

Course Title	APPLIED DESIGN				
Course Code	CVC 413				
Course Type	Visual Communication Elective				
Level	Bachelor				
Year / Semester	4th Year / 7th or 8th Semester				
Teacher's Name	Panagiotis Michael, Vicky Pericleous, Hourig Torrosian				
ECTS	6	Lectures / week	1	Laboratories / week	1
Course Purpose	<p>Applied Design aims to enable students to understand the importance of the working process, as a final work/product (in terms of its design and functionality) and as a part of an overall experience of a potentially performative action. It provides students with an exploration and renegotiation of various methods, processes and strategies through an experimentation with a range of materials, techniques and conceptual approaches. Students will be introduced to the concepts and techniques of art design making with reference to contemporary artists and designer' methods.</p> <p>Furthermore, they will be encouraged to utilize the transaction between objects, media, and situations.</p>				
Learning Outcomes	<p>By the end of the course, the students should be able to:</p> <ul style="list-style-type: none"> • Describe the diverse ways in which the notions of an art subject (such as landscape, body and object) are related to and used in art and design theory/critical study, and their impact on international artistic practices. • Identify the influences of politics, nature, history, geography, psychology and science in artistic inspiration, process and production. • Generate a multiplicity of meanings, directions and dimensions of their project through conceptual and visual experimentation and research. • Develop advanced creative thinking; an analytical and visual expression through a process-oriented approach. • Evaluate an artwork within the historical, cultural and social context of art and design through creative dialogue. • Analyze various pathways to experiment with and combine traditional and new media to communicate concepts clearly. • Recognize and analyze new and complex visual information in relation to project ideas. • Relate the processes of their research findings to a specific artist's work. 				

	<ul style="list-style-type: none"> • Create a self-initiated work of an advanced level in response to the curriculum. • Interpret the methods, processes and strategies of an artist studied and the context of his/her artwork. • Point out alternative and innovative methods drawn on, as well as approaches employed within other disciplines to develop skills in expressing ideas visually. • Explain and assess one's own working processes, and final results in a clear, concise and professional way. 		
Prerequisites	NONE	Corequisites	
Course Content	<p>Working Process as a Final Product</p> <p>The course is concerned with the actual doing and how working processes can be defined as an actual work of art, and the narrative, decorative, iconographic and conceptual perspectives of the sketchbook.</p> <p>Students are introduced to concepts, methods and processes of contemporary artists' practices, and how the elements that constitute an artwork coexist and interact with each other and the spectator.</p> <p>Students are required to do extensive research on an aspect of a subject, such as space/landscape/place or an object (inanimate or animate) that interests them. They are required to produce a sketchbook/visual diary of ideas and thoughts on the subject of their own choice. This process of capturing, exploring and drawing ideas and concepts will push forward a combination of traditional and new media. They are expected to use the practices of an artist of their choice, and their own visual language and experience as the starting points for the production of their project.</p> <p>The process of the project itself will be presented as the final product.</p>		
Teaching Methodology	<p>The taught part of the course is delivered through lectures and visual presentations. Extensive project briefing, analysis and visual examples are part of the content. Through in-class practical art and design workshops and short exercises, students are encouraged to experiment and expand their creative vision. Group critiques of student's work allow for a thorough examination of the class progress, whilst at the same time student receive acute feedback on their work. Though the creative use of a variety of media students are further encouraged in developing their work. The e-learning site of the course is also a valuable tool as, students can have access to various references as well as notes of class lectures.</p>		
Bibliography	<p>Bibliographical References:</p> <ul style="list-style-type: none"> - Bauhaus by Frank Whitford, Thames and Hudson world of art Reprinted 2006 - Fiona Candlin and Raiford Guins, The Object Reader, Routledge, 2009 - Rachael Ziady DeLue and James Elkins (ed), Landscape Theory, Routledge, 2008 - Tim Cresswell, Place, a Short Introduction, Blackwell Publishing, 2004 - Giannino Malossi (ed), Material Man, Abrams, 2000 		

	<ul style="list-style-type: none"> - Gaston Bachelard, The Poetics of Space, Beacon, 1958 (1964 translation) - Juan Munoz, Double Bind at Tate Modern, Tate, 2001 - Tacita Dean and Jeremy Millar, Place, Thames and Hudson, 2005 - Cornelia H. Butler and Catherine de Zegher, On Line. Drawing Through the Twentieth Century, MoMA, 2010 - Defining Contemporary Art-25 Years in 200 Pivotal Artworks, Phaidon, 2011 - The Story of Modern Applied Art, by Rudolph Rosenthal (Author), Harper; 1st edition (1948) - Walter Gropius: Visionary Founder of the Bauhaus, by Fiona MacCarthy (Author)Faber & Faber; Main edition Hardcover 2019
Assessment	<p>Overall the course is evaluated as follows:</p> <p>Final Assessment 34%</p> <ul style="list-style-type: none"> - Design Intelligence 40%, - Research and Methodology 20%, - Experimentation and Analysis 20% - Time management and Presentation 20% <p>Course work 66%*</p> <ul style="list-style-type: none"> - Interim Critique 33% - Final Critique 33% <p>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.</p>
Language	English