

Course/Subject/Unit Description

1. General Information			
School		School of Design Studies	
Department		INTERIOR ARCHITECTURE	
STUDY LEVEL		Undergraduate	
CODE OF SUBJECT	EA204	SEMESTER	2
SUBJECT TITLE		Visual Art Themes II	
Teaching Content	Weekly (Hrs)	Credits	
Lectures, Essays, Design	1	4	
Workshops/Exercises	3		
Type of Subject	Mandatory		
PREREQUIRED COURSES	NO		
Teaching and Exams Language	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES		
Course website (URL)			

2. Aims and Objectives – Methods – Skills
a. Learning Outcomes
<p>Students develop the ability to relate the idea to the visual system that will support it.</p> <p>They recognize different means of expression as ways to achieve different visual effects with corresponding conceptual contents.</p> <p>They gain control of the composition / content relation and become familiar with modern design systems and means of expression. As for skills students improve their ability to use materials and techniques.</p> <p>Use of photos, collages, mixed media.</p> <p>Visual perception is cultivated and the content and the object of design as an autonomous mental activity are broadened in practice.</p>
b. Skills
<ul style="list-style-type: none"> • Creative Design • Problem solving by applying known data in new conditions • Synthetic ability • Critical ability • Analysis and re-synthesis of data into new content. • Recognition and development of possibilities in known and new skills. • Individual work and self-criticism Independent work • Practice of criticism and self-criticism • Creative thinking • Development of critical ability • Development of visual perception • Organization of time/project

3. Subject Context

The course expands the field of knowledge about design and visual color, as the knowledge they have is placed in a creative field of action.

At a theoretical level, works of art from the early 20th century to recent years are presented and analyzed for their design solutions, as an index of direction and use of design as a tool of thought.

Design skill becomes the means to organize a visual ensemble that communicates / supports an idea.

The design / color takes the role of the tool and is now perceived in relation to conceptual / cultural extensions. Image is analyzed in terms of its design values and the cultural meanings it conveys. A comparison between media and purposes is made.

Students have the opportunity to choose their own means and the subject of their assignments, so that they are faced with decisions and dilemmas of a personal project. Use of photos, collages, mixed media.

4. Teaching and learning methods – Evaluation and assessment

Method of course delivery	Face to face and Workshops/Exercises in Visual arts lab	
Use of Information and Communication Technologies	Video presentations	
Teaching organization	Activity	Semester Credits
	Lectures	20
	Design Workshop and Exercises	70
	Portfolio	10
	Total	100
<i>Student assesment</i>	<ol style="list-style-type: none"> Written examination that includes: <ul style="list-style-type: none"> Critical analysis of well-known works regarding their design values Questions on understanding design values Delivery of individual laboratory portfolio exercises <p>Evaluation criteria:</p> <ul style="list-style-type: none"> quality and completion of execution presentation and style of exercises application of theoretical knowledge in practice consistency in delivery 	

5. Recommended/ Bibliography

Sugested bibliography

- Δασκαλοθανάσης, Ν. Από την μιμηταλιστική στην εννοιολογική τέχνη, Μια κριτική ανθολογία, Α.Σ.Κ.Τ, Αθήνα, 2006

- Foster Hall, Krauss Rosalind, Bois Yves Alain, Buchloh Benjamin H. P., Η τέχνη μετά το 1900, επιμέλεια Μιλτιάδης Παπανικολάου, ΕΠΙΚΕΝΤΡΟ, Αθήνα, 200
- Μουζακίτου, Φρύνη, Η Οπτική Γλώσσα στον Σύγχρονο Σχεδιασμό, Οδυσσέας 2004
- Πούλος, Παν., Ένοιες της τέχνης τον 20ό αιώνα, Α.Σ. Κ. Τ., Αθήνα, 2006
- Klee, Paul 1989. Η Εικαστική Σκέψη. Τα Μαθήματα στη Σχολή Μπαουχάουζ. Μέλισσα, Αθήνα
- Παπασταμούλης Κ. Το Σχέδιο και το χρώμα στη ζωγραφική, Εκδόσεις ΙΩΝ. Τσιούρης Γ.
- Καντίνσκι Βασίλι, Σημείο Γραμμή Επίπεδο, Δωδώνη, Αθήνα, 1980. 31 ΔΙΠΑΕ Τμήμα Εσωτερικής Αρχιτεκτονικής
- Archer, Michael, Art Since 1960, Thames & Hudson Ltd, London, 2014
- Klee, Paul 1989. Η Εικαστική Σκέψη. Τα Μαθήματα στη Σχολή Μπαουχάουζ. Μέλισσα, Αθήνα
- Michael Craig-Martin, Drawing the line, exhibition and catalogue, South Bank Centre, London, 1995
- Davidson Margaret, Contemporary Drawing, Watson-Guption Publications Inc., New York, 2011
- Dexter, Emma, Vitamin D: New perspectives in Drawing, London and New York, Phaidon Press, 2005
- Donis A. Donis, A primer of visual literacy, The MIT Press, Massachusetts, 1974.
- Edwards, Betty, The new drawing on the right side of the brain, Tarcher/Putnam, New York, 1999
- Fargas-Monar, The Theater of the Bauhaus, Walter Gropius, Arthur S. Wensinger (Eds), Wesleyan University, 1961, Connecticut
- Kaupelis, Robert, Experimental Drawing Techniques, 30th Anniversary Edition, Watson-Guption Publications, New York, 1992
- Klee Paul, Pedagogical Sketchbook, Frederic Praeger inc., New York, 1960
- Klee Paul, The thinking Eye, Lund Humphries Publishers Ltd, London, 1973
- Ingold, Tim, Lines, Taylor & Francis Ltd, 2016
- Petherbridge, Deanna, The Primacy of Drawing: Histories and Theories of Practice, Yale University Press, New Haven and London, 2002
- Pipes, Alan, Foundations of Art and Design, Laurence King Publishing Ltd, London, 2008
- Rose, Bernice, Drawing Now, The Museum of Modern Art, New York, 1976
- Stout Katherine, Contemporary Drawings: From the 1960s to Now, Tate Publishing, London, 2015
- Tormey Jane, Andrew Selby, Phil Sawdon, Russell Marshall, Simon Downs, (eds), Drawing Now : Between the Lines of Contemporary Art, I.B. TAURIS & Co Ltd, London, 2007
- Sawdon Phil, Marshall Russel (eds), Drawing Ambiguity : Beside the Lines of Contemporary Art, I.B. TAURIS & Co Ltd, London, 2015