COURSE OUTLINE

- **BASIC PRINCIPLES OF VISUAL COMMUNICATION**

SCHOOL	SCHOOL OF APPLIED ARTS & CULTURE		
ACADEMIC UNIT	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
LEVEL OF STUDIES	**Undergraduate**		
COURSE CODE	N1-1040	**SEMESTER**	1st
COURSE TITLE	**BASIC PRINCIPLES OF VISUAL COMMUNICATION**		
INDEPENDENT TEACHING ACTIVITIES *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**
		4	4
Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)			
COURSE TYPE *general background, special background, specialized general knowledge, skills development*	General background		
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/GRAF165/ https://teams.microsoft.com/l/team/19%3a9591143e66c241f9abb391c780e7516d%40thread.tacv2/conversations?groupId=89cb5b46-055e-443a-95ee-327668a479f1&tenantId=0c8943ee-c370-4bb3-ba51-321f406f32ec		

- **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. Consult Appendix A*   • *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*   • *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*   • *Guidelines for writing Learning Outcomes*
After completing the course, students will be able to: 1. Understand what visual communication is and the full spectrum of its manifestations.   2. Expand their conceptional capacity through visual awakening exercises.   3. Visualise simple and complex concepts.   4. Understand the visual language code.   5. Visualise a concept after focusing on a graphic design problem.   6. Recognise the work of various major and internationally renowned graphic designers.   7. Express their creativity in collective workplaces.   8. Analyse and justify their ideas to numerous recipients.   9. Compose and visualise concepts and emotions using subtractive the abstract tools of

graphic expression.

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

Adapting to new situations

Decision-making

Working independently

Teamwork

Working in an international environment

Working in an interdisciplinary environment

Generating new research ideas

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

Criticism and self-criticism

Fostering free, creative and inductive thinking

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Others

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- Search for, analysis and synthesis of data and information
- Adapting to new situations
- Decision-making
- Working independently
- Teamwork
- Research methods and sites
- Project planning and management
- Criticism and self-criticism
- Fostering free, creative and inductive thinking
- Presentation methods

- **SYLLABUS**

Theoretical module

The course analyses the basic concepts of visual communication and the idea of visual transfer and "visual licence" with viewings and examples from various graphic design applications.

The course is the basic introductory course to visual communication. It examines the distinctions in the perception of the visible and invisible world, as well as the understanding of perceptive powers. It explains the difference between the conceptual and the perceptible and introduces the idea of abstraction.

The second part will look at the way in which visual devices are handled. It analyses the complexity of meanings and the recorded knowledge through intellectual theory.

"Form" and "content" and their significance to graphic design. Realism and reality, Form as invention, levels of abstraction.

The concepts of unity are analysed, along with the overlap and interaction, harmony, compositional balance, scale and proportion, contrast and competing views, and compositional style.

Workshop module

The course's practical exercises follow an increasingly demanding route, so that students may understand the semiotics of visual communication and the graphic design application and practice the visualisation of concepts. Through exercises that will strengthen their powers of observation, the students will begin to develop a relationship with the basic principles taught in

the theoretical part of the course.
Students are asked to visualise words, ideas and emotions using the elements of graphic expression and synthesis.
They have the opportunity to compare results of the graphic design solutions they propose and choose which graphic expression-solution is most appropriate for a specific word, idea or emotion.

- **TEACHING and LEARNING METHODS – EVALUATION**

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face or distance learning
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Presentations in Power Point and video, open class lessons. Workshop practice with preliminary work in the classroom and critical analysis of results and student presentations.
TEACHING METHODS *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.* *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*	<table><tr><td>***Activity***</td><td>***Semester workload***</td></tr><tr><td>Lectures</td><td>30</td></tr><tr><td>Workshop exercises</td><td>20</td></tr><tr><td>Presentations</td><td>10</td></tr><tr><td>Critical analysis</td><td>10</td></tr><tr><td>Exercises to broaden perception</td><td>10</td></tr><tr><td>Exercises to strengthen powers of observation</td><td>20</td></tr><tr><td></td><td></td></tr><tr><td>Course total</td><td>**100**</td></tr></table>
STUDENT PERFORMANCE EVALUATION 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.* *Other specifically defined evaluation criteria are given, and if and where they are accessible to students.*	**I. Written final exam to include:** -Comparative evaluation of theoretical material. **II. Turning in of workshop exercises by deadline for assessment** Variety of preliminary designs Originality of idea Presentation Execution Keeping to deadlines for turning in work

- **ATTACHED BIBLIOGRAPHY**

Greek sources

1. Arnheim, Rudolf (2005). *Τέχνη και Οπτική Αντίληψη, Η Ψυχολογία της Δημιουργικής Όρασης.* Θεμέλιο.
2. Ζωίδης, Ευάγγελος (2012). *Κριτική Θεωρία και Οπτική Επικοινωνία.* Ίων.
3. Γκίμπσον, Τζέιμς (2002). *Η οικολογική προσέγγιση στην Οπτική Αντίληψη.* Εκδ. Gutenberg,.
4. Μουτσόπουλος, Θανάσης (2021). *Όχι ακριβώς Τέχνη.* Εκδ. Πλέθρον.
5. Μπράουν, Χάρολντ (1993). *Αντίληψη Θεωρία και Δέσμευση.* Πανεπιστημιακές εκδόσεις Κρήτης
6. Μπέργκερ, Τζόν (2011). *Εικόνα και το Βλέμμα. Εκδ. Μεταίχμιο.*

International Sources

1. Wilde, Judith & Richard Wilde, *Visual Literacy*. Watson-Guptill Publications.
2. Thompson, Philip & Peter Davenport. *The Dictionary of Visual Language*. Penguin Books.
3. Fletcher, Alan. *Be Ware Wet paint designs*. London: Phaidon.
4. Fletcher, Alan. *The Art of looking sideways.* London: Phaidon.
5. Dabner, David (2005). *Graphic design school: A foundation course in the principles and practices of Graphic Design.* SNP Leetung Printers Ptc.
6. *Thinking Visually, adj. using thought or rational judgement. Adv.relating to seeing or sight: visual perception.* AVA publishing sa., 2006.
7. Hiebert, Kenneth J. (1998). *Graphic Design Sources.* New Haven and London: Yale University Press.
8. Newberry, Betsy (1996). *Fresh ideas in Promotion 2*. North Light Books.
9. Haller, Lynn & Diana Martin (1997). *Graphic Design: Inspirations and Innovations 2.* Cincinnati, Ohio: North Light Books.
10. Lawson, Bryan. *How Designers Think. The Design Process Demystified*. Architectural Press.
11. Wong, Wucius (1993). *Principles of Form and Design*. New York: Van Nostrand Reinhold.
12. Fiell, Charlotte and Peter (2005). *Graphic Design Now*. Koln: Taschen.
13. Sawahata, Lesa (1999). *Graphic idea resource: creativity innovative ways to build great design*. Gloucester: Rockport.
14. Neuenschwander, Brody (1993). *Letterwork: Creative Letterforms in Graphic Design.* London: Phaidon.
15. Williams, Nancy (1993). *Paperwork*. London: Phaidon.
16. Hume, Gary (2014). *Gary Hume: Lions and Unicorns & Night Time*. London: White Cube.
17. Gibbs, David (1993). *The Compendium: Pentagram*. London: Phaidon Press Limited.
18. Henrion, FHK (1983). *Top Graphic Design*. Zurich: ABC.
19. Meggs, Philip B. (1983). *A History of Graphic Design*. New York: Van Nostrand Reinhold.
    D.T. Arvanitis & Gramma Books (2011). *Social Design, Posters for society*.

Relevant scientific periodicals:

1. *Graphis*
2. *Gr Design*
3. *Novum, world of graphic design*
4. *+ Design*
5. *Archive*