Course Title	**VISUAL COMMUNICATION 1**
Course Code	**CVC207**
Course Type	Required
Level	Bachelor
Year / Semester	2nd Year / 3rd Semester
Teacher's Name	Artemis Eleftheriadou, Savvas Xinaris
ECTS	5	Lectures / Studio / week	3	Laboratories / week	

Course Purpose	The course aims to • Introduce basic concepts and theories relating to the field of visual communication design • Recognize various visual communication applications, their uses and purposes • Introduce principles of visual literacy and visual Intelligence regarding design concepts, visual hierarchy, layout, color, image, text, type etc. • Provide initial understanding regarding visual communication concepts and their function • Provide the content and context for the production of diverse project work through theoretical study, practical applications and experimentations
Learning Outcomes	Upon completion of the course students should be able to: • Understand the main characteristics and aspects of visual communication

	• Identify and evaluate visual communication systems and applications • Analyze and identify specific audiences and the processes with which they interact with visual communication messages • Recognize the ideas and aspects that need to be taken under consideration when forming a visual message • Comprehend semiotics in analyzing or forming visual messages that correspond to specific concepts • Study and experiment with the disciplines of typography, illustration and photography in communicating visual messages • Understand the usefulness of simplifying complex shapes and meanings • Study, experiment, develop and propose solutions for visual communication problems		
Prerequisites	CVC110	Corequisites	
Course Content	The course provides initial understanding in visual communication area, its systems and their applications in the field of design. The course introduces students to the evolution of visual communication through a survey of historical and contemporary examples. Initially the course examines the theoretical and practical aspects occurring in the formation of visual messages. It introduces theories regarding visual perception processes, semiology and the use of language. By means of graphic interpretation, the course further examines elements of typography and hierarchy, image and its various mediums, the synthesis and understanding of ideographs and pictographs, and the fundamentals of layout for the creation of various applications of visual communication. Extending on the fundamentals of visual translation the course stresses the need for simplifying, interpreting and analyzing the visual forms in the process of imaging. The course emphasizes the interpretation of messages in terms of signs and patterns of symbolism. The course also, examines and explores the relation between visual communication messages and specific audiences, resonating cultural		

	values, needs and preferences. In doing so, the course discusses issues of social equality and good design practices. The course also introduces methodologies regarding visual research, the development of thoughtful and innovative concepts, experimentation and sketchbook processes, and presentation techniques.
Teaching Methodology	This course is delivered through a series of lectures and presentations followed by extended project briefings, demonstrations and/or discussions that pivot around the course content. Also, in-class studio work, group critiques, workshops, exercises and experimentations. Other learning activities include personal research and project analysis through one-to-one tutorials. Continuous assessments and evaluations encourage a process of critical thinking and analysis that aims to well-founded decision making and reasoning.
Bibliography	**Bibliographical References:** Lester Paul Martin, *Visual Communication: Images with Messages*, Writing For Textbooks, 2017 Bayley Stephen, *Taste – The Secret Meaning of Things,* Circa Press, 2017 Davis Meredith, Hunt Jamer, *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience*, Bloomsbury Visual Arts; 1 edition, 2017 Bestley Russell, Noble Ian, *Visual Research: An Introduction to Research Methods in Graphic Design*, Bloomsbury Publishing PLC, 2016 Bierut Michael, *How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and (Every Once in a While) Change the World*, Harper Design, 2015

	Crow David, *Visible Signs – An Introduction to Semiotics in the Visual Arts*, Fairchild Books, 2015 Evamy Michael, *Logo,* Laurence King Publishing, London, 2007 Elam Kimberly, *Typographic Systems,* Princeton Architectural Press, New York, 2007 **References, magazines and web blogs:** Eye Magazine, Creative Review, +design, Grafik https://webflow.com/graphic-design-archive https://designarchives.aiga.org/#/about https://thecoolhunter.net https://designobserver.com

Assessment	Overall, the course is evaluated as follows:
	
	- **Final Assessment 34%**
	  - Design Intelligence 40%,
	  - Research and Methodology 20%,
	  - Experimentation and Analysis 20%,
	  - Time-management and Presentation 20%
	
	- **Course work 66%**
	  Interim Critique 33%
	  Final Critique 33%
	
	Students are continually assessed throughout the semester via monitoring their sketchbook and rough work. In addition, their class participation, enthusiasm, creative process and methodology are also taken in account. Usually, two major projects are handed out in the semester, carrying a 50% weight each, along with a number of short in class exercises. The projects are evaluated in a mid-critique where initial

	feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.
	• Design Work* (**Course work**) **Project 01:** 50% **Project 02:** 50% *Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.*
Language	English