# COURSE OUTLINE

## (1) GENERAL

| | |
|---|---|
| SCHOOL | **SCHOOL OF APPLIED ARTS & CULTURE** |
| ACADEMIC UNIT | **DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION** |
| LEVEL OF STUDIES | **Undergraduate** |
| COURSE CODE | **N1-3040**    SEMESTER **3rd** |
| COURSE TITLE | **GRAPHIC VISUALIZATION of MESSAGES and INFORMATION** |

| INDEPENDENT TEACHING ACTIVITIES<br>*if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits* | WEEKLY TEACHING HOURS | CREDITS |
|---|---|---|
| LECTURES AND LABORATORY EXERCISES | 4 | 5 |
| | | |
| | | |
| *Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d).* | | |

| | |
|---|---|
| COURSE TYPE<br>*general background, special background, specialized general knowledge, skills development* | SPECIALIZED GENERAL KNOWLEDGE |
| PREREQUISITE COURSES: | |
| LANGUAGE OF INSTRUCTION and EXAMINATIONS: | GREEK |
| IS THE COURSE OFFERED TO ERASMUS STUDENTS | YES (in English) |
| COURSE WEBSITE (URL) | https://eclass.uniwa.gr/courses/GRAF108/ |

## (2) LEARNING OUTCOMES

| **Learning outcomes** |
|---|
| *The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.*<br>*Consult Appendix A*<br>• *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*<br>• *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*<br>• *Guidelines for writing Learning Outcomes* |

Students, through a series of projects/exercises, focus on research based ideas and concepts in order to implement realistic projects, developed from scratches and sketches to presentation of final layouts. They have the opportunity to experiment on abstractionism visualization and practice on stylization skills and hierarchy of information, in order to succeed sufficient communication.

After the completion of the course the students will be able to:
- Implement their research on visualizing their ideas in abstract way
- Take decisions based on critical-analytical thinking
- Practice the rules of composition, hierarchy of information and design cohesion
- Experiment in personal stylization methods and techniques
- Present sufficient quality proposals
- Correspond in team-work and time schedule

### General Competences

*Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?*

| | |
|---|---|
| *Search for, analysis and synthesis of data and information, with the use of the necessary technology*<br>*Adapting to new situations*<br>*Decision-making*<br>*Working independently*<br>*Team work*<br>*Working in an international environment*<br>*Working in an interdisciplinary environment*<br>*Production of new research ideas* | *Project planning and management*<br>*Respect for difference and multiculturalism*<br>*Respect for the natural environment*<br>*Showing social, professional and ethical responsibility and sensitivity to gender issues*<br>*Criticism and self-criticism*<br>*Production of free, creative and inductive thinking*<br>*......*<br>*Others...*<br>*.......* |

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Adapting to new situations
- Decision-making
- Working independently
- Team work
- Working in an interdisciplinary environment
- Project planning and management
- Respect for difference and multiculturalism
- Respect for the natural environment
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Production of free, creative and inductive thinking
- Criticism and self-criticism

## (3) SYLLABUS

**Theoretical module**

The aim of the course is to enhance design perception. The history of written communication developed from petroglyphs, pictograms, ideograms and phonetic scripts, to isotypes, modern signs (icons, symbols, index) and Olympic pictograms, is presented with emphasis on decoding the design rules under which they were constructed. Also study successful examples, interpret the design parameters and reveal the concepts behind.

Students complete a case study of 1000 words, on themes of the theory such as infographics, isotypes. etc, based on given bibliography.

**Workshop module**

During the workshops students expreriment on abstract visualization, stylization techniques, composition of graphic elements (text, image, symbols) and structure and hierarchy on the design space. They work on 3 projects for 4-5 weeks each and they create one poster, a series of post-stamps and an infographic card, individually and in teams. Starting from research upon the theme and aesthetics, they implement their ideas in rough layouts, presenting their progress weekly, followed by critical analysis and feedback. A complete, coherent presentation is required by the end of each project.

## (4) TEACHING and LEARNING METHODS - EVALUATION

| DELIVERY<br>*Face-to-face, Distance learning, etc.* | Face-to-face, Distance learning | |
|---|---|---|
| USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY<br>*Use of ICT in teaching, laboratory education, communication with students* | Presentations on power point, pdf and video projections.<br>Use of design software and traditional techniques. | |

| TEACHING METHODS | Activity | Semester workload |
|---|---|---|
| *The manner and methods of teaching are described in detail.* | Lectures | 20 |
| *Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.* | Art workshop | 40 |
| | Study and analysis of bibliography | 10 |
| | Interactive teaching | 20 |
| | Essay writing | 15 |
| | Artistic creativity | 20 |
| *The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS* | | |
| | | |
| | | |
| | Course total | 125 |

| STUDENT PERFORMANCE EVALUATION<br>*Description of the evaluation procedure*<br><br>*Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other*<br><br>*Specifically-defined evaluation criteria are given, and if and where they are accessible to students.* | 1. laboratory work 50%<br>2. public presentation 10%<br>3. art interpretation 20%<br>4. written work 20%<br>   Evaluation criteria for the workshops' projects<br>  a) Research<br>  b) Creativity, originality<br>  c) Abstract visualization<br>  d) Design and stylize experimentation<br>  e) Design coherence<br>  f) Structure of presentation<br>  g) Quality and quantity of proposals<br>  h) Adherence to schedule |

## (5) ATTACHED BIBLIOGRAPHY

**Greek sources**

1. Χατζηθεοδώρου, Β. 2019, *Ολυμπιακά Εικονογράμματα, Σχεδιασμός & Σημειολογία,* Αθήνα: Ευρασία, 2η εκ. (Εύδοξος)

2. Berger, J. 2011, *Η εικόνα και το βλέμμα*, Αθήνα: Μεταίχμιο

3. Ιλίν, Μ. 2012, *Η Ιστορία του Βιβλίου*, Αθήνα: Όμιλος Εκπαιδευτικού Προβληματισμού
4. Escher, M.C. 2004, *The Graphic Work*, Μτφρ. Φεδά Μ. – Σπανόπουλος Μ, Αθήνα: Ειδική Έκδοση Μουσείο Ηρακλειδών
5. Gruber, M. Tintner, P. Flood, M. 1996, *Signs of the times: the history of writing***,** VHS video, Falls Church, VA: Landmark Media (Vouli Television)

**International sources**

1. Baldwin, J. Roberts, L. 2006, *Visual Communication – from Theory to Practice*, Lausanne: AVA Publishing
2. Clarke, M. 2007, *Verbalizing the Visual, - Translating Art & Design into Words*, AVA Publishing
3. Crow, D. 2010, *Visible Signs – an Introduction to Semiotics in the Visual Arts*, Lausanne: AVA Publishing
4. Grear, M. 2006, *Inside - Outside: From the Basics to the Practice of Design*, New York: AIGA and New Riders

5.  Hyndman, S. 2016, *Why fonts matter*, Berkeley: Gingo Press
6.  Fletcher, A. 2001, *The art of looking sideways*, Phaidon Press
7.  Frutiger A. 1989, *Signs and Symbols*, London: Studio Editions
8.  Heller, S. 1999, *Paul Rand*, Phaidon Press
9.  Landa, R. 2000, *Graphic Design Solutions*, Florence: On Word Press
10. Leborg, C. 2006, *Visual Grammar*, New York: Princeton Architectural Press
11. Manovich, L. 2001, *The Language of New Media*, Cambridge: MIT Press
12. Meggs, P. 1992, *Type and Image: The language of Graphic Design*, John Wiley & Sons
13. Mouron, H. A.M. 1985, *Cassandre*, Rizzoli
14. Resnick, E. 2003, *Design for Communication: Conceptual Graphic Design Basics*, New York: Wiley
15. Samara, T. 2002, *Making and Breaking the Grid: A Graphic Design Layout Workshop*, Gloucester: Rockport Publishers