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PÖCHLARN ECOFUTURE DESIGN,
SUSTAINABLE LANDSCAPE ARCH

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Preamble:

ECOFUTURE DESIGN reflects the expectations and conditions of its society; it transposes these characteristics to the designed environment. It has to respond sensitively to changes in these conditions and develop forward-looking artistic, ecological and social strategies with which to confront them. At the same time, it must be careful to protect the points of orientation necessary for society within its space of living, and to limit the speed of change to an acceptable pace. In our era, however, certain conditions have coalesced to accelerate change immeasurably. On the foundation of the continuously rapid progress in the era of information and communications technologies, and of entirely reordered international economic interdependency, new habits in lifestyle, work and consumerism continue to develop. It is no small challenge to create an appropriate spatial context for these evermore differentiated, if indistinctly formulated, requirements. This is particularly true if that spatial context is to have any degree of permanence, sustainability, social and artistic worth. To add to this difficulty, these contemporary changes are driven exclusively by market forces. All of these factors confer on ECOFUTURE DESIGN a new responsibility in the practical execution of the profession and in its scholarly research. Increasingly, ECOFUTURE DESIGN itself must define the material, ideal and artistic criteria of its interventions, in conference with its related disciplines.

University design-education responds to these fundamentally new demands. It strengthens the goal of conferring well-founded basic knowledge of the skills and techniques, which belong to the essence of the designer’s field of activity. At the same time, however, it can no longer see itself only as

training, but above all, as education: as an instrument with which to develop capacities, to comprehend problems of a fundamental and complex nature, and to respond responsibly and comprehensively by looking beyond disciplinary boundaries. Stated concretely, the students should be able to recognize, analyze and formulate issues in their own and related disciplines. They should be able to develop concepts and solutions at the highest artistic level while proceeding in a scholarly an intellectually stringent manner, and finally, to communicate their results persuasively.

Pedagogic Structure:

ECOFUTURE DESIGN education is subdivided into three pedagogic areas. These intersect and coexist with one another in the common foundation year and the later semesters of the Bachelor's Degree course of studies. They are charged with communicating the basic knowledge and skills belonging to the kernel of professional activity.

THE FIRST AREA OF STUDY, mostly being hold in the so-called Master Studio, is central, encompassing design and construction, and is complimented by training in pictorial composition, nude drawing and media (artistic photography, video). Included here are:

- the recognition and analysis of various affinities within a future orientated design problem;
- the drawing of conclusion and the determination of an approach to the solution of ecological, functional and technological problems;
- the transportation of ecological, spatial and artistic problem solutions by means of representation to a new design;
- the development of these conceptions to an approximation of the state;
- the evaluation of all assumptions made and conclusions reached.

THE SECOND AREA OF STUDY includes the disciplines of the natural sciences and technologies, including the following subjects:

- fundamentals of ecology and sustainability

- knowledge in materials
- technologies
- CAAD.

THE THIRD AREA OF STUDY includes the liberal arts, social sciences and mathematics, including the following subjects:

- cultural and intellectual history, history of arts, history of design;
- the theory of design and the theory of architecture;
- sociology, economy and law;
- mathematical thought;
- philosophy

The independent but interrelated course offerings in these three areas are intended to support a consciousness of the facts that:

- creative activity and the critical confrontation of contemporary problems requires differentiated perception and insight;
- responsible action must respect potentials, limitations and consequences of an objective and subjective nature.

The Sequence of the Course of Study in ECOFUTURE DESIGN:

The Course of Study in ECOFUTURE DESIGN corresponds to the standard of the international two-stage model of Bachelor and Master's Degrees. After six semesters, the students are awarded a Bachelor's Degree, which allow them to continue their studies at the O.K. Design University Pöchlarn or at other foreign universities within a Master's program. The Master's program at the O.K. University entails four semesters.

Bachelor's Degree

THE FIRST YEAR OF COURSEWORK (FOUNDATION YEAR) serves to create a common ground for further studies. Included here are:

- the schooling of the capacity to perceive and lend form in an artistic manner;
- an introduction to the methodology of sustainable future orientated design and construction;
- the communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science.

THE SECOND AND THIRD YEAR OF COURSEWORK both serve to further:

- ongoing schooling in sustainable future

orientated design and construction. An increasing scope of fundamentals, connections and demands deriving from other disciplines are increasingly integrated;

- ongoing communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science. The acquisitation of basic knowledge in these fields is completed in the third year of coursework.

Master's Degree

THE FOURTH AND FIFTH YEAR OF COURSEWORK both serve to support:

- the intensification of knowledge and the encouragement of an increasingly independent, individual way of artistic working;
- the development of the ability to think and create form in an integrating manner, and to understand this capacity within design and construction in relationship to ones knowledge of other disciplines;
- the resolution of sustainable future orientated design problems with differing tendencies in their content, context and capacity for resolution.

Grading and Academic Standing

All parts of the curriculum are subject to grading which serves to measure and evaluate the students' achievements.

In the Bachelor's Degree program, in addition to the grades given each semester, the students' knowledge of the curriculum is subject to exams.

The content of the foundation year is tested in the "foundation exam"; it is tested again after the second and third year of coursework.

For the grading policy in the Master's Degree program, the requirements will be noted in the forthcoming course catalogue. For their Master's thesis project, the students may choose on consulting with their tutor to do an independent one.

Credit System

For the evaluation of coursework, the O.K. Design University Pöchlarn uses the “European Credit Transfer System” (ECTS). A certain number of credit points are attributed to each course. If the course is satisfactorily completed, the credits are accumulated. For the conference of a bachelor’s Degree, 180 credit points are required. The Master’s degree requires 120 credit points.

SUSTAINABLE LANDSCAPE ARCHITECTURE
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Preamble:

SUSTAINABLE LANDSCAPE ARCHITECTURE reflects the expectations and conditions of its society; it transposes these characteristics to the designed environment. It has to respond sensitively to changes in these conditions and develop forward-looking artistic, ecological and social strategies with which to confront them. At the same time, it must be careful to protect those spaces given over to the things that serve as points of orientation for the society, and to limit the speed of change to an acceptable pace. In our era, however, certain conditions have coalesced to accelerate change immeasurably. On the foundation of the continuously rapid progress in the area of information and communications technologies, and of entirely reordered international economic interdependency, new habits in lifestyle, work and consumerism continue to develop. It is no small challenge to create an appropriate spatial context for these evermore differentiated, if indistinctly formulated, requirements. This is particularly true if that spatial context is to have any degree of permanence, sustainability, social and artistic worth. To add to this difficulty, these contemporary changes are driven exclusively by market forces. All of these factors confer on landscape architecture a new responsibility in the practical execution of the profession and in its scholarly research. Increasingly, landscape architecture itself must define the material, ideal and artistic criteria of its interventions, in conference with its related disciplines.

University education responds to these fundamentally new demands. It strengthens the goal of conferring well-founding basic knowledge of the skills and techniques, which belong to the essence of the landscape architects field of activity. At

the same time, however, it can no longer see itself only as training, but above all, as education: as an instrument with which to develop capacities, to comprehend problems of a fundamental and complex nature, and to respond responsibly and comprehensively by looking beyond disciplinary boundaries. Stated concretely, the students should be able to recognize, analyze and formulate issues in their own and related disciplines. They should be able to develop concepts and solutions at the highest artistic level while proceeding in a scholarly and intellectually stringent manner, and finally, to communicate their results persuasively.

Pedagogic Structure:

Sustainable Landscape Architecture education is subdivided into three pedagogic areas. These intersect and coexist with one another in the common foundation year and the later semesters of the Bachelor's Degree course of studies. They are charged with communicating the basic knowledge and skills belonging to the kernel of professional activity.

THE FIRST AREA OF STUDY, mostly being held in the so-called Master Studio, is central, encompassing landscape-architectural design and construction, and is complimented by training in pictorial composition, nude painting and media (artistic photography, video). Included here are:

- the recognition and analysis of various affinities within an landscape-architectural problem;
- the drawing of conclusion and the determination of an approach to the solution of ecological, spatial and building-related problems;
- the transportation of ecological, spatial and building-related problem solutions by means of representation to a landscape-architectural and constructional conception.
- the development of these conceptions to an approximation of the state;
- the evaluation of all assumptions made and conclusions reached.

THE SECOND AREA OF STUDY includes the disciplines of the natural sciences and technologies, counting the following subjects:

- fundamentals of ecology
- applied biology

- building technologies
- CAAD.

THE THIRD AREA OF STUDY includes the liberal arts, social sciences and mathematics, counting the following subjects:

- cultural and intellectual history, art and architecture history, history of landscape architecture;
- landmarks conservation;
- landscape architecture theory and the theory of architecture;
- sociology, economy and law;
- mathematical thought;
- philosophy

The independent but interrelated course offerings in these three areas are intended to support a consciousness of the facts that:

- creative activity and the critical confrontation of contemporary problems requires differentiated perception and insight;
- responsible action must respect potentials, limitations and consequences of an objective and subjective nature.

The Sequence of the Course of Study in Sustainable Landscape Architecture:

The Course of Study in sustainable landscape architecture corresponds to the standard of the international two-stage model of Bachelor and Master's Degrees. After six semesters, the students are awarded a Bachelor's Degree, which allow them to continue their studies at the O.K. Design University Pöchlarn or at other foreign universities within a Master's program. The Master's program at the O.K. University entails four semesters.

Bachelor's Degree

THE FIRST YEAR OF COURSEWORK (FOUNDATION YEAR) serves to create a common ground for further studies. Included here are:

- the schooling of the capacity to perceive and lend form in an artistic manner;
- an introduction to the methodology of sustainable landscape architectural design and construction;
- the communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science.

THE SECOND AND THIRD YEAR OF COURSEWORK both serve to further:

- ongoing schooling in sustainable architectural landscape-design and construction. An increasing scope of fundamentals, connections

and demands deriving from other disciplines are increasingly integrated;

- ongoing communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science. The acquisitation of basic knowledge in these fields is completed in the third year of coursework.

Master's Degree

THE FOURTH AND FIFTH YEAR OF COURSEWORK both serve to support:

- the intensification of knowledge and the encouragement of an increasingly independent, individual way of artistic working;
- the development of the ability to think and create form in an integrating manner, and to understand this capacity within landscape-architectural design and construction in relationship to ones knowledge of other disciplines;
- the resolution of sustainable landscape-architectural problems with differing tendencies in their content, context and capacity for resolution.

Grading and Academic Standing

All parts of the curriculum are subject to grading which serves to measure and evaluate the students' achievements.

In the Bachelor's Degree program, in addition to the grades given each semester, the students' knowledge of the curriculum is subject to exams.

The content of the foundation year is tested in the "foundation exam"; it is tested again after the second and third year of coursework.

As to grading policy in the Master's Degree program, the requirements will be shown in a forthcoming course catalogue.

For their Master's thesis project, the students may choose on consulting with their tutor to do an independent one.

Credit System

For the evaluation of coursework, the O.K. Design University Pöchlarn uses the “European Credit Transfer System” (ECTS). A certain number of credit points are attributed to each course. If the course is satisfactorily completed, the credits are accumulated. For the conference of a bachelor’s Degree, 180 credit points are required. The Master’s degree requires 120 credit points.

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Preamble:

FUTURE TRANSPORTATION DESIGN reflects the expectations and conditions of its society; it transposes these characteristics into new designed means of transportation and systems. It has to respond sensitively to changes in these conditions and develop forward-looking artistic, ecological and social strategies with which to confront them. At the same time, it must be careful to protect those spaces given over to the things that serve as points of orientation for the society, and to limit the speed of change to an acceptable pace. In our era, however, certain conditions have coalesced to accelerate change immeasurably. On the foundation of the continuously rapid progress in the area of information and communications technologies, and of entirely reordered international economic interdependency, new habits in lifestyle, work and consumerism continue to develop. It is no small challenge to create an appropriate spatial context for these evermore differentiated, if indistinctly formulated, requirements. This is particularly true if that spatial context is to have any degree of permanence, sustainability, social and artistic worth. To add to this difficulty, these contemporary changes are driven exclusively by market forces. All of these factors confer on FUTURE TRANSPORTATION DESIGN a new responsibility in the practical execution of the profession and in its scholarly research. Increasingly, design itself must define the material, ideal and artistic criteria of its interventions, in conference with its related disciplines.

University FUTURE TRANSPORTATION DESIGN-education responds to these fundamentally new demands. It strengthens the goal of conferring well-founding basic knowledge of the skills and techniques, which belong to the

essence of the transportation-designer’s field of activity. At the same time, however, it can no longer see itself only as training, but above all, as education: as an instrument with which to develop capacities, to comprehend problems of a fundamental and complex nature, and to respond responsibly and comprehensively by looking beyond disciplinary boundaries. Stated concretely, the students should be able to recognize, analyze and formulate issues in their own and related disciplines. They should be able to develop concepts and solutions at the highest artistic level while proceeding in a scholarly an intellectually stringent manner, and finally, to communicate their results persuasively.

Pedagogic Structure:

FUTURE TRANSPORTATION DESIGN education is subdivided into three pedagogic areas. These intersect and coexist with one another in the common foundation year and the later semesters of the Bachelor's Degree course of studies. They are charged with communicating the basic knowledge and skills belonging to the kernel of professional activity.

THE FIRST AREA OF STUDY, mostly being held in the so-called Master Studio, is central, encompassing design and construction, and is complimented by training in pictorial composition, nude drawing and media (artistic photography, video). Included here are:

- the recognition and analysis of various affinities within a future orientated design problem;
- the drawing of conclusion and the determination of an approach to the solution of ecological, functional and technological problems;
- the transportation of ecological, spatial and artistic problem solutions by means of representation to a new transportation-design;
- the development of these conceptions to an approximation of the state;
- the evaluation of all assumptions made and conclusions reached.

THE SECOND AREA OF STUDY includes the disciplines of the natural sciences and technologies, counting the following subjects:

- fundamentals of ecology and sustainability
- knowledge in materials
- technologies
- CAAD.

THE THIRD AREA OF STUDY includes the liberal arts, social sciences and mathematics, counting the following subjects:

- cultural and intellectual history, history of arts, history of transportationdesign;
- the theory of design;
- theory of transportation systems;
- sociology, economy and law;
- mathematical thought;
- philosophy

The independent but interrelated course offerings in these three areas are intended to support a consciousness of the facts that:

- creative activity and the critical confrontation of contemporary problems requires differentiated perception and insight;
- responsible action must respect potentials, limitations and consequences of an objective and subjective nature.

The Sequence of the Course of Study in FUTURE TRANSPORTATION DESIGN:

The Course of Study in FUTURE TRANSPORTATION DESIGN corresponds to the standard of the international two-stage model of Bachelor and Master's Degrees. After six semesters, the students are awarded a Bachelor's Degree, which allow them to continue their studies at the O.K. Design University Pöchlarn or at other foreign universities within a Master's program. The Master's program at the O.K. University entails four semesters.

Bachelor's Degree

THE FIRST YEAR OF COURSEWORK (FOUNDATION YEAR) serves to create a common ground for further studies. Included here are:

- the schooling of the capacity to perceive and lend form in an artistic manner;
- an introduction to the methodology of sustainable future orientated transportation-design;
- the communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science.

THE SECOND AND THIRD YEAR OF COURSEWORK both serve to further:

- ongoing schooling in sustainable future orientated transportation-design. An increasing

scope of fundamentals, connections and demands deriving from other disciplines are increasingly integrated;

- ongoing communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science. The acquisitation of basic knowledge in these fields is completed in the third year of coursework.

Master's Degree

THE FOURTH AND FIFTH YEAR OF COURSEWORK both serve to support:

- the intensification of knowledge and the encouragement of an increasingly independent, individual way of artistic working;
- the development of the ability to think and create form in an integrating manner, and to understand this capacity within design and construction in relationship to ones knowledge of other disciplines;
- the resolution of sustainable future orientated design problems with differing tendencies in their content, context and capacity for resolution.

Grading and Academic Standing

All parts of the curriculum are subject to grading which serves to measure and evaluate the students' achievements.

In the Bachelor's Degree program, in addition to the grades given each semester, the students' knowledge of the curriculum is subject to exams.

The content of the foundation year is tested in the "foundation exam"; it is tested again after the second and third year of coursework. For the grading policy in the Master's Degree program, the requirements will be noted in the forthcoming course catalogue.

For their Master's thesis project, the students may choose on consulting with their tutor to do an independent one.

Credit System

For the evaluation of coursework, the O.K. Design University Pöchlarn uses the “European Credit Transfer System” (ECTS). A certain number of credit points are attributed to each course. If the course is satisfactorily completed, the credits are accumulated. For the conference of a bachelor’s Degree, 180 credit points are required. The Master’s degree requires 120 credit points.

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Preamble:

The characteristics of glass itself are extraordinary. It is transparent or opaque, solid, fragile but very resistant. For thousands of years enthusiasts collect it as an object d'art. As glass molecules remove from a stationary form, the material glass contains a lot of mystery. Today it is the basis of some of the most progressive technologies in our time like photonic, nanotechnology and bionics and the potential of glass as source to new materials is almost inexhaustible.

GLASSART/DESIGN reflects the expectations and conditions of its society; it transposes these characteristics into artistically designed products. It has to respond sensitively to changes in these conditions and develop forward-looking artistic, ecological and social strategies with which to confront them. In our era, however, certain conditions have coalesced to accelerate change immeasurably. On the foundation of continuously rapid progress in the area of information and communications technologies, and of entirely reordered international economic interdependency, new habits in lifestyle, work and consumerism continue to develop. It is no small challenge to create an appropriate spatial context for these evermore differentiated, if indistinctly formulated, requirements. This is particularly true if that spatial context is to have any degree of permanence, sustainability, social and artistic worth. To add to this difficulty, these contemporary changes are driven exclusively by market forces. All of these factors confer on GLASSART/ DESIGN a new responsibility in the practical execution of the profession and in its scholarly research. Increasingly, GLASSART/DESIGN itself must define the material, ideal and artistic criteria of its interventions, in

conference with its related disciplines.

University GLASSART/DESIGN-education responds to these fundamentally new demands. It strengthens the goal of conferring well-founding basic knowledge of the skills and techniques, and maturing of the student’s artistic personality. At the same time, however, it can no longer see itself only as training, but above all, as education: as an instrument with which to develop capacities, to comprehend problems of a fundamental and complex nature, and to respond responsibly and comprehensively by looking beyond branch boundaries. Stated concretely, the students should be able to recognize, analyze and formulate issues in their own and related disciplines. They should be able to develop concepts and solutions at the highest artistic level while proceeding in a scholarly an intellectually stringent manner, and finally, to communicate their results persuasively.

Pedagogic Structure:

GLASSART/DESIGN education is subdivided into three pedagogic areas. These intersect and coexist with one another in the common foundation year and the later semesters of the Bachelor's Degree course of studies. They are charged with communicating the basic knowledge and skills belonging to the kernel of professional activity.

THE FIRST AREA OF STUDY, mostly being held in the so-called Master Studio, is central, encompassing design and construction, and is complimented by training in pictorial composition, nude drawing and media (artistic photography, video). Included here are:

- the recognition and analysis of various affinities within a future orientated design or art problem;
- the drawing of conclusion and the determination of an approach to the solution of ecological, functional and technological problems;
- the transportation of ecological, spatial and artistic problem solutions by means of representation to a new design or a work of art;
- the development of these conceptions to an approximation of the state;
- the evaluation of all assumptions made and conclusions reached.

THE SECOND AREA OF STUDY includes the disciplines of the natural sciences and technologies, including the following subjects:

- silicate technology

- sinter and fusion processing
- knowledge in materials
- technologies
- fundamentals of ecology and sustainability
- CAAD.

THE THIRD AREA OF STUDY includes the liberal arts, social sciences and mathematics, including the following subjects:

- cultural and intellectual history, history of arts, history of design, history of glass art;
- the theory of design and the theory of architecture;
- sociology, economy and law;
- mathematical thought;
- philosophy

The independent but interrelated course offerings in these three areas are intended to support a consciousness of the facts that:

- creative activity and the critical confrontation of contemporary problems requires differentiated perception and insight;
- responsible action must respect potentials, limitations and consequences of an objective and subjective nature.

The Sequence of the Course of Study in GLASSART/DESIGN:

The Course of Study in GLASSART/DESIGN corresponds to the standard of the international two-stage model of Bachelor and Master's Degrees. After six semesters, the students are awarded a Bachelor's Degree, which allow them to continue their studies at the O.K. Design University Pöchlarn or at other foreign universities within a Master's program. The Master's program at the O.K. University entails four semesters.

Bachelor's Degree

THE FIRST YEAR OF COURSEWORK (FOUNDATION YEAR) serves to create a common ground for further studies. Included here are:

- the schooling of the capacity to perceive and lend form in an artistic manner;
- an introduction to the methodology of glass design and glass art;
- the communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science.

THE SECOND AND THIRD YEAR OF COURSEWORK both serve to further:

- ongoing schooling in glass design and glass art. An increasing scope of fundamentals, connections and demands deriving from other

disciplines are increasingly integrated;

- ongoing communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science. The acquisitation of basic knowledge in these fields is completed in the third year of coursework.

Master's Degree

THE FOURTH AND FIFTH YEAR OF COURSEWORK both serve to support:

- the intensification of knowledge and the encouragement of an increasingly independent, individual way of artistic working;
- the development of the ability to think and create form in an integrating manner, and to understand this capacity within design and construction in relationship to ones knowledge of other disciplines;
- the resolution of design problems with differing tendencies in their content, context and capacity for resolution.

Grading and Academic Standing

All parts of the curriculum are subject to grading which serves to measure and evaluate the students' achievements.

In the Bachelor's Degree program, in addition to the grades given each semester, the students' knowledge of the curriculum is subject to exams.

The content of the foundation year is tested in the "foundation exam"; it is tested again after the second and third year of coursework.

For the grading policy in the Master's Degree program, the requirements will be noted in the forthcoming course catalogue.

For their Master's thesis project**,** the students may choose on consulting with their tutor to do an independent one.

Credit System

For the evaluation of coursework, the O.K. Design University Pöchlarn uses the “European Credit Transfer System” (ECTS). A certain number of credit points are attributed to each course. If the course is satisfactorily completed, the credits are accumulated. For the conference of a bachelor’s Degree, 180 credit points are required. The Master’s degree requires 120 credit points.

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Preamble:

What is jewellery? Each era, each culture, each society has different conceptions of adornment. The specific way of “using” adornment describes a lot about its holder – like nothing else it transports power or impotence, affiliation or standing apart, poverty or richness and last but not least religion and taste. During the centuries magic and/or identification and distinction is the more important meaning and function of jewellery than to be decoration.

JEWELLERY DESIGN reflects the expectations and conditions of its society; it transposes this research into artistically designed products and objets d´art. In our era, however, certain conditions have coalesced to accelerate change immeasurably. On the foundation of continuously rapid progress in the area of information and communications technologies, and of entirely reordered international economic interdependency, new habits in lifestyle, work and consumerism continue to develop. It is no small challenge to create artistic jewellery-design and artefacts for these evermore differentiated, if indistinctly formulated, requirements. To add to this difficulty, these contemporary changes are driven exclusively by market forces. All of these factors confer on JEWELLERY DESIGN a new responsibility in the practical execution of the profession and in its scholarly research. Increasingly, JEWELLERY DESIGN itself must define the material, ideal and artistic criteria of its interventions, in conference with its related disciplines.

University GLASSART/DESIGN-education responds to these fundamentally new demands. It strengthens the goal of conferring well-founding basic knowledge of the skills and

techniques, and maturing of the student's artistic personality. At the same time, however, it can no longer see itself only as a training, but above all, as education: as an instrument with which to develop capacities, to comprehend problems of a fundamental and complex nature, and to respond responsibly and comprehensively by looking beyond branch boundaries. Stated concretely, the students should be able to recognize, analyze and formulate issues in their own and related disciplines. They should be able to develop concepts and solutions at the highest artistic level while proceeding in a scholarly an intellectually stringent manner, and finally, to communicate their results persuasively.

Pedagogic Structure:

JEWELLERY DESIGN education is subdivided into three pedagogic areas. These intersect and coexist with one another in the common foundation year and the later semesters of the Bachelor's Degree course of studies. They are charged with communicating the basic knowledge and skills belonging to the kernel of professional activity.

THE FIRST AREA OF STUDY, mostly being held in the so-called Master Studio, is central, encompassing design and creation, and complimented by training in pictorial composition, calligraphic, nude drawing and media (artistic photography, video). Included are:

- the recognition and analysis of various affinities within a future orientated jewellery design problem;
- the drawing of conclusion and the determination of an approach to the solution of functional and technological problems;
- the conversion into a pictorial presentation;
- the development of these conceptions to an approximation of the state;
- the evaluation of all assumptions made and conclusions reached.

THE SECOND AREA OF STUDY includes the disciplines of the natural sciences and technologies, counting the following subjects:

- technology
- knowledge in materials and chemistry
- gemnologie

- fundamentals of ecology and sustainability
- CAAD.

THE THIRD AREA OF STUDY includes the liberal arts, social sciences and mathematics, counting the following subjects:

- cultural and intellectual history, history of arts, history of design, history of jewellery and decoration;
- ethnology;
- morphology;
- sociology, economy and law;
- mathematical thought;
- philosophy;

The independent but interrelated course offerings in these three areas are intended to support a consciousness of facts that:

- creative activity and critical confrontation of contemporary problems require differentiated perception and insight;
- responsible action must respect potentials, limitations and consequences of an objective and subjective nature.

The Sequence of the Course of Study in JEWELLERY DESIGN:

The Course of Study in JEWELLERY DESIGN corresponds to the standard of the international two-stage model of Bachelor and Master's Degrees. After six semesters, the students are awarded a Bachelor's Degree, which allow them to continue their studies at the O.K. Design University Pöchlarn or at other foreign universities within a Master's program. The Master's program at the O.K. University entails four semesters.

Bachelor's Degree

THE FIRST YEAR OF COURSEWORK (FOUNDATION YEAR) serves to create a common ground for further studies. Included here are:

- the schooling of the capacity to perceive and lend form in an artistic manner;
- an introduction to the methodology of jewellery design and art;
- the communication of fundamentals and basic knowledge in the areas of natural and applied sciences as well as liberal arts and social science.

THE SECOND AND THIRD YEAR OF COURSEWORK both serve to further:

- ongoing schooling in jewellery design and art. An increasing scope of fundamentals, connections and demands deriving from other

disciplines are increasingly integrated;

- ongoing communication of fundamentals and basic knowledge in the areas of the natural and applied sciences as well as liberal arts and social science. The acquisitation of basic knowledge in these fields is completed in the third year of coursework.

Master's Degree

THE FOURTH AND FIFTH YEAR OF COURSEWORK both serve to support:

- the intensification of knowledge and the encouragement of an increasingly independent, individual way of artistic working;
- the development of the ability to think and create form in an integrating manner, and to understand this capacity within design and creation in relationship to ones knowledge of other disciplines;
- the resolution of design problems with differing tendencies in their content, context and capacity for resolution.

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