

Course unit title:	Fashion and Materials II				
Course unit code:	AFDI 104				
Type of course unit:	Required				
Level of course unit:	Bachelor				
Year / Semester of study:	1 (2 nd semester)				
Number of ECTS credits allocated :	5	Lectures p/w:	-	Studio Work p/w:	3
Instructor(s)	Eleni Gircalli				
Aim of the Course	<p>Competences to be developed:</p> <ol style="list-style-type: none"> 1. To further experiment with drawing, analysing and synthesizing 2D and 3D forms, focusing attention on the interpretative, formal and expressive aspects of design, which are explored through a series of projects. 2. To generate more inventive and conceptual strategies for the transformation and manipulation of unconventional materials and encourage a design process that can integrate diverse media, technique and thinking/creative paths. 3. To develop a range of high communicational skills in terms of Materials and Design through the exploration, understanding and critical use of contemporary Art and Design Issues and Theory. 4. To cultivate a conceptual development relevant to the interests of each student, by providing students with the analytical and critical ability to effectively express ideas and be in a position to actively participate in a broader cultural discourse. 5. To attain a conceptual progress and critical understanding of contemporary issues by experimenting with interdisciplinary approaches, thus serving as meeting grounds for the exchange of critical and theoretical notions from all areas of Fine and Applied Arts. 				
Learning outcomes of the course unit:	<p>Introduction to Project 2 - Written and verbal briefing.</p> <p>Analysis of the brief.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> • Demonstrate ability in analysing, interpreting and constructively use brainstorming strategies and appropriate terminology when discussing the 				

brief.

- Be in a position to indicate working methods and concepts.

Discussion of subject of focus.

Students should be able to:

- Research into and critically associate artists and artworks that relate to the context of the project, using diverse sources and media.
- Demonstrate ability in decision-making of objects and subject-focus points.
- Further develop research and analytical skills in relation to the chosen subject or object as well as develop a thinking process, ability in synthesis and experimentation and creative means of expression. Discussion.

Implementation of principles of Design and 3D Visual Arts.

Students should be able to:

- Further experiment, using drawing as the initial basis. Rendering the 3D world in sculpture and construction as well as translation of visual experience into design.
- Present a coherent body of research and interesting analysis of the subject's context

Conceptual development in relation to context.

Students should be able to:

- Demonstrate ability in observation and exploration of elements and principles of design and 3D Visual Arts through interesting approach and use of Form, Colour and Texture.
- Reflect on the work and be in a position to re-evaluate ideas, concepts and methods in order to push further awareness and development of their creative language, expressional means and practical skills.

Development of Technique, Skills and Expression. Workshops and demonstration of methods and techniques of deconstruction, composition and the use of texture and materials.

Students should be able to:

- Creatively construct, deconstruct and reconstruct their initial forms, thus opening up stimulating and fresh artistic, conceptual and contextual possibilities relating their work.
- Be able to move from a realistic representation towards abstraction demonstrating interesting use of texture and materials.
- Further develop working processes based on demonstration and previous stage of research and exploration.
- Demonstrate interesting associations between the fundamental elements form, colour, texture, tone, surface and wider notions and ideas of their focus of interest.

Integration of theory, analysis, exploration and innovation.

Students should be able to:

- Cultivate a conceptual development, mature thinking process and aesthetic

	<p>values in order to push forward visual innovation and creative intelligence of the subject of study.</p> <ul style="list-style-type: none"> • Further develop conceptual strategies and contextualisation of subject to allow translation of 2D image to 3D product. • Develop 2D work in 3D work through the understanding of 3D form, space, volume and materials. <p>Development of Technique, Skill and Expression.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> • Explore diverse media and technical processes as well as demonstrate awareness and critical thinking on contemporary art issues. • Demonstrate critical skills and be in a position to evaluate and re-assess the work for further development and stronger results of the final products, in terms of both concept and technical execution. Discussion. 		
Prerequisites:	None	Co-requisites:	None
Course contents:	<p>The exploration moves through a variety of different materials and techniques. Projects will include the use of collage and montage, the use of materials for relief work, construction of objects using unconventional materials, techniques of casting and mould-making, transformation of 2D drawings into 3D objects and the use of recycled materials. Topics are selected by faculty and students to reflect their artistic concerns, and provide sufficient knowledge in particular skills aiming to express individual visual ideas. Key points are stresses as followed:</p> <ul style="list-style-type: none"> ■ Development of 2D drawing to the 3D experience. Brainstorming strategies, analytical, research and methodological skills, further development of principles of drawing, composition and use of diverse techniques and media. Emphasis on development of critical thinking and working processes of 2D fundamental towards the 3D principles through experimentation and research. ■ Implementation of principles of Design and 3D Visual Arts: Straightening understanding in the theoretical Design principles and their practical applications. Exploring the 3D qualities of Form, Materials, Spacious Values, Texture, Colour and Shape through various Art and Design references, techniques and mixed media applications. ■ Conceptual development in relation to context: Relating art principles to wider notions and concerns through the exploration of individual artistic means of expression and practice. ■ Research into contemporary art issues. Stressing importance and pushing forward ways of understanding, analysing 		

	<p>and critically reflecting on art issues and concerns both theoretically and practically.</p> <p>■ Integration of theory, analysis, exploration and innovation: Implementing ways of producing interesting associations, ideas and concepts, through interesting use of artistic language, theoretical references and innovative processes.</p> <p>Development of Technique, Skills and Expression: Demonstrating and applying techniques in the use of materials and diverse media, developing practical and theoretical skills and suggesting ways through tutorials, presentations and given exercises to develop expressional means and interesting visual language.</p> <p>Studio Work: Studio work is carried out involving the whole group and takes place within the whole spectrum of the duration of the course as this is allocated on the weekly schedule. Studio work also includes interim and final critiques</p>
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Recommended and/or required reading:

References:	<p>Cream 3 (Phaidon)</p> <p>Fresh Cream (Phaidon)</p> <p>Art Now (Taschen)</p> <p>Art Now Vol. 2 (Taschen)</p> <p>Art Today Art Today (Phaidon)</p> <p>Vitamin P(Phaidon)</p> <p>The Shock of the New, Art and the century of Change, Hughes R., Thames and Hudson, 1996</p> <p>Antony Gormley, Hutchinson John, London, Phaidon, 1996</p> <p>Minimalism (Themes and Movements), Phaidon, 2000</p> <p>Art Povera: Movements in Modern Art, Robert Lumley, 2005</p> <p>Conversation Pieces: Community and Communication in Modern Art, Grand H.Kester, 2004</p> <p>Art in Theory 1900-200: An Anthology of Changing Ideas (Paperback) by Charles Harrison (Editor), Paul J. Wood (Editor), Blackwell, 1992, 2003</p> <p>Ways of Seeing (Penguin Modern Classics) by John Berger</p> <p>Nothing If Not Critical: Selected Essays on Art and Artists (Hardcover) by Robert Hughes (Author)</p> <p>The Drawing Book: A Survey of Drawing - The Primary Means of Expression</p>
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	(Paperback) by Charles Darwent; Kate MacFarlane; Katharine Stout (Author), Tania Kovats (Editor)
Planned learning activities and teaching methods:	<ul style="list-style-type: none"> - Extended project briefings - Presentations (audio and visual) - practical workshops - exercises - illustrated lectures and group critiques - personal tutorials. - group tutorials. - personal research, realization and manipulation in project work - continuous evaluation and assessment. - Extended references and bibliography.
Assessment methods and criteria:	<ul style="list-style-type: none"> ● Interim Critique - Live Project Work: 33% ● Final Critique- Live Project Work: 33% ● Final Assessments- Live Project Work: 34% ● Total: 100%
Language of instruction:	English
Work placement(s):	No