

1. General Information			
SCHOOL		School of Design Sciences	
DEPARTMENT		Interior Architecture	
STUDY LEVEL		Undergraduate	
STUDY CODE	EA514	SEMESTER	5
COURSE TITLE		Visual Art Themes III	
TEACHING CONTENT		Weekly (Hrs)	Credits
LECTURES & PRESENTATIONS		1	3
LABORATORY EXERCISES		2	
TYPE OF SUBJECT		Compulsory Elective	
PREREQUIRED COURSES		No	
TEACHING AND EXAMS LANGUAGE		Greek, English	
COURSE OFFERED TO ERASMUS STUDENTS		Yes	
(URL)		https://ia.i.hu.gr/ea514/	
2. Aims and Objectives – Methods – Skills			
a. Learning outcomes			
<p>Students develop the ability to connect an 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 content.They gain control of the composition / content relationship and become familiar with modern design systems and means of expression. In terms of skills, students expand their ability to use materials and techniques.Use of photos, collages, mixed media.Their visual perception is cultivated. The content and the objective of design are expanded as an autonomous mental activity through practice.</p>			
b. General skills			
<p>Creative Design• Problem solving with application of known data in new conditions• Synthetic ability•Judgment• Analysis and re-synthesis of data into new content. • Recognition and utilization of possibilities in known and new skills. • Individual work and self-criticism</p>			
3. Subject Context			
<p>Morphoplastic structures. Basic principles of portraiture. Structure of the human body. Axial approach - simplification of complex forms.Sketches of still lives and model figures- life drawing.Drawing of the movement of a figure indoors and outdoors.Figure design in relation to useful objects. Design with different lighting (natural, artificial, central, multifocal)Color sketches (pastels, wood paints).Design study of branded and</p>			

non-branded industrial design objects
Design of a peculiar useful object, inspired by the morphological structures (drafts, color sketches, perspectives and axonometric final drawings) Scenario for capturing a space. The concept of abstraction, the free design-sketch in space. Designing a theme based on a hypothetical scenario as a source of inspiration. Drawing and sketching as basis of illustration of books and magazines. Illustration of brochures.

4. Teaching and learning methods – Evaluation and Assessment

<ul style="list-style-type: none"> - Theory and Design Workshops – Main Project Brief/ Site visits - Group Appraisal /Site Analysis - Theory Essay and Design Exercises - Interim Reviews - Project Final Pin Up - Portfolio Hand In. 	Face to face and project applications in the workshop	
Use of Information and Communication Technologies		
Teaching organization	Activity	Semester Workload
	Lectures	15
	Laboratory exercises/ assignments	50
	Portfolio	10
	Course Total	75

Student Evaluation	Written examination, Laboratory Assignment, Portfolio organization
--------------------	---

5. Recommended/ Bibliography

- Ίπτεν Γιοχάννες, *Τέχνη του Χρώματος*, Ένωση καθηγητών καλλιτεχνικών Μαθημάτων, Αθήνα 2011
- Itten J. (1975). *Σύνθεση και Μορφή*. Εκδόσεις Αντιύλη 2011
- Παπασταμούλης Κ. *Το Σχέδιο και το χρώμα στη ζωγραφική*, Εκδόσεις ΙΩΝ, Αθήνα 2005
- Όλγα Κοζάκου- Τσιάρα, *Εισαγωγή στην εικαστική γλώσσα*, ΕΚΔ:GUTENBER
- Παπασταμούλης Κ. *Χρώμα - σκίτσο και αρχές ελευθέρου σχεδίου*. Εκδόσεις ΙΩΝ
- Μανωλεδάκη-Λαζαρίδη Ι., *Το Σχέδιο: θεωρία & πρακτικές*, εκδ Επίκεντρο, Αθήνα 2005
- Τσιούρης Γ. ,*Το Σχέδιο και το χρώμα στη ζωγραφική*, Εκδόσεις ΙΩΝ
- Paul Kle. *Η εικαστική σκέψη, τα μαθήματα στη σχολή Μπασουχαουζ*, Εκδ. ΜΕΛΙΣΣΑ.
- Γεωργίου Βάσω (μετάφραση) Κλέλια Καταιβάτη (επιμέλεια), *Πως σχεδιάζω και ζωγραφίζω*, Εκδόσεις Κισσος-Παν, Αθήνα 1984.
- Ρήντ, Χέρμπερτ, *Λεξικό Εικαστικών Τεχνών*, Υποδομή
- Reed H. (1959). *Η Ιστορία της Μοντέρνας Ζωγραφικής*. Εκδόσεις Υποδομή 1978
- Edgar Degas : *Drawings and Pastels*, Hudson&Thames, London, 2014
- Selinman, Isabel, *Lines of thought: Drawing from michelangelo to now* (British Museum), Thames and Hudson Lmt, London 2016
- Zakia D. Richard, *Perception & Imaging*, 2nd ed., Butterworth-Heinemann, Woburn 2002
- Elderfield J., *The modern drawing : 100 works on paper from the Museum of Modern Art* : [exhibited, Oct. 29, 1983-Jan. 3, 1984], The Museum of Modern Art: Distributed by New York Graphic Society Books, New York, 1983
- Finlay V., *The Brilliant History of Color in Art*, Getty Trust Publications, Santa Monica, 2015
- Klee Paul, *Notebooks-The thinking eye*, Lund Humphries Publishers Limited, London, 1961
- Klee P. (1956). *Η Εικαστική Σκέψη (Πρώτος Τόμος,)* Τα Μαθήματα στη Σχολή Μπασουχάουζ. Εκδόσεις Μέλισσα 1989
- McCully M., Raphael Bouvier, et al., *Picasso: Blue and Rose Periods*, Hatje Cantz, Berlin, 2019
- Gage John, *Colour and Meaning*, Thames & Hudson, 1999
- Albers J.(1963)*The Interaction of Colour*. Pupil. Yale University Press
- Arnheim R. (1954). *Τέχνη και οπτική αντίληψη, Η ψυχολογία της δημιουργικής όρασης*. Εκδόσεις Θεμέλιο 1999, Αθήνα
- Kandinsky W. (1914). *Για το πνευματικό στην τέχνη*. Εκδόσεις Νεφέλη, 1981
- Parramon J. M.(1992). *Προοπτική για Καλλιτέχνες*. Εκδόσεις Ντουντούμης 2003
- Κολοκοτρώνης Γ. (2000). *Η Τέχνη σε Μετάβαση*, Εκδόσεις Νηρέας, 2000

