საჯარო სამართლის იურიდიული პირი
თბილისის აპოლონ ქუთათელაძის სახელობის
სახელმწიფო სამხატვრო აკადემია

Undergraduate Education Program

Faculty of Design

Fashion design

Head of the program:
Nino Mgaloblishvili, Doctor of Cultural Studies, Professor, Head of Fashion Design Department

Approved by TSAA Design Council
Meeting Report of April 5, 2023 No. 5
TSAA Academic Council
Meeting Report of April 24, 2023 No. 23

Program name: 0212.1.3 Fashion Design

Broad field (direction) : 02 Arts and Humanities
Narrow field (field/specialty): 021 Art Arts
Detailed field (subfield/specialization): 0212 Fashion, Interior and Industrial Design

Education level: first level of higher education/bachelor's degree (6)

Awarded qualification: Bachelor of Fine Arts in Fashion Design / BFA

Prerequisite for Admission to the Program:
To be eligible for admission to the bachelor's educational program, applicants must have completed general education and meet certain requirements based on the results of the unified national exams. The subjects required to be passed in order to obtain a grant, in order of priority, are as follows: 1. Georgian language and literature, 2. Foreign language, 3. Mathematics, 4. History.
In addition, applicants complete the TSAA creative tour. Detailed information about the creative tour will be made available to prospective students at least two months prior to the tour. For more information and access to the provisions of the creative tour, applicants can visit the TSAA/Fashion Design Portal through the following link: https://drive.google.com/file/d/14s8V8Pe_kHNyr9r7JjhgApk6i0kfybwy/view - TSAA/Fashion Design Portal
https://www.facebook.com/profile.php?id=100063508359138

Requirements for awarding a Bachelor's degree: To successfully complete the entire Bachelor's program and receive a diploma confirming the fulfillment of the educational program, the students must meet the requirements specified by the program.

Teaching language: Georgian
Study duration: 4 years (8 semesters)
Volume of the program: 240 credits (ECTS)
- Specialty disciplines - 140 credits
- Basic subject - 18 credits
- University - 36 credits
- Optional disciplines - 46 credits

* Volume of 1 credit - 25 hours.
* Amount of credits - 60 (ECTS)
* Depending on the student's individual workload, the number of credits per year may be less or more than 60 credits, but not more than 75 credits.
* 1 semester includes - a combination of study weeks and a session period, including 15 study weeks, session weeks - 16th, 17th, 18th
* During the semester, students have one midterm exam, which is conducted to assess their understanding and progress in the course material.
* After the completion of the study semester - final exam.
* 2 weeks for final exams and 1 week for additional exams

Program Annotation

Fashion Industry, Establishment of Small and Medium-Sized Businesses, Addressing Key Market Needs, and Supply of Specialized Products, Meeting Growing Demand for Exclusive High-Quality Designer Products, Leveraging Innovative Technologies and New Specialized Equipment, etc. - Requires Training of a NewGeneration of Specialists.

TSAA Fashion Design Education Program: This program offers an opportunity to pursue a career in the fashion industry without prior training in this field. Rather than focusing solely on narrow specialization, the education provided adopts a socio-cultural interdisciplinary approach to design. In addition to studying design, students engage with related fields such as general humanities and business-oriented disciplines. The program emphasizes practical learning, with a significant portion dedicated to project-based activities that culminate in finished products. From the second year onwards, students undertake various projects, tailored to the complexity levels of the program, with guidance from a team of accomplished mentors comprising TSCA teachers and successful design practitioners. Throughout the educational journey, students' subjective experiences are valued, creative intuition is nurtured, and purpose-driven experimentation is encouraged. Regular participation in international fashion competitions and events is a norm for the students.

The program's methodology aligns with international design standards, prioritizing the acquisition of foundational competences over the transmission of specific knowledge, which can quickly become outdated. Graduates of the bachelor's program not only possess specialized knowledge but also possess the ability to solve socio-economic problems, analyze market and customer demands, and tackle complex tasks. They are well-prepared to navigate real-world working conditions in the field of fashion design and bring their ideas to life through the creation of final products.

The guiding principle of the "Fashion Design" bachelor's program is to adhere to international standard programs, incorporating the best practices from classical education. Drawing upon renowned international teaching experiences, the program aims to produce highly qualified designers with developed individual styles. These designers can create collections that respond to customer needs, drive innovation, and possess a deep understanding of the complexities of the fashion market.

Experienced teachers act as mentors and colleagues, fostering an environment of trust and professional growth. They encourage aspiring designers to experiment with novel approaches, such as sustainable resources, innovative materials, zero-waste practices, and emerging technologies. By stimulating the development of each student's individual style, as well as their creative and professional skills, the program aims to nurture a new generation of talented fashion designers.

The fashion design higher education program culminates in a professionally organized fashion show, where graduates have the opportunity to showcase their collections to esteemed international industry leaders, journalists, bloggers, successful designers, and HR professionals. This unique experience serves as an important stepping stone for graduates as they embark on their professional journey in the fashion world.

Note: The program offers the flexibility of online and/or hybrid learning options to cater to individual needs and circumstances.

Program Objectives

- The program aims to achieve the following objectives, ensuring the high competitiveness and demand of graduates in the labor market while providing them with a comprehensive education:
- Integration of Education and Design Practice: Emphasizing practical training to connect theoretical knowledge with real-world design practice.

- Development of Conceptual and Consumer Product Creation Skills: Fostering the ability to ideate and create products that meet the needs and preferences of consumers.
- Blending Traditional Techniques and Modern Technologies: Combining the use of traditional design techniques with innovative technologies to enhance the creative process.
- Project-Based Learning: Shifting a significant portion of the educational process to project-based learning, promoting individual approaches and encouraging experimental exploration alongside traditional methods.
- Focus on Competencies: Aligning the program with the competencies defined by the national qualifications framework for higher education levels.
- Training Highly Qualified Competitive Designers: Equipping students with the necessary skills to become highly qualified designers with individual styles that meet international standards.
- Establishment of a New Design-Teaching Format: Introducing project-based teaching methods and fostering a pedagogical culture that promotes mentorship, creating an innovative learning environment.
- Collaboration with Creative Leaders and the Private Sector: Involving local and international creative leaders, as well as industry professionals, in the educational process to provide students with real-world insights and connections.
- Integration of Business Technologies: Developing a deep understanding of modern labor market demands and business technologies alongside foundational professional skills and creative thinking.
- Participation in International Projects and Programs: Actively engaging in international educational projects and programs to broaden students' perspectives and enhance their global awareness.
- Interaction with Visual Culture: Encouraging active interaction with adjacent fields of visual culture to enrich students' design knowledge and broaden their creative horizons.
- Utilization of Digital Programs for Project Presentations: Incorporating digital programs for the presentation of students' design projects, ensuring effective communication and utilization of contemporary tools.
- Stimulating Personal Activity and Self-Learning: Fostering students' personal initiative, self-learning capabilities, and independent research skills to encourage lifelong learning and professional growth.
- Synergy of Research, Theory, Practice, and Creativity: Creating a harmonious integration of research, theoretical understanding, practical application, and creative expression in the teaching-learning process.
- Development of Specific Projects through Practice: Encouraging the execution of specific projects within practical settings, providing students with hands-on experience and reinforcing their learning.
- Strengthening Teamwork Skills and Environmental Consciousness: Cultivating teamwork skills among students and instilling a commitment to environmental norms and sustainable practices.

Learning outcomes - aligned with the sector-specific requirements of higher education in design, industrial design, fashion design, and textile design (as outlined in the sector-specific requirements for higher education in design, industrial design, fashion design, and textile design dated 12.08.2022 - sector-specific requirements for higher education in design, industrial design, fashion design, and textile design / Ministry of Education and Science Order 8 22 0000899779).

Professional competencies (outcomes) developed during the teaching process encompass the following :

- Professional Thinking: Students acquire the ability to think professionally, demonstrating a clear understanding of tasks and effectively formulating them. They can swiftly process and implement original ideas within tight deadlines, allowing them to tackle complex project and business challenges.
- Proficiency in Sewing and Textile Fabric Processing Technologies: The learning process closely integrates theoretical knowledge with practical application. Students gain expertise in sewing techniques, textile fabric processing technologies, and form construction. They develop skills in ensuringhigh-quality execution of designs, incorporating material properties, and considering technological aspects.
- Marketing knowledge (profitable sale of manufactured products based on market demand analysis), particularly:

Knowledge/Awareness :

- The students possess a comprehensive understanding of the processes involved in creating garments, including research, material selection, sketching, and the development of models and prototypes for creative, exclusive, and serial production.
- They interpret design and craftsmanship within the fashion context; Accurately analyze materials and fabrics to effectively implement their ideas, aligning their individual vision with industry and brand requirements.
- The students recognize the significance of theoretical knowledge, such as the history of world and Georgian costume, world and Georgian art, etc. They also value practical experience and apply acquired knowledge effectively in project activities, including clothing construction, sewing and textile materials, three-dimensional costume forms, and the creation of complete clothing ensembles. Additionally, they understand the importance of digital graphics and technologies for efficient design work, utilizing digital programs like CLO | 3D Fashion Design Software, Adobe Photoshop, Adobe Illustrator, etc., to create designer samples.
- The students acknowledge the effectiveness and relevance of communication technologies for the sustainable development of the field. They actively employ these technologies in design projects, encompassing aspects such as brand identity, positioning and management, production, consumer habits,and trends.

Ability :

- They can determine the main objectives of a design project, including defining the purpose and functions of the object to be designed, establishing structural and technological requirements, modernizing existing products, and developing new products based on novel problem formulations or previously unknown technological principles (through experimentation).
- They develop design projects with a creative approach, either pre-planned or within their own competencies. They possess the ability to analyze, classify, and select technical, aesthetic, and operational properties of materials. Furthermore, they can create costume designs for mass production and individual customization, including their own original designs.
- They have the capability to generate ideas, stimulate innovation, and adopt new products, technologies, and solutions in line with market trends.
- They develop a targeted portfolio (creative, digital, printed) to showcase their acquired knowledge and design activities, effectively presenting it to the appropriate audience.

Responsibility and Autonomy:

- They take the lead in activities aimed at developing complex and unpredictable learning and/or working environments. They assume responsibilityfor ensuring the sustainability of these environments and successfully implement and expand commercial range scales.
- They take responsibility for acquiring the professional competencies necessary for ongoing education and successful design activities.
- They demonstrate responsibility for making decisions through new strategic approaches, even in complex, multidisciplinary, or unpredictable learning and/or working environments, both under standard and non-standard conditions.

Teaching/Learning Methods:

The methodological approach of the educational process is designed to align with international design standards, which prioritizes the acquisition of fundamental competencies rather than the transfer of specific knowledge that quickly becomes outdated. Additionally, the program aims to develop field-specific skills while fostering the development of transferable skills.

Recognizing that traditional design methods may not adequately address new challenges in the field, the renewed and updated educational program emphasizes the development of a designer's project-oriented thinking and creative problem-solving. This is achieved through a variety of teaching methods, including lectures, theory/practice sessions, interactive teaching, complex projects (educational, creative, team, industrial, etc.), individual and/or group work, independent study, problem-based learning, project-based learning, demonstration methods, action-oriented learning, deductive methods, practical approaches, laboratory work, synthesis methods, and case studies. Additionally, brainstorming sessions and other creative techniques may be employed.

These modern methodological principles allow for comprehensive approaches in the teaching-learning process. Furthermore, the curriculum syllabus may specify additional methods that are not explicitly mentioned in the "learning-teaching methods" section, but are relevant to the program.

The methodical process is conditionally divided into four main stages: informational, analytical-research, integrative, and communicative-practical parts.

Areas of Employment:

Upon completing the "Fashion Design" undergraduate program, graduates can explore diverse career paths within the creative industry. They have the potential to work in various settings, such as fashion houses, both small-scale and large-scale enterprises. Additionally, they can undertake private commissions for individual clients and retail spaces. There are also opportunities for employment in public and private artistic organizations, including roles as stylists in media outlets and fashion illustrators in advertising companies, digital/print publishing houses. Graduates may also thrive as stylists and consultants in shopping centers,

conducting studio work, workshops, and masterclasses across different facets of fashion design. These educational activities can cover subjects like hand-drawn and digital fashion illustration, styling, pattern design and fabrication, fabric technologies, and delivering lectures on costume history and contemporary trends.

Program structure
* Basic disciplines - 18 credits
* University disciplines - 36 credits
* Optional disciplines - 46 credits
Among them, specialty author disciplines - *the student is given the opportunity to choose a specialty subject, which will be guided by specially invited, active practitioners in the field of fashion, including from the private and public sector, creative and business fields,*

In the V-VI semester of the academic year, production practice is provided
In the VIII semester of the academic year, "built-in" practice is provided

Program structure (number of credits provided by semester)

Subject title	**I**	**II**	**III**	**IV**	**V**	**VI**	**VII**	**VIII**	**EGTS**
Basic disciplines	9	9							**18**
University disciplines	12	12	6	6					**36**
Optional disciplines, Optional disciplines of the specialty	4	4	8	8	8	8	6		**46**
Disciplines of specialty	12	12	20	20	20	20	20	16	**140**
Oll	**37**	**37**	**34**	**34**	**28**	**28**	**20**	**16**	**240**

Student's knowledge evaluation system:
The assessment of the educational component is multi-component. The assessment criteria are detailed in the syllabus of the particular subject.
The evaluation of the work done by the student includes 2 exams during the semester:
* Intermediate evaluation - 40 points
* Final evaluation - 60 points
* Total score of the evaluation of the educational component - 100 score (maximum). (The score obtained on the final exam is not added to the grade obtained on the final exam)

Student achievement evaluation system:

From the Maximum number ofpoints	Grading		Grading qualification
91% - 100%	**A**	Excellent	Positive
81% - 90%	**B**	Very good	Positive
71% - 80%	**C**	OK	Positive
61% -70%	**D**	Satisfactory	Positive
51% - 60%	**E**	Sufficient	Positive
41% - 50 %	**FX**	Failed, but the student is allowed to retake the exam	Negative
0% - 40%	**F**	Failed. The course needs to be restarted from the beginning	Negative

Evaluation of the bachelor's thesis:
Iindicators of the dynamics of development used as evaluation methods - presentation, portfolio, exposition, exhibition/show, interview, essay, etc.
The assessment is based on the following principles:

- validity;
- credibility;
- transparency;
- fairness;
- objectivity

Qualifying description of the bachelor's thesis
The bachelor's thesis includes a complex presentation summarizing the knowledge-experience and acquired skills acquired by the student during the educational process (from the I semester to the VIII semester).
Bachelor thesis - 10 ECTS
The evaluation of the bachelor thesis is determined - 100 points.
Minimum amount of bachelor's thesis volume - small collection line (at least 5 suits/ensemble)

Necessary documentation attached to the bachelor's thesis
1. Creative portfolio (fashion illustrations, photography, collage, mood page, artistic analysis, etc.)
2. Technical portfolio (utilitarian side of the suit - technical drawing/drawing, description of the technologies and materials used, description of the target audience considering the products)
3. collection line lookbook,
4. A digital presentation is possible among others. Attached material (creative part, documented material reflecting activities in the field)

Presentation of the topic of the bachelor's thesis - 3 stages
1. Pre-diploma enrollment - the middle period of the VIII semester
2. Submission of the bachelor's thesis for evaluation - after the end of the VIII semester (within 3 weeks)
3. Public presentation of the bachelor's thesis (free choice of presentation form: fashion show, installation, showroom, performance, performance, etc.)

The procedure for appointing the supervisor
- The supervisor of the bachelor's thesis is chosen by the student
- It is possible for a student to have a co-supervisor
- The head of the program will present the head of the bachelor's thesis to the faculty council for the VI of the academic year

At the end of the semester

Choosing and presenting the topic of the bachelor's thesis
- The student, in agreement with the supervisor, will present the topic of the bachelor's thesis - in the VII semester
- The presented topic is discussed and approved by a group of professors and teachers of the fashion design department
- The date of defense of the bachelor's thesis is determined by the Council of the Faculty of Design - during the VIII semester
- The date of the public presentation of the bachelor's thesis is determined and submitted by the faculty council for approval.

The rule of formation of the qualification commission

1. The bachelor's thesis is evaluated by the commission, which consists of 7 members - the dean of the faculty, the supervisor of the bachelor's thesis, invited practitioners of the field, including: well-known designers active in the market, representatives of the business sector and media from the field
2. The commission has 1 chairman (dean of the faculty)
3. The composition of the commission is determined by the faculty council no later than two weeks before the defense of the bachelor's thesis.

The submission of the bachelor's thesis is divided into 2 stages

Stage I - submission of the bachelor's thesis for evaluation (the thesis is evaluated)
Stage II - public presentation of the bachelor's thesis (the thesis has already been evaluated, public presentation is taking place)

Bachelor thesis evaluation system and criteria

	Bachelor thesis	**score**	**ECTS**
1	Creative-artistic skills, analytical thinking and used methods, search for novelty, interpretation, quality	**30**	**10**
2	Technical-technological skills to perform specific tasks, versions of construction forms, methods of execution, novelty seeking, interpretation, discoveries, quality	**30**	
3	Taking into account the targeting of the collection line according to the topic (planning/organizing the collection line from a rational and/or creative point of view, determining the target audience, searching for novelty, interpretation, discoveries)	**30**	
4	Effective presentation of the bachelor's thesis (portfolio; lookbook; digital presentation, indicator - analytical thinking, used methods, experimentalism and novelty seeking, etc.)	**10**	

Subject Title	EGTS	Lecture (Sunday)	hours/lecture	Contact	non-contact	Lecture-practicum	Midterm Assessment(s)/hr	final exam/h	Bachelor's thesis/h
Basic Disciplines									
drawing	3/75	15							
drawing	3/75	15							
Paintings	3/75	15							
Paintings	3/75	15							
Geometric modeling / general course (orthogonal plans, axonometric, perspective)	3/75	15	2	32	43		4	2	
Information technology and office skills	3/75	15	2	33	42		4	3	
OII	**18**								
University Disciplines									
Ancient World Art	3/75	15	2	33	42		4	3	

Medieval and Renaissance Art	3/75	15	2	33	42		4	3	
European art of XVII-XIX centuries	3/75	15	2	33	42		4	3	
New and modern art (XX-XXI centuries)	3/75	15	2	33	42		4	3	
Pre-Christian and medieval Georgian art	3/75	15	2	33	42		4	3	
foreign language	3/75	15	2	33	42		4	3	
Foreign language I	3/75	15	2	33	42		4	3	
foreign language II	3/75	15	2	33	42		4	3	
foreign language III	3/75	15	2	33	42		4	3	
philosophy	3/75	15	2	33	42		4	3	
academic writing	3/75	15	2	33	42		4	3	
Ancient World Art	3/75	15	2	33	42		4	3	
OII	**36**								
Optional Disciplines									
OII	**46**								
Specialty Subjects									
Materials science	2/50	15	3	49	1	45	2	2	
Projecting planar and three-dimensional forms	2/50	15	3	49	1	45	2	2	
Basic layout	2/50	15	3	49	1	45	2	2	
Fabric surface technology/performance in material (collage/appliqué)	2/50	15	3	49	1	45	2	2	
weaving technique	3/75	15	4	64	11	60	2	2	
decorative weaving	3/75	15	4	64	11	60	2	2	
Knitting technique	3/75	15	4	64	11	60	2	2	
Creative knitting and embroidery	3/75	15	4	64	11	60	2	2	
Machine weaving	3/75	15	4	64	11	60	2	2	
Shoe technology (small size models)	3/75	15	4	64	11	60	2	2	
Shoe technology (historical shoe analogues)	3/75	15	4	64	11	60	2	2	
Shoe technology	3/75	15	4	64	11	60	2	2	
Fashion illustration	3/75	15	4	64	11	60	2	2	
Design graphics - fashion digital illustration, technical drawing	3/75	15	4	64	11	60	2	2	
Project graphics - digital portfolio	3/75	15	4	64	11	60	2	2	

Presentation technologies	3/75	15	4	64	11	60	2	2	
practice - spec. Technologies:: * Experimental - combined fabric * Experimental - combined knitting * Experimental - accessories	3/75	15	4	64	11	60	2	2	
Fabric Surface Technology/Material Performance (Quilting)	4/100	15	5	79	21	75	2	2	
Fabric Surface Technology/Material Performance (Shibori)	4/100	15	5	79	21	75	2	2	
Fabric Surface Technology/Material Performance (Hot Batik)	4/100	15	5	79	21	75	2	2	
Fabric Surface Technology/Material Performance (Cold Batik)	4/100	15	5	79	21	75	2	2	
Fabric Surface Technology/Material Performance (Print)	4/100	15	5	79	21	75	2	2	
spec. Composition I	4/100	15	5	79	21	75	2	2	
Special composition II	4/100	15	5	79	21	75	2	2	
Special composition III	4/100	15	5	79	21	75	2	2	
Special composition IV	4/100	15	5	79	21	75	2	2	
Special composition V	4/100	15	5	79	21	75	2	2	
Basics of composition	5/125	15	6	94	31	90	2	2	
spec. Basics of composition	5/125	15	6	94	31	90	2	2	
Design-projection - construction/technology/material performance I	6/150	15	8	124	26	120	2	2	
Design-projection - construction/technology/material execution II	6/150	15	8	124	26	120	2	2	
Design-projection - construction/technology/material execution III	6/150	15	8	124	26	120	2	2	
Design-projection - construction/technology/performance in material IV	6/150	15	8	124	26	120	2	2	
Design-projection - construction/technology/performance in material V	6/150	15	8	124	26	120	2	2	
Bachelor project : Designing a collection line/individual design	10/250	15							
OII	**140**								

- **Study Map**

Subject Title	Admission prerequisite	I	II	III	IV	V	VI	VII	VIII	EGTS
Basic Disciplines		**9**	**9**						**18**	
drawing	without prerequisites	3	3							
Paintings	without prerequisites	3	3							
Information technology and office skills	without prerequisites	3								
Geometric modeling / general course (orthogonalplans, axonometric, perspective)	without prerequisites		3							
University Disciplines	**12**	**12**	**6**	**6**					**36**	
Ancient World Art	without prerequisites	3								
Medieval and Renaissance Art	without prerequisites		3							
European art of XVII-XIX centuries	without prerequisites			3						
New and modern art (XX-XXI centuries)	without prerequisites				3					
Pre-Christian and medieval Georgian art	without prerequisites	3								
foreign language	without prerequisites		3							
Foreign language I	without prerequisites	3								
foreign language II	Foreign language I		3							
foreign language III	foreign language II			3						
philosophy	without prerequisites				3					
academic writing	without prerequisites		3							
Ancient World Art	without prerequisites	3								
Optional Disciplines of Specialty	**4**	**4**	**8**	**8**	**8**	**8**	6		**46**	
History of the costume	without prerequisites	.								
History of Georgian costume	without prerequisites	.								
A history of style	without prerequisites		.							
Digital Media and Communications	without prerequisites		.							
Principles and operation of the fashion industry	without prerequisites			.						
Cultural innovations and mechanisms of their use	without prerequisites			.						
fashion management	without prerequisites				.					
Cultural innovations and mechanisms of their use	without prerequisites				.					
Culture management (management/implementationof business projects)	without prerequisites					.				
Disciplines of specialty	**12**	**12**	**20**	**20**	**20**	**20**	**20**	**16**	**140**	
Basics of composition	without prerequisites	5								

Materials science	without prerequisites	2								
Fashion illustration	without prerequisites	3								
spec. Basics of composition	without prerequisites		5							
Basic layout	without prerequisites	2								
Projecting planar and three-dimensional forms	without prerequisites		2							
Fabric surface technology/performance in material (collage/appliqué)	without prerequisites		2							
Design Graphics - Fashion Digital Illustration/Technical Draw	without prerequisites		3							
spec. Composition I	Special compositionfoundations			4						
Design-projection - construction/technology/material performance I	without prerequisites			6						
Fabric Surface Technology/ Material Performance(Quilting)	without prerequisites			4						
weaving technique	without prerequisites			3						
Design graphics - fashion digital illustration	without prerequisites			3						
Special composition II	Special composition I				4					
Design-projection - construction/ technology/materialexecution II	Design-projection - construction/ technology/ material execution I				6					
Fabric Surface Technology/ Material Performance (Shibori)	without prerequisites				4					
decorative weaving	without prerequisites				3					
Digital portfolio	without prerequisites				3					
Special Composition III	Spec. Composition II					4				
Design-projection - construction/technology/material execution III	Design-projection - construction/ technology/ material execution II					6				
Fabric Surface Technology/Material Performance (Cold Batik)	without prerequisites					4				

Creative knitting and embroidery	without prerequisites					3				
Shoe technology (small size models)	without prerequisites					3				
Special composition IV	without prerequisites						4			
Design-projection - construction/technology/performance in material IV	without prerequisites						6			
Fabric Surface Technology/Material Performance(Hot Batik)	without prerequisites						4			
Mixed knitting and weaving	without prerequisites						3			
Shoe technology (historical shoe analogues)	without prerequisites						3			
Special composition V	without prerequisites							4		
Design-projection - construction/technology/material execution V	without prerequisites							6		
Fabric Surface Technology/Material Performance(Print)	without prerequisites							4		
Machine weaving	without prerequisites							3		
Shoe technology	without prerequisites							3		
Presentation technologies	without prerequisites								3	
practice - spec. Technologies:: * Experimental - combined fabric * Experimental - combined knitting * Experimental - accessories	Complete VIII semester								3	
Bachelor project : Designing a collectionline/individual design	Complete VIII semester								10	
OII	**37**	**37**	**34**	**34**	**28**	**28**	**26**	**16**	**240**	

Human resources necessary for the implementation of the program:
The training courses provided by the program are carried out by TSAA academic staff and specially invited lecturers.

№	Lecturer	Status	Discipline
1	Nino Mgaloblishvili	PhD in Cultural Studies/TSU Professor of Design Faculty	• Art of presentation • Projection of three-dimensional forms (3D)] • The psychology of fashion (theory) • Bachelor thesis – Designing a collection line/individual design • Master's degree supervisor
2	Ekaterine Chkhutishvili	Associated Professor	• Special composition II • Special composition III • Special composition IV • Special composition V • Special composition VI • Bachelor thesis – Designing a collection line/individual design • Master's degree supervisor
3	Nino Jashi	Associated Professor	• Basics of composition • spec. Composition I • Special composition V • Special composition VI • Bachelor thesis – Designing a collection line/individual design • Master's degree supervisor
4	Mariam Beridze	Associated Professor	• Fabric surface technology/performance in material (collage, application) • Fabric Surface Technology/Material Performance (Quilting) • Fabric Surface Technology/Material Performance (Shibori) • Fabric Surface Technology/Material Performance (Hot Batik) • Fabric Surface Technology/Material Performance (Cold Batik) • Fabric Surface Technology/Material Performance (Print)

			• spec. Technologies: experimental - fabric technology
5	Rusudan Yoseliani	Associated Professor	• Spec. Composition II • Special composition III • Special composition IV • Bachelor thesis – Designing a collection line/individual design • Master's degree supervisor
	Maya bakhtadze		• Spec. Composition II • Special composition III • Special composition IV • Bachelor thesis – Designing a collection line/individual design
6	Anna Chakvetadze	Associated Professor	• Spec. Composition II • Special composition III • Special composition IV • Bachelor thesis – Designing a collection line/individual design • Master's degree supervisor
7	Tea Bodokia	Associated Professor	• Spec. Composition II • Special composition III • Bachelor thesis – Designing a collection line/individual design • Master's degree supervisor
8	Ia Pitskhelauri	Associated Professor	• Fashion illustration • Spec. Composition II • Bachelor thesis – Designing a collection line/individual design
9	Zura Mgaloblishvili	Visiting Lecturer - , economist, executive director of "Avtandil Tskvitinidze" LLC	• Fashion management (theory-practice)
10	Natela Potskhveria	Visiting Lecturer - Founder and Creative Director of Lifestyle Department; Editor-in-Chiefof Style Apps (Kommersant).	• Principles and operation of the fashion industry (theory-practice)
11	Nino Gunia	Visiting Lecturer - setdesigner, curator, art manager	• History of the suit (theory)
12	Teona Gagloeva	Visiting Lecturer - Fashion advertising graphic designerillustrator, "DFOC","GATEO	• Design graphics - fashion digital illustration, technical drawing • Project graphics (digital fashion illustration, technical drawing) • Project graphics - digital portfolio

		founder and artist designer	• Architectonics
13	Izolda Meliqishvili	Visiting Lecturer-Doctor of Arts Iv, professor of the Faculty of Art History and Theory of Javakhishvili TSU, Art Palace-Museum of Historyof Georgian Culture Chairman of the Scientific Council, associate researcher of the NationalMuseum of Georgia	• History of Georgian costume (theory)
14	Otar Qiria	Visiting Lecturersenior officer Economist Ltd. York Holding Group - MarketingSabah Group Georgia - Director	• Fashion marketing (theory-practice)
15	Leila Enuqidze	Visiting Lecturer	• Anthropology • Basic layout design-planning - construction/technology/material execution I • Design-planning - construction/technology/material execution II • Design-planning - construction/technology/material execution III • Design-planning - construction/technology/performance in material IV • Design-planning - construction/technology/material execution V • Bachelor thesis – Designing a collection line/individual design
16	Lela Koberidze	Visiting Lecturer	• Shoe technology (small size models) • Footwear technology (historical footwear analogues) • Spec. Technologies: experimental - accessories
17	Ekaterine Darchia	Visiting Lecturer	• Creative knitting and embroidery • Mixed knitting and weaving • Machine weaving • Spec. Technologies: experimental - combined knitting
18	Esma Tsetskhladze	Visiting Lecturer	• weaving technique • decorative weaving