charged at 6,00 – 7,00 PLN (1,50 – 1,75 EUR). There are a number of fleets (*radio taxi*) that take orders on the phone and from smartphone apps.

ACCOMODATION

Kraków, the capital of Małopolska Region and a city hosting thousands of students, offers plenty of accommodation opportunities. The available infrastructure is growing from year to year. Today, there are around 28,000 beds available to students.

Visitors to the Academy usually choose to stay either at the Academy's dormitories or rent private flats.

Dormitories

The Jan Matejko Academy of Fine Arts in Krakow offers a limited number of beds in its halls of residence (dormitory). Due to high demand, these may be hard to obtain. To reserve a place, you need to fill in and submit a housing application form. Compared to the average free market price of PLN 1000 per bed, a place in a dormitory is relatively cheaper. However, please bear in mind that our dormitory is situated away from the city centre, and offers a very basic standard: there are no single rooms, and bathrooms and kitchens are shared.



Private housing

Another option is to rent a private flat. There are plenty of advertisements on the Internet, however, caution is advised. Renting a flat together with other students allows, in most cases, a higher living standard and keeps rental expenses at a price similar to student dormitories. Rental costs depend on type (room or flat), location (part of the city), and facilities. Private housing generally ranges from PLN 1200 to PLN 2500 a month. Paying a deposit to the landlord on entering the flat is a usual practice. Bills for some amenities (gas, electricity, telephone, Wi-Fi or cable Internet connection, etc.) are not included in the rental price. Students are advised to sign agreements with landlords, specifying exact rental terms and conditions.

We recommend choosing older districts, situated in close vicinity (2–2.5 km / 1–1.5 miles) from the centre. Fees are certainly lower in the residential districts on the outskirts, mostly built during communism, yet the standard of life (and possibly also safety) is lower, and traffic jams may eat up to 1 hour on the way to the centre, and another 1 hour on the way back in high traffic.

Due to fairly severe winters, and temperatures dropping below $-10^{\circ}\text{C}/14^{\circ}\text{F}$ for longer spells of time, it pays to consider the type of heating offered. Monthly heating fees (and thermal comfort) may differ strongly depending on the type of heating installed, whether central, gas or electric.

CLIMATE AND WEATHER

Poland is green: most land is cultivated, and the remaining 30% covered by extensive woods. Thanks to the moderate climate, vegetation is lush and varied.

Southern Poland, where Małopolska lies, is the country's warmest region, with average summer temperature ranging from 23°C (73°F) to 30°C (86°F), with peak values reaching 38°C (100°F) in July and August being the warmest time of the year. Recently weather in winter has greatly varied from year to year. "Mildly cold", Małopolska winters offer average temperatures ranging from -7°C (19°F) to 4°C (39°F), with two distinct types of the weather: colder and drier with the air coming from the vast continental expanses of the East, and warmer with more humid air coming from the distant seas and ocean in the west. The weather, and especially the winters, has been considered increasingly mild in the recent years.

Although the first snow may come late in October, it is likely to disappear in most of the region, only to return in December or



Banks of the
Vistula river

even mid-January and melt after anything from two to six weeks. In the mountains, however, it may stay on the ground until as late as early April.

The climate is very gentle: natural disasters are unknown in the area, and even strong winds are a rarity, with a notable exception of the foehn-type halny, bringing warm air from the South, causing temperature inversions, interesting cloud patterns and rain, and generally warming up the weather. Małopolska experienced the last earthquake more than four centuries ago. Although there is a volcano stretching almost from the airport to the picturesque Tenczyn Castle in Rudno standing on its lip miles away, it has been extinct for millions of years.

Clean water

Małopolska is famous for its underground deposits of mineral waters and spas that thrive on those, notably Busko-Zdrój, Solec-Zdrój and Nałęczów in the north-east, Szczawnica, Rabka, Krynica-Zdrój, Muszyna, Wysowa-Zdrój and Żegiestów in the south-east, and Swoszowice and Krzeszowice near Kraków.

Air quality

Kraków recently reports major problems with smog. It is caused by heavy traffic and private coal heating used in winter, and helped by poor low natural ventilation, as the city is situated at the bottom of a valley.

PRACTICALITIES

Money – Polish currency

The New Polish Złoty (1 PLN = 100 groszy) is the legal currency in Poland.

Polish currency comes in 10, 20, 50, 100, and 200 New Polish Złoty banknotes (the greater the value, the larger the banknote), and 1, 2, 5, 10, 20 and 50 groszy, and 1, 2 and 5 złoty coins.

Please note that the exact amounts may change with time; the amounts below were valid when the text was first published in 2013.

Customs and VAT return

Amounts legally purchased when travelling within the EU:

Tobacco products

- 800 cigarettes
- 400 small cigars (up to 3g)
- 200 regular cigars
- 1 kg of tobacco.

Alcohols

- 10 l strong alcohol beverages (includes vodka, cognacs and whiskies)
- 90 l wine
- 110 l beer
- 20 l other alcoholic beverages.

Amounts transported legally tax free out of the EU:

Tobacco products

- 200 cigarettes
- 100 small cigars (up to 3g)
- 50 regular cigars
- 250g of tobacco.

Alcohols

- 1 l beverages with pure alcohol content over 22%
- 2 l beverages with pure alcohol content below 22%
- 2 l regular, non-sparkling wine.

Scents

- 50 g perfume
- 250 ml eau de toilette

Medications

- amount required for personal use

Drugs

- all psychoactive substances are banned in Poland, and importing them is subject to imprisonment and heavy fines.

Other

- Poland is keen on fighting illegal imports of Endangered Species of Wild Fauna and Flora (CITES), and imposes heavy penalties on such imports.

Currency exchange

Money can be exchanged at exchange shops (*kantor*) and banks. Charges in banks are generally higher and exchange rates not as good. The exchange shops in city centres usually offer better rates than in shopping malls, while those in the hotels are among the worst.

When exchanging money pay attention to the exchange rate offered! It may be different when you exchange small amounts, especially in coins. Moreover, cases of the rate displayed outside the *kantor* being more favourable than the one actually offered have been reported.

The rule-of-thumb exchange rates in 2013:

£ 1,00 – 5,00 PLN

€ 1,00 – 4,00 PLN

\$ 1,00 – 3,00 PLN

Like anywhere in the world, never let people you don't know very well exchange your money, as such transactions are very likely to end in your severe disappointment and significant loss.

Be suspicious of large-denomination notes (e.g. given to you by an older person living outside Poland for a longer time), rare as they are now, these may be the "old" *zloties*: no longer in use, they were exchanged at 10,000 to 1 PLN! There are currently no banknotes of value beyond PLN 200 in circulation.

Current and official information about Polish banknotes and coins, and exchange rates can be found on the website of the National Bank of Poland (NBP): www.nbp.pl

ATMs / cash machines

Kraków has plenty of ATMs (cash machines), most shops and pubs accept major credit cards, however if there is no sticker informing about the cards accepted on the door, make sure you can use your card.

Some shops refuse to accept card payment if your order is below 10,00 PLN (occasionally 20,00 PLN) i.e. 2.50 – 5.00 EUR.

Time zone	Poland is on Central European Time (CET) i.e. 1 hour ahead of Greenwich Mean Time and six hours ahead of Eastern Time (with New York). Summer time (daylight saving time) starts in March, when clocks are moved one hour forward, and ends in October, when they are moved one hour back.
Measurements	<p>Poland uses Gregorian Calendar, which is the most widely used civil calendar.</p> <p>All the measurements are given in the metric system:</p> <ul style="list-style-type: none"> • temperatures are given in centigrade (degrees Celsius with water's melting point being 0°C, and boiling point 100°C) • permitted speed is indicated in kilometres per hour (50km per hour = 31 mph) • weight is expressed in decagrams and kilograms.
Best time to visit	The weather is most favourable from mid-April to September, with October being a very good time as the weather is often as fine as in summer though not as hot, and the colours of autumn are marvellous. Winters are cold and snowy (usually from mid- or late December), and the skiing season begins in November/December and lasts till early April.
Visa requirements	Unless you are an EU citizen, what you probably require to visit Poland is the unified Schengen C-type visa. Precise information is available from the website of the Polish Ministry of Foreign Affairs at www.msz.gov.pl/en/travel_to_poland/visa/ .
Tipping	Tip 10% in restaurants and bars (unless the tip is included in the bill). It is customary to add 10% to what you pay your guide, and luggage handlers are usually happy with 5,00 PLN per bag.
Voltage and plugs/sockets	<p>Poland has switched to 230 V 50 Hz AC (meaning you need a converter if your device runs only on 110 V), and C and E type plugs are required.</p> <p>Type C electrical plug (Europlug) is a two-wire plug with round pins. It fits into any socket that accepts 4.0 – 4.8 mm round contacts on 19 mm centres.</p> <p>Type E electrical plug has two 4.8 mm round pins spaced 19 mm apart and a hole for the socket's male grounding pin.</p>
Misc.	<p>There are no health requirements or precautions (e.g. suggested or compulsory vaccinations).</p> <p>It is cheaper to exchange the main currencies (EUR, GBP, USD, CHF) in Poland than at home).</p>

Internet access

Broadband Internet access is relatively easy and common in cities. Besides public open networks (e.g. in Kraków's Main Market Square), you can access the Internet on your tablet, smartphone or laptop in many cafés, bars, clubs, restaurants, and libraries. They usually offer very good quality access for their guests – just ask for the password.

Renting a flat/apartment, ask if it is provided with WiFi access, as this is often not the case. You can buy a relatively cheap SIM card for your mobile device with prepaid or pay-as-you-go WiFi access.

Avoid displaying large amounts of cash

You're more likely to get your pockets picked in a crowd. Be careful when passing through cramped places, using public transport, or finding yourself in the middle of a crowd that has "suddenly formed".

Although Kraków is a safe city, observe basic safety rules, and don't leave documents, money, cameras, mobile phones and other valuable objects unattended in your car, on a chair in a pub, etc.

When leaving your car, even for a short visit to a shop, make sure that all the windows are closed, the boot is locked, and the alarm is on.

A range of offences and misdemeanours are subject to a fine.

They include:

- crossing on a red light and jaywalking.
- consuming alcohol in public, away from places intended for the purpose; this is subject to a penalty (usually of 100,00 PLN). Even attempted consumption of alcohol is subject to a penalty. Foreigners are required to pay it directly to the officer.
- disrupting the peace, throwing rubbish (cigarette butts and chewing gum included), public manifestation of socially unacceptable behaviours (e.g. loud noises, lewd behaviour and indecent exposure, vomiting, urinating)
- smoking cigarettes where it is expressly forbidden, notably public transport (includes stops).
- offering alcohol and/or tobacco products to minors
- possession, trading, and use of drugs.

LANGUAGE

The language spoken in Małopolska is Polish. The writing is based on Latin alphabet, with some letters additionally provided with diacritical marks (e.g. *ę, ą, ó, ż, ź*) to denote sounds different from the “non-accented” letters.

Polish is an inflected language, which means that words have endings and a name you see on a visiting card does not necessarily look the same as when it is used in the text. Moreover, the name of an object or location can differ depending on the case. Example: on the maps of Małopolska you find Kraków, Czychów, and Nowy Sącz, while in the text, depending on the case used, you can find Krakowem, Krakowowi, Czchowie, Czchowa, Nowym Sączem, and Nowego Sącza.

Although believed difficult to pronounce especially due to long consonant groups – with notable cases in Małopolska place names including Czychów and Wytrzyżka – Polish pronunciation follows very simple rules and can be learnt quickly.

Kraków, Grodzka Street



CULTURE AND ENTERTAINMENT

Kraków – the cultural capital of Poland, and European Capital of Culture 2000 – boasts over 40 museums, 11 theatres, and dozens of art galleries, and is the scene of plenty of regular artistic events and festivals of international importance. It has also been home to many famous people – from Nicolaus Copernicus in the Middle Ages to Karol Wojtyła (Pope John Paul II), both of whom graduated from the Jagiellonian University.

Selected museums:

The following exhibitions are situated on *Wawel Hill* are:

Wawel Royal Castle

State Rooms

Royal Private Apartments

Oriental Art Wawel Hill – Former Buildings and Fortifications

Wawel Lost

Visitor Centre, informacja@wawel.edu.pl

(+48) 12 422 51 55 ext. 219, www.wawel.krakow.pl

Wawel Cathedral (free admission)

Sigismund Bell Tower, Crypt of Poets, Royal Tombs,

Wawel Cathedral Museum, and selected chapels (paid admission)

Visitor Information Centre, infokatedra-wawelska.pl

(+48) 12 429 95 16, www.katedra-wawelska.pl/english

The National Museum

Main Building, al. 3. Maja 1

(+48) 12 295 55 00, www.muzeum.krakow.pl

Gallery of Polish 19th-Century Art, Sukiennice, Rynek Główny 3 (the Cloth Hall in the Main Market Square)

(+48) 12 433 54 00, www.muzeum.krakow.pl

Czartoryski Museum, ul. św. Jana 19

(+48) 12 292 64 60, www.muzeum.krakow.pl

MOCAK – Museum of Contemporary Art in

Kraków, ul. Lipowa 4

www.mocak.pl

Historical Museum of Kraków

Main Building: *Krzysztofory Mansion,*

Rynek Główny 35 (Main Market Square)

(+48) 12 619 23 00, www.mhk.pl



photo Jacek Kubienski

Old Synagogue, Exhibition: History and Culture of Jews,
ul. Szeroka 24, (+48) 12 422 09 62

Museum of the History of Nowa Huta,
os. Słoneczne 16, Nowa Huta District
(+48) 12 425 97 75

Archaeological Museum, ul. Senacka 3
(+48) 12 422 75 60, www.ma.krakow.pl

Manggha Museum of Japanese Art and Technology,
ul. M. Konopnickiej 26
(+48) 12 267 37 53, www.manggha.krakow.pl

Museum of Ethnography, pl. Wolnica 1
(+48) 12 430 55 75, etnomuzeum.eu

Museum of Urban Engineering (located in the old tram depot),
ul. św. Wawrzyńca 15
(+48) 12 421 12 42, www.mimk.com.pl

Polish Aviation Museum, al. Jana Pawła II 39
(+48) 12 642 87 00, www.muzeumlotnictwa.pl

Natural History Museum (operated by the Polish Academy
of Sciences), ul. św. Sebastiana 9
(+48) 12 422 59 59, www.isez.pan.krakow.pl

**Selected
theatres:**

The National Stary Theatre, pl. Szczepański 1
(+48) 12 422 40 40, www.stary.pl

The Juliusz Słowacki Theatre, pl. św. Ducha 1
(+48) 12 422 40 22, www.slowacki.krakow.pl

Kraków Opera, ul. Lubicz 48
(+48) 12 296 61 00, www.opera.krakow.pl

The STU Theatre, al. Krasińskiego 16–18
(+48) 12 422 27 44, www.scenastu.com.pl

The Groteska Puppet Theatre, ul. Skarbowa 2
(+48) 12 633 37 62, www.groteska.pl

PWST (State School of Drama), Stanisław Wyspiański Stage,
ul. Straszewskiego 22, (+48) 12 422 18 55

The Łaźnia Nowa Theatre, os. Szkolne 25, Nowa Huta District
(+48) 12 425 03 20, www.laznianowa.pl

The National
“Stary” Theatre



Selected art galleries:

Bunkier Sztuki Contemporary Art Gallery, pl. Szczepański 3a
www.bunkier.art.pl

International Cultural Centre (Międzynarodowe Centrum Kultury),
Rynek Główny 25 (Main Market Square)
www.mck.krakow.pl

Starmach Gallery, ul. Węgierska 5
www.starmach.eu

Jan Fejkiel Gallery, ul. Sławkowska 14
www.fejkielgallery.com

Zderzak Gallery, ul. Floriańska 3
zderzak.pl

Poster Gallery (Galeria Plakatu), ul. Stolarska 8–10
www.cracowpostergallery.com

Otwarta Pracownia (Open Studio), ul. Dietla 11 (in the backyard)
otwartapracownia.com

Pauza Gallery, ul. Floriańska 18 (2nd floor)
www.pauza.pl

As Gallery, ul. św. Marka 22 (in the backyard)
www.asgallery.pl

*International
Cultural Centre*



photo Paweł Mazur, MCK

**Selected
festivals:**

Photomonth in Kraków (May)
photomonth.com

Kraków Film Festival (May–June)
kff.com.pl

Jewish Culture Festival (June/July)
jewishfestival.pl

International Street Theatre Festival (July)
teatrko.pl

Sacrum-Profanum Music Festival (September)
www.sacrumprofanum.pl,
biurofestiwalowe.pl

Film Music Festival (September)
www.fmf.fm, biurofestiwalowe.pl

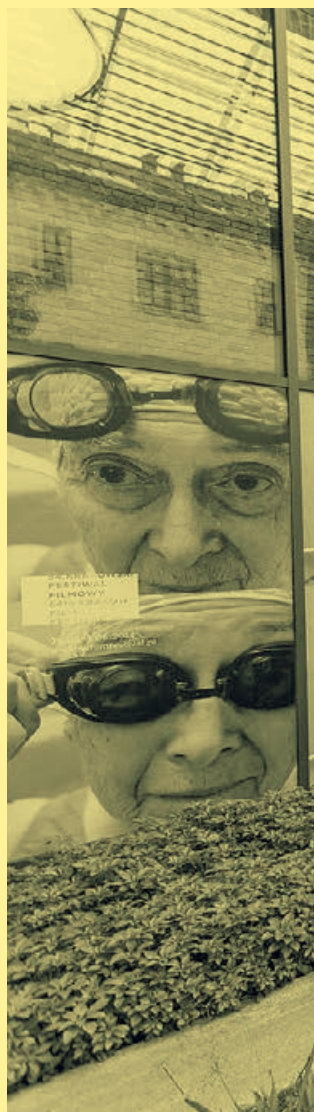
Unsound Festival (October)
unsound.pl

Conrad Festival (October)
conradfestival.pl

Etiuda & Anima Film Festival (November)
etiudaandanima.com

Audio Art Festival (November)
audio.art.pl

Opera Viva Festival (December)
opera.krakow.pl



**Useful
websites:**

www.krakow.pl/english
cracow.travel
www.krakowpost.com
www.local-life.com/krakow
www.inyourpocket.com/poland/krakow
travellersinn.pl/krakow_guide.htm
djmp.co.uk/krakow
www.krakow4u.pl
culture.pl/en

Kraków Film Festival



OPENING HOURS

Many shops, especially farther away from the centres, close at weekends or at least on Sundays. Others work shorter hours on Saturdays and Sundays. Large supermarkets and shopping malls are open Sundays but closed on national holidays.

Most banks are open from Monday to Friday, but a few in the city centres also open on Saturdays and Sundays for a short time.

Public holidays

1st January – New Year

6th January – Epiphany

March or April – Easter Sunday (the Sunday following the first new moon in spring)

Easter Monday (the Monday after Easter Sunday)

1st May State Holiday

3rd May Constitution Day

May or June – Pentecost Sunday (always on Sunday, 50 days after Easter)

May or June – Corpus Christi (always on Thursday, 60 days after Easter)

15th August – Assumption of the Blessed Virgin Mary

1st November – All Saints' Day

11th November – Independence Day 25th December Christmas

Day 26th December – Second Day of Christmas

On these days, almost all shops and pharmacies are closed, while most petrol stations remain open.

SHOPPING

There are a number of large shopping centres in Kraków. Besides assorted shops of popular Polish and international (H&M, Zara, Benetton, Sephora, Rossman, Deichman, etc.) brands, they run restaurants, fast food bars, pharmacies, and also multiplex cinemas.

Selected shops

Galeria Krakowska, ul. Pawia 5
www.galeriakrakowska.pl

Galeria Kazimierz, ul. Podgórska 34
www.galeriakazimierz.pl

Kraków Plaza, al. Pokoju 44
www.krakowplaza.pl

Zakopianka, ul. Zakopiańska 62
www.parkhandlowy-zakopianka.pl

Bonarka City Center, ul. Kamińskiego 11
www.bonarkacitycenter.pl

When arranging your lodging, you can find the following DIY shops useful:

Ikea, ul. Josepha Conrada 66
www.ikea.com/pl/pl/store/krakow

Leroy Merlin, ul. Kamińskiego 11
www.leroymerlin.pl/sklepy

Food markets

To enthusiasts of cooking their own food, we suggest shopping in the traditional food markets, where food is sold from the stalls, usually by the farmers. Depending on the season, available in the markets are fresh fruit and vegetables, cheese, eggs, meat, and flowers. The largest one – Stary Kleparz – is situated next to the main building of the Academy of Fine Arts (between Basztowa and Filipa streets).

Plac Nowy, Kazimierz District
(flea market with clothes on Sundays)

Plac na Stawach, Salwator District

Plac Nowowiejski, ul. Lea 28 (next to the Faculty of Conservation and Restoration of Works of Art building)

Nowy Kleparz located at the very end of ul. Długa

Plac Pod Halą Targową, ul. Grzegórzecka 1,
(flea market with antiques on Sundays)

ART SUPPLIES STORES

Kraków offers plenty of art supplies stores with a broad range of products branded with internationally recognised names: *Royal Talens*, *Winsor&Newton*, *Daler Rowney*, *Derwent*, *Phoenix Artist*, *Ferrario*, *LeFranc*, *Charbonel*, *Maimerii*, *Sennelier*, *Canson*, *Fabriano*, *Cretacolor*, *Letraset*, *Kolibri*, *Chromacryl*, *Liquitex*, *Koh-i-Noor* itp. Many of them are conveniently situated in close vicinity of the Academy. Most also do special orders.

There is a small stall with basic art supplies necessities situated on the ground floor of the main building of the Academy.

Selected shops

Hergon (shop), ul. Warszawska 1
www.hergon.pl

Hergon (digital printing house), ul. Warszawska 4
hergondruk.pl

Storm, pl. Matejki 7
www.storm24.pl

Szał dla Plastyków, ul. Pijarska 2
www.szal-art.pl

Tuluz, ul. Asnyka 6
tuluz.pl

CUISINE

Polish food derives from the local climate. The staple dishes – even soups favourite by most Poles – are rich and high on energy. Polish cuisine is highly similar to those of other countries in Central and Eastern Europe, yet Polish dishes sometimes seem relatively fat and heavy on the stomach to visitors, especially from the Mediterranean.

Some typical Polish dishes include:

bigos (hunter's stew), pierogi (dumplings with assorted fillings), gołąbki (cabbage rolls), barszcz (borscht or beetroot soup), kotlet schabowy (breaded pork cutlet), kiełbasa (Polish sausage), kapusta kiszona (sauerkraut), flaczki (tripe), żurek (sour rye soup), and golonka (knuckle of pork).

A typical restaurant menu does not diverge much from what you find in most European cities. Italian, French, Chinese, Japanese, and Indian food is available in many places, while vegetarian restaurants are on the rise.

Selected bars/ restaurants

Wierzynek (boasting traditions dating back to 1364!),
Rynek Główny 16, wierzynek.com.pl

Cherubino (Italian and Polish food), ul. św. Tomasza 15
www.cherubino.pl

Chłopskie Jadło (Polish food), ul. św. Agnieszki 1
www.chlopskiejadlo.pl/en

Ariel (Jewish food), ul. Szeroka 18
www.ariel-krakow.pl

Chimera (Salad Bar), ul. św. Anny 3
chimera.com.pl

U Stasi (homemade Polish food),
ul. Mikołajska 16 (in the backyard)

Mamma mia (Italian food), ul. Karmelicka 14
www.mammamia.net.pl/en

Charlotte (French Bakery & Bistro), pl. Szczepański 2
www.bistrocharlotte.com

Momo (Eko-Vegetarian Bar), ul. Dietla 49

Dynia (Resto Bar), ul. Krupnicza 20
www.dynia.krakow.pl

CAFÉS, PUBS AND CLUBS

As becomes a university city, Kraków enjoys a vibrant (and usually loud) nightlife. The city centre (within the Planty Garden Ring) and the former Jewish district of Kazimierz, together with Podgórze embankments boast exceptional numbers of cafés, pubs and clubs. The places listed below are popular among artists, where independent exhibitions and concerts are held. (Most of them run their Facebook profiles.)

Joining Kraków's nightlife do remember that alcohols served locally may be much stronger than what you are used to at home. Polish vodka is typically 40% of pure alcohol (slivovitz – 70%) and local beers may contain even as much as 7.8% of it. Drinking, whether binge or prolonged, may lead not only to severe hangovers but even to loss of conscience and a range of unacceptable behaviours.

Smoking is legally forbidden in most places, yet some run special rooms for smokers. Possessing, trading, and using drugs (including cannabis/marijuana) in any form is a crime eagerly pursued by the police, is severely punished, and may end in deportation.

Selected cafés/pubs

Pauza, ul. Floriańska 18 (1st floor)

Dym, ul. Tomasza 13

Bomba, pl Szczepański 2

Piękny Pies, ul. Bożego Ciała 9

Alchemia, ul. Estery 5

Forum, ul. Marii Konopnickiej 28

Miejsce, ul. Estery 1

Bunkier Café, pl Szczepański 3A

GREEN AREAS

There are plenty of parks and greens perfect for walks, picnicking, practising sports and just relaxation close to the centre. The historical city is surrounded by the *Planty* Garden Ring – a wide belt of greenery. The Botanical Garden is situated less than a kilometre eastwards from the Main Market Square. Towards the west, there is a park (*Park Jordana*) and a huge meadow – the *Błonia* Common Green. Some way away from the southern edge of the *Błonia* lies a stretch of hills starting in the district of *Salwator* and rising to the hill crowned with *Kościuszko* Mound – a famous historical man-made structure, offering a beautiful panorama of the city. Going further west, across picturesque hills you reach the hilly *Lasek Wolski* Forest with a zoological garden and the Camaldolese Monastery in *Bielany*.

An option frequently chosen by the locals are the banks of the Vistula river (*Wisła*), especially at the foot of Wawel Castle and the Premonstratensian Convent. A longer trip (bikes or in-line skates recommended) westwards along the southern bank of the Vistula takes you to the foot of a picturesquely situated 11th-century Benedictine Abbey overlooking the Vistula from its rocky promontory.

VISITING THE REGION – FURTHER AWAY FROM THE CENTRE

Remembrance: Auschwitz- Birkenau

People interested in history often visit the former German Nazi death camp situated 53 km away from Kraków. Organised on the premises of the former camp is the Auschwitz Birkenau Memorial and Museum: en.auschwitz.org/m/

It is easy to organise your visit yourself, although there are plenty of agencies offering organised trips to Auschwitz Birkenau.

Warsaw

InterCity offers a quick rail link with the country's constitutional capital – Warsaw. With its modern architecture, this huge and dynamically developing global city manifests a style absolutely different from that of the historical and cosy Kraków. Warsaw boasts very good museums, galleries, and theatres. Those interested in the tragic events of the second world war may choose to visit the places that commemorate the Uprising in the Warsaw Ghetto and the Warsaw Uprising.

Mountains

The terrain south of Kraków turns from gentle hills into mountains, first gentle and then rocky. Those situated 50 km south (*Gorce, Beskid Wyspowy*) are already worth climbing and sport plenty of tourist shelters. Zakopane, situated 100 km south from Kraków, is situated at the foot of Poland's only Alpine mountains – the Tatra Mountains. There are plenty of century-old spas rich with mineral waters in the mountains. The best known and most worth visiting are Szczawnica (at the foot of the stunning rocky Pieniny Mountains), Rabka (in the Gorce) and Krynica further to the east.

Trail of the Eagles' Nests

The “Trail of the Eagles' Nests” is a chain of nearly 40 mediaeval strongholds and fortresses built of the limestone rocks of the Kraków–Częstochowa Plateau. The tourist trail that starts in Kraków is 163km (100 miles) long and takes you to the most beautiful spots in the area.

Wieliczka salt mine

The 13th-century salt mine in Wieliczka near Kraków (just 12 km away) is not only one of the world's oldest operating mine but also a great tourist attraction. In 1978 it was placed on the original UNESCO World Heritage List. On the 3.5-kilometre-long route, visitors are shown underground lakes, and an underground cathedral carved entirely in rock salt, with all its furnishing made from the same material. Website: www.kopalnia.pl

IMPORTANT CONTACTS

Emergency Phones

112 Emergency (from mobile phones)
999 Medical Emergency/Ambulance
997 Police
998 Fire Fighters
986 Municipal Police

Emergency Phones (for foreigners)

0 800 200 300 (toll-free, from landlines)
(+48) 608 599 999 (from mobile phones)

Police Stations

Main Market Square Police Station, Rynek Główny 29
(+48) 12 615 73 17

Kraków Stare Miasto 24-Hour Police Station, ul. Szeroka 35
(+48) 12 615 77 11

MEDICAL CARE

Public Medical Services

24-Hour Medical Information, (+48) 12 661 22 40
Medical Emergency ER, ul. Łazarza 14, (+48) 12 424 42 00
Medical Emergency ER, Nowa Huta District, (+48) 12 644 49 99

Private Medical Services

Falck, ul. Mazowiecka 4/6, (+48) 12 630 49 00
Scanmed, al. Pokoju 2A, (+48) 12 629 88 00
Medicover, al. Jana Pawła II 190, (+48) 12 646 32 22

For more detailed information visit: www.nfz.gov.pl/ue

INFORMATION FOR PROSPECTIVE STUDENTS

Please, visit our International Office website to find more information on study-related issues:
www.asp.krakow.pl/index.php/en/international-exchange/international-exchange

Mini Dictionary

- aceton – acetone
akwaforta – etching
akwatinta – aquatint
aparat fotograficzny – camera
benzyna ekstrakcyjna – benzine,
petroleum ether, naphtha
denaturat – denatured alcohol
druk – printing
druk wypukły – relief printing
drukarnia – printing house
drzeworyt – woodcut
dzieło – piece of art
farba – paint
grafika warsztatowa – printmaking
kamień – stone
książka – book
kwasy – acid
łatwopalny – flammable
linoryt – linocut
malarstwo, obraz – painting
martwa natura – still-life
miedzioryt – copperplate engraving
nafta – paraffin oil
obraz – image
obraz – picture
odbitka, wydruk – print
ołówek – pencil
ostrzeżenie – warning
pędzel – brush
plakat – poster
płótno – canvas
poza – pose
praca – artwork
prasa drukarska – printing press
projektowanie – design
reklama – advertisement, ad, commercial
reklamowy – advertising
rozdzielczość – resolution
rozpuszczalnik nitro – nitro solvent
rylec – burin
rysunek – drawing
rysunek z natury – life drawing
sucha igła – dry point
sztaluga – easel
toksyczny – toxic
trucizna – poison
tusze, farba drukarska – ink
wałek drukarski – ink roller
węgiel – charcoal
werniks – varnish
wkłęsłodruk – intaglio

COLOPHON

Art Student's Survival Guide in Krakow
Jan Matejko Academy of Fine Arts in Krakow –
Guide for Foreign Students

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