

## Course/Subject/Unit Description

1. General Information			
School		School of Design Studies	
Department		INTERIOR ARCHITECTURE	
STUDY LEVEL		Undergraduate	
CODE OF SUBJECT	EA503	SEMESTER	5
SUBJECT TITLE		Artistic Applications in the Urban Space	
Teaching Content		Weekly ( Hrs)	Credis
Lectures Design Workshops/ Exercises		4	4
Type of Subject		Compulsory	
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

The aim of the course lies in:

- the evolution of creative and original ideas
- involving deferent techniques, from digital tools to pure structural forms.
- understanding of the term «concept» as the key-tool to organize their ideas into designs and yet to unlock the ideas behind the projects they study.
- encourage students to consider and contextualise their process towards cultural, environmental and social subject matters.
- observe critically – and then record, interpret and represent their observations to others.
- researching approach

### β. Skills

After the end of the course students will be able to know:

- enables students to develop an awareness of the opportunities found within other relative areas to architecture like contemporary art
- developing their thinking and creative actions through research and actual experience of the real space in a phenomenological and psychological way.
- develop techniques and skills and use them appropriately in different forms of presentation
- Use of appropriate language in expressing orally and written the main idea behind their work (text structure and layout included)
- be able to connect art and design with visual communication which can be understood within various social/cultural/historical and economic contexts.
- Understand their own work through a historical / theoretical framework

## 3. Subject Context

The course commences from the semantic along with the typological exploration of a certain point (locus) in the urban fabrication of a city. There in it, advances aesthetic forms of interpolation of a creative construction/installation in respect to the scale and the details that are appearing to the actual locus

The course brings forth the necessity of structuring a concept, organized within a consistent context – experience (phenomenological/psychological) and develops it as the content of an original artwork.

The main strategy that students deploy in order to elaborate their ideas deals with:

- A) the task of observation, known as « reading of space»
- B) the living experience of the space, registered in «an archive of notes»
- C) «the conversation» with the residents of the particular urban-point of study
- D) the mapping and the tracing of all those elements that will help them to compose their ideas into a creative but eloquent visual structure («the project»).

#### 4. Teaching and learning methods – Evaluation and assessment

<ul style="list-style-type: none"> <li>- Theory and Design Workshops – Main Project Brief/ Site visits</li> <li>- Group Appraisal /Site Analysis</li> <li>- Theory Essay and Design Exercises</li> <li>- Interim Reviews</li> <li>- Project Final Pin Up</li> <li>- Portfolio Hand In.</li> </ul>		
Use of Information and Communication Technologies		
Teaching organization	Activity	Semester Credits
	Lectures	20
	Design Workshop and Exercises	50
	Main Design Project	20
	Portfolio	10
	Total	100
<i>Student assesment</i>	Students asked to contextualise their work in oral presentations and contextual written report, as well as in project tutorials.	

#### 5. Recommended/ Bibliography

- Albers J.(1963)*The Interaction of Colour*. Publ. Yale University Press
- Arnheim R. (1999). *Τέχνη και οπτική αντίληψη, Η ψυχολογία της δημιουργικής όρασης*. Εκδόσεις Θεμέλιο, Αθήνα.
- Gombrich E. H. (1950). *Το Χρονικό της Τέχνης*. Εκδόσεις ΜΙΕΤ (Μορφωτικό Ίδρυμα Εθνικής Τραπέζης), Αθήνα.
- Gombrich E. H. (1995). *Τέχνη και ψευδαισθηση*. Εκδόσεις Νεφέλη, 1995, Αθήνα.
- Itten J. (1998).*Τέχνη του Χρώματος*. Εκδόσεις Κείμενα Εικαστικών Καλλιτεχνών
- Itten J. (2011). *Σύνθεση και Μορφή*. Εκδόσεις Αντιύλη, Αθήνα..
- Kandinsky W. (1980). *Σημείο-Γραμμή-Επίπεδο, Συμβολή στην Ανάλυση των Ζωγραφικών Στοιχείων*. Εκδόσεις Δωδώνη, Αθήνα.
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- Parramon J. M.(1992). *Προοπτική για Καλλιτέχνες* . Εκδόσεις Ντουντούμης, Αθήνα.
- Reed H. (1978). *Η Ιστορία της Μοντέρνας Ζωγραφικής*. Εκδόσεις Υποδομή, Αθήνα.
- Κολοκοτρώνης Γ. (2000). *Η Τέχνη σε Μετάβαση*, Εκδόσεις Νηρέας, Αθήνα.
- Παπασταμούλης Κ. (2005). *Το Σχέδιο και το χρώμα στη ζωγραφική*. Εκδόσεις ΙΩΝ, Αθήνα
- Σαντοριναίος, Μ. (2015). *Από τις σύνθετες τέχνες στα υπερμέσα και τους νέους εικονικούς-δυναμικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή τέχνη*. Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών