

## 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>N1-1030</b>	<b>SEMESTER</b>	<b>1th</b>
<b>COURSE TITLE</b>	COMPOSITION AND DESIGN PRINCIPLES		
<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>
		4	5
<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 and skills development		
<b>PREREQUISITE COURSES</b>	NO		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS?</b>	YES (in English)		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.uniwa.gr/courses/GRAF162/">https://eclass.uniwa.gr/courses/GRAF162/</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>· Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</li> <li>· Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</li> <li>· Guidelines for writing Learning Outcomes</li> </ul>
<p>Upon successful completion of the course, the students will have acquired knowledge and understanding of the structure of Visual Language and Communication, its development and function in the abstract and documentary visual composition, and the visual messages expressed by its alphabet, the point, the line, the shape, the color, the movement, the direction, etc.</p> <p>They will have knowledge and understanding of the development and function of texture (matière), as a key element of the visual language, its forms and techniques, and will be able to use it in graphic design applications.</p> <p>They will understand the basic principles of composition and synthetic techniques as expressed by the harmony and intensity in an artistic statement.</p> <p>They will understand the mechanisms of transmission of visual message (Representation, Symbolism, Abstraction) and the ways of their expression in order to apply the above knowledge in</p>

their Graphic Design work.

Through the familiarity with the visual alphabet and the basic principles of composition, the students will have acquired the ability to read, interpret and evaluate a visual/ graphic arts work, and will have acquired the necessary aesthetic education through the promotion of complex thinking and inductive reasoning.

By applying the theoretical principles of visual language in a series of exercises, they will acquire the ability to create original works of art and to be adequately prepared for the lessons of Graphic Design.

### 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	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 Others...

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

### ● SYLLABUS

#### Theoretical module

Basic elements of the visual language and principles of the Visual Alphabet - Composition.

Comparative analysis and connection with classical aesthetic theories and modern theories of Forms.

Analysis of the individual elements of the Visual Language. (Point, line, shape, color, motion, direction, texture, etc.).

Connecting the non-visual form of the elements with images of reality.

Reading virtual elements in Paintings and Graphic Design works. Views, analysis, critique.

References from the History of Art and Graphic Design.

Screenings of works of art and Graphic Design.

Analysis and critique.

Composition as expressed by harmony and intensity in an artistic proposal.

Compositional techniques and their function (Harmony - Contrast, Relaxation-Intensity, combinations). The timeless function of composition in works of art.

Screenings of works of Art and Graphic Design. Analysis, critique.

The basic ways of conveying a visual message (Representation, Symbolism, Abstract) and the ways of their expression. Schools and Movements.

Screenings of works of Art and Graphic Design.

Analysis and critique

### **Workshop module**

- Creation of a series of compositions with points, lines, shapes, color, movement, direction, etc., with various visual techniques and digital processing in order to understand the visual message they express and the transfer of the basic principles of visual language and composition in their visual form.
- Creation of color compositions of the above elements of the visual language with various visual techniques and digital processing in order to transfer the basic principles of the composition to its virtual form.
- Creation of abstract works that include the elements of visual language and composition for applications in Graphic Design (Poster, cover, etc.).
- Free texture exercises with various techniques and materials.
- Exercises with texture applications in Graphic Design (illustration, book cover, magazine, poster).
- Composition exercises with a combination of Harmony - Relaxation, Contrast – Intensity.
- Exercises based on the three ways of conveying the Artistic message: Representation, Symbolism, Subtraction, as suggestions for application in a graphic design project (cd, book covers).

A variety of media are used for the applied exercises, such as traditional materials (painting, collage, and mixed media), digital media, photography, etc.

Group works are also created with the aim of teaching how to collaborate in the organization of a collective artistic work.

### • **TEACHING and LEARNING METHODS – EVALUATION**

<p style="text-align: center;"><b>DELIVERY</b></p> <p><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face															
<p style="text-align: center;"><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b></p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Presentations on power point and video projections.															
<p style="text-align: center;"><b>TEACHING METHODS</b></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>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">25</td> </tr> <tr> <td>Art Creations</td> <td style="text-align: center;">65</td> </tr> <tr> <td>E class</td> <td style="text-align: center;">10</td> </tr> <tr> <td>Teamwork and group Presentation</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Educational Visits to museums</td> <td style="text-align: center;">5</td> </tr> <tr> <td><b>Course total</b></td> <td style="text-align: center;"><b>125</b></td> </tr> </tbody> </table>		<i>Activity</i>	<i>Semester workload</i>	Lectures	25	Art Creations	65	E class	10	Teamwork and group Presentation	20	Educational Visits to museums	5	<b>Course total</b>	<b>125</b>
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<p style="text-align: center;"><b>STUDENT PERFORMANCE EVALUATION</b></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>Visual creation</i>  <i>Written work</i>  <i>Group work</i>  <i>Public presentation</i>  <i>written examination</i>  <i>The evaluation criteria and the time schedule are posted from the start of the course at the UNIWA e-class website. All relevant information is explained in detail at the beginning, as well as, throughout the semester, during the weekly lectures. Upon request, all the information is provided using email or social networks.</i></p>															

• **ATTACHED BIBLIOGRAPHY**

**Greek sources**

- Jean-Pierre Cometti, Jacques Morizot, Roger Puivet,(2005) Ζητήματα αισθητικής, μετάφραση Στέλλα Χρυσικού, επιστημονική επιμέλεια Παναγιώτης Πούλος, Αθήνα, Νήσος
- Βακαλό Ελένη(1985) Μετά την Αφαίρεση, Κέδρος, Αθήνα
- Umberto Eco. (1992) Η Σημειολογία της καθημερινής ζωής. Μάλλιανης Παιδεία, Αθήνα .
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#### **International Sources**

- MARK NEWMAN AND DONNA OGLE, (2019), Visual Literacy, Rowman & Littlefield Publishers, Meriland
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- Leborg Christian (2006). Visual Grammar, Princeton Architectural Press. NY
- Haber R . N. and Henderson M.(1980) The psychology of Visual Perception, Rinehart and Winston Inc. NY .
- Hogg J. (1969) Psychology and the Visual Arts. Penguin Books. Baltimore .