

## COURSE OUTLINE

- **GENERAL**

<b>SCHOOL</b>	SCHOOL OF APPLIED ARTS & CULTURE		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	<b>N1-6020</b>	<b>SEMESTER</b>	<b>6th</b>
<b>COURSE TITLE</b>	<b>HISTORY OF GRAPHIC DESIGN I</b>		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <i>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</i>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		2	3
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialized general knowledge, skills development</i>	General background		
<b>PREREQUISITE COURSES</b>			
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS?</b>	NO		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.uniwa.gr/courses/GRAF111/">https://eclass.uniwa.gr/courses/GRAF111/</a>		

- **LEARNING OUTCOMES**

<p><b>Learning outcomes</b></p> <p><i>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. Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>The course aims to analyze the historical development of book design and commercial graphic art. The students are expected to acquire an introduction to the historical, technological and artistic directions that have formed the path of Graphic Arts from the invention of printing in the 15th c. until the turn of the 20th century.</p> <p>The historical perspective is illustrated with a wide range of visual examples pertaining to the typographic art and to the engraving processes. It aims to emphasize the profound influence of the printed word in the accelerated development of the European society from the Renaissance and the Enlightenment to the Industrial Revolution of the 19th century.</p>
<p><b>General Competences</b></p>

*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	Production of new research ideas
Adapting to new situations	Project planning and management
Decision-making environment responsibility	Respect for difference and multiculturalism
Working independently	Respect for the natural
Team work	Showing social, professional and ethical and sensitivity to gender issues
Working in an international environment thinking	Criticism and self-criticism
Working in an interdisciplinary environment	Production of free, creative and inductive thinking
	Others...

- Creative, analytical and inductive thinking.
- Required for the creation of new scientific ideas.
- Working independently.
- Working in groups.
- Decision making.

## • SYLLABUS

The course covers the periods:

**15th c.:** The invention of printing and the first editions (incunabula). The introduction of wood cuts in book illustration. The appearance of the first Greek books in Italy and the famous editions of Aldus Manutius.

**16th c.:** The growth of book production in Italy, France, Germany, and the Low countries. The use of engraving methods. The influence of the Grecs du roi type and the Greek editions in France, Flanders and Holland.

**16th - 17th c.:** The printed Atlases in the Age of Discovery and the developments in book design throughout Europe.

**18th c.:** The Age of Reason and the publication of the *Encyclopedia*. The English contribution in type cutting and the influence of Romanticism in typography. The end of the Byzantine ligatures in Greek editions and the Greek printers of the Enlightenment in Italy, Austria, Germany and Istanbul.

**19th c.:** The impact of the Industrial Revolution in printing technology and book aesthetics after the introduction of Lithography and Photography. The movement of the Pre-Raphaelites/Arts and Crafts, the use of typography and graphic design in commerce and the development of Art Nouveau. Greek printing during the Greek Revolution and the developments in the printing trade in the new Greek State.

## • TEACHING and LEARNING METHODS – EVALUATION

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Face-to-face
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory</i>	Presentations on power point and video projections.

<i>education, communication with students</i>		
<p><b>TEACHING METHODS</b>  <i>The manner and methods of teaching are described in detail. 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.</i></p> <p><i>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</i></p>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	80
	Study & Analysis of Bibliography	10
	Course total	<b>90</b>
<p><b>STUDENT PERFORMANCE EVALUATION</b>  <i>Description of the evaluation procedure, 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.</i></p> <p><i>Other specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p><b>Theoretical study (100%)</b>  Written examination to assess the student's knowledge and understanding of the historical developments.</p>	

● **ATTACHED BIBLIOGRAPHY**

**Greek sources**

1. Φραγκόπουλος, Μ. (2006), *Εισαγωγή στην ιστορία και τη θεωρία του Graphic Design*, Futura Press.
2. Ματθιόπουλος, Γ. (2009), *Ανθολόγιο ελληνικής τυπογραφίας. Συνοπτική ιστορία της τέχνης του εντύπου ελληνικού βιβλίου από τον 15ο έως τον 20ό αιώνα*, ΠΕΚ.
3. Καρυκόπουλος, Π. (1976), *Από τον Γκούτεμπεργκ στην ηλεκτρονική τυπογραφία*, Ιδιωτική έκδοση.
4. Μαστορίδης, Κλ. (1999), *Casting the Greek Newspaper*, ΕΛΙΑ.
5. Σκλαβενίτης Τρ., - Στάικος, Κ., (επιμ.), (2004), *Το έντυπο ελληνικό βιβλίο. 15ος -19ος αιώνας*, Κότινος.
6. Στάικος, Κ. - Σκλαβενίτης Τρ., (επιμ.), (2004), *Πεντακόσια χρόνια έντυπης παράδοσης του*

*Νέου Ελληνισμού (1499-1999)*, Βουλή των Ελλήνων.

#### **International sources**

1. Barker, N. (1992), *Aldus Manutius and the Development of Greek Script and Type in the Fifteenth Century*, Fordham Univ. Press.
2. Chappell, W. (1971), *A Short History of the Printed Word*, New York.
3. Davies, M. (1995), *Aldus Manutius. Printer and Publisher*, The British Library.
4. Eisenstein, E. (2006), *Η τυπογραφική επανάσταση στις απαρχές της νεότερης Ευρώπης*, Β. Τομανάς (μτφρ.), Τυποφιλία.
5. Johnston, E. (1906), *Writing & Illuminating & Lettering*, London.
6. Meggs, Ph. (1983), *A History of Graphic Design*, Van Nostrand Reinhold.
7. Moran, J. (1973), *Printing Presses. History and Development from the Fifteenth Century to Modern Times*, LFaber & Faber.
8. Morison, S. (1957), *First Principles of Typography*, CUP.
9. Stenberg, S. (1955), *Five Hundred Years of Printing*, Penguin Press.