

COURSE OUTLINE

- VISUAL ANALYSIS AND CONCEPTUAL DESIGN**

SCHOOL	SCHOOL OF APPLIED ARTS & CULTURE		
ACADEMIC UNIT	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	N1-5030	SEMESTER	5 TH
COURSE TITLE	VISUAL ANALYSIS AND CONCEPTUAL DESIGN		
INDEPENDENT TEACHING ACTIVITIES <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>		WEEKLY TEACHING HOURS	CREDITS
		2	3
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)</i>			
COURSE TYPE <i>general background, special background, specialized general knowledge, skills development</i>	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/GRAF167/ https://teams.microsoft.com/l/team/19%3a50159e4cc5c24d99a4850d7f35ea79f0%40thread.tacv2/conversations?groupId=d199c556-f6f9-47ec-b258-32630fca22a0&tenantId=0c8943ee-c370-4bb3-ba51-321f406f32ec		

- LEARNING OUTCOMES**

<p>Learning outcomes</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"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>After completing the course, students will be able to:</p> <ol style="list-style-type: none"> 1. Explore visual material to develop a critical visual methodology 2. Interpret multiple messages in an image through compositional analysis 3. Analyse content 4. Study the observer/viewer through psychoanalytic approaches 5. Perceive from differing points of view 6. Understand the socio-political underpinnings of visual objects 7. Find sources of iconography 8. Compose an analytical text and organise a talk on a specific object 9. Defend an artistic project through speech and text

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

- Search for, analysis and synthesis of data and information to produce a project
- Adapting to new information
- Decision-making
- Working independently and teamwork
- Generating new research ideas
- Fostering free, creative and inductive thinking

• SYLLABUS

Theoretical module

Choosing a research methodology. The grammar of visual design. The semiotic landscape. Social semiotic theory of communication. Developing a research question and the tools in order to produce proofs for its answer. Recent analysis on visual communication becomes the motive for theoretical conversation in order to build a new visual proposal. Proposals upon the critical analysis of visual matters.

The symbol and the multiple conceptual approaches.

Learning to choose the correct symbols for the representation of any abstract concept, that leads to designing a project, a complete identity.

Workshop module

Undergraduate students experiment on various visual problems. They find answers on exercises about the symbolism of abstract concepts. They focus on the core of a visual question. They learn to cultivate their personal visual language in order to build up a photo-story that includes their relationship with each separate theme.

• TEACHING and LEARNING METHODS – EVALUATION

<p style="text-align: center;">DELIVERY</p> <p><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Presentations in Power Point and lectures. Visits to relevant workplaces and exhibitions.</p> <p>Workshop practice with corrections on student preliminary designs and creative criticism of entire student group.</p>	
<p style="text-align: center;">TEACHING METHODS</p> <p><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>	Activity	Semester workload
	Lectures	30
	Research project	20
	Research and analysis of bibliography	10
	Presentation	15
Course total	75	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><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. Other specifically defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I. Written final exam to include:</p> <p>-Comparative evaluation of theoretical material.</p> <p>II. Turning in of workshop exercises by deadline for assessment</p> <p>To be evaluated: Variety of preliminary designs Originality of idea Presentation Execution Keeping to deadlines for turning in work</p>	

- **ATTACHED BIBLIOGRAPHY**

Greek sources

1. Barthes Roland (2019). *Εικόνα μουσική κείμενο*, Αθήνα: Εκδ. Πλέθρον.
2. Kress, G. & Van Leeuwen, T. (2010). *Η Ανάγνωση των Εικόνων: Η Γραμματική του Οπτικού Σχεδιασμού*. Αθήνα-Θεσσαλονίκη: Εκδ. Επίκεντρο.
3. Δημητρίδης, Λεωνίδας-Δάκης (1992). *Γραφιστική και Διαφήμιση*. Θεσσαλονίκη: Εκδ. Οργανισμού Δημητρίδη.
4. Leach, E., (1993). *Πολιτισμός και επικοινωνία*. Αθήνα: Εκδ. Καστανιώτης.

International Sources

1. Chandler, Daniel (2007). *Semiotics: The Basics*. 2nd ed. London: Routledge.
2. Papanikolopoulou, Magdalena (2015). *Staging the Alphabet: Text, Performance and the Feminine*. Uel roar.
3. Thompson, P. & Davenport, P. (1982). *The Dictionary of Visual Language*. London: Penguin Books.
4. Floch, Jean-Marie (1985). *Petites mythologies de l'œil et de l'esprit: pour une sémiotique plastique*, Paris-Amsterdam: Hades.
5. McLuhan, Marshall & Quentin Fiore (1967). *The Medium is the Message*. New York-London-Toronto: Bantam Books.
6. Gregory, R.L. (1977). *Eye and Brain*. London: Weidenfeld and Nicolson.