

## CVC208 - VISUAL COMMUNICATION 2

Course Title	<b>VISUAL COMMUNICATION 2</b>				
Course Code	<b>CVC208</b>				
Course Type	Required				
Level	Bachelor				
Year / Semester	2 <sup>nd</sup> Year / 4 <sup>th</sup> Semester				
Teacher's Name	Artemis Eleftheriadou, Savvas Xinaris				
ECTS	5	Lectures / Studio / week	3	Laboratories / week	
Course Purpose	<p>The course continues from CVC207 Visual Communication I and aims to:</p> <ul style="list-style-type: none"> <li>• Study concepts and theories relating to the field of visual communication design</li> <li>• Locate and understand design problems in given situations, working with various research methods in visual communication</li> <li>• Appraise further principles of visual literacy and visual Intelligence regarding design concepts, visual hierarchy, layout, color, image, text, type etc.</li> <li>• Employ methods of analysis, creation and development of visual communication concepts</li> <li>• Provide the content and context for the production of innovative and diverse design solutions employing practical applications and experimentations</li> </ul>				
Learning Outcomes	<p>Upon completion of the course students should be able to:</p> <ul style="list-style-type: none"> <li>• Appraise and evaluate social and cultural theory in visual communication and its design applications</li> </ul>				

	<ul style="list-style-type: none"> <li>• Develop visual communication concepts and applications that can form a system or/and a campaign for intended audiences and situations</li> <li>• Relate their visualizations to specific user groups taking into account cultural or societal contexts and develop socially responsible practices in visual communication</li> <li>• Comprehend further and apply semiotics in analyzing or forming a visual message that correspond to specific concepts</li> <li>• Appraise their own work and the work of others with reference to standards drawn from contemporary design practice</li> <li>• Combine various design disciplines and methods to form compound design proposals</li> <li>• Employ project planning and methodology to achieve problem-solving results</li> <li>• Defend orally and visually the process and outcome of given design projects in a clear and structured way in relation to their requirements</li> </ul>		
Prerequisites	CVC207	Corequisites	
Course Content	<p>The course focuses further in the area of visual communication, its systems and its applications in the field of design. It examines further the theoretical and practical aspects occurring in the formation of a visual message, taking into consideration the variety of aspects involved in the production of visual communication projects such as aesthetics, taste, ethics and culture. The course further examines theories regarding visual perception processes, semiology and the use of language.</p> <p>The course explores various design tools and design methodologies in order to explain and visualize problems or specific contexts in order to develop visual communication concepts and applications that can form a system or/and a campaign for intended audiences and situations. Through various socially engaged projects the course provides the context so that students become aware of issues regarding social equality, cultural diversity and general good design practices.</p>		

	<p>Furthermore, the course deals with the creation and distribution of visual messages by means of identification and selection of the appropriate media channels. Students are encourage to amalgamating different mediums and through research and experimentation to design and produce various projects of visual communication emphasizing the role of ideation and concept. By means of graphic interpretation, students are further introduced to advanced layout, contemporary typography and diverse image making.</p> <p>The course further develops methodologies regarding visual research, experimentation, sketchbook processes, presentation techniques and production skills.</p>
<p>Teaching Methodology</p>	<p>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.</p> <p>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.</p> <p>Continuous assessments and evaluations encourage a process of critical thinking and analysis that aims to well-founded decision making and reasoning.</p>

Bibliography	<p><b>Bibliographical References:</b></p> <p>Lester Paul Martin, <i>Visual Communication: Images with Messages</i>, Writing For Textbooks, 2017</p> <p>Roberts Lucienne, <i>Good: An Introduction to Ethics in Graphic Design</i>, Bloomsbury Visual Arts, 2019</p> <p>Simmons Christofer, <i>Just Design: Socially Conscious Design for Critical Causes</i>, HOW Books; 11/30/11 edition, 2011</p> <p>Phaidon Editors, <i>Graphic: 500 Designs that Matter</i>, Phaidon Press, 2017</p> <p>Davis Meredith, Hunt Jamer, <i>Visual Communication Design: An Introduction to Design Concepts in Everyday Experience</i>, Bloomsbury Visual Arts; 1 edition, 2017</p> <p>Eco Umberto, <i>The Limits of Interpretation (Advances in Semiotics)</i>, Indiana University Press; Reprint edition, 1991</p> <p>Bestley Russell, Noble Ian, <i>Visual Research: An Introduction to Research Methods in Graphic Design</i>, Bloomsbury Publishing PLC, 2016</p> <p>Bierut Michael, <i>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</i>, Harper Design, 2015</p> <p><b>References, magazines and web blogs:</b></p> <p>Eye Magazine, Creative Review, +design, Grafik</p> <p><a href="https://webflow.com/graphic-design-archive">https://webflow.com/graphic-design-archive</a></p> <p><a href="https://designarchives.aiga.org/#/about">https://designarchives.aiga.org/#/about</a></p> <p><a href="https://thecoolhunter.net">https://thecoolhunter.net</a></p> <p><a href="https://designobserver.com">https://designobserver.com</a></p>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b></li> <li>- Design Intelligence 40%,</li> <li>- Research and Methodology 20%,</li> <li>- Experimentation and Analysis 20%,</li> </ul>

	<ul style="list-style-type: none"> <li>- Time management and Presentation 20%</li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <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> <ul style="list-style-type: none"> <li>• Design Work* (<b>Course work</b>) <ul style="list-style-type: none"> <li><b>Project 01:</b> 50%</li> <li><b>Project 02:</b> 50%</li> </ul> </li> </ul> <p><i>Specific requirements for given project and the assessments criteria are written down on project briefs that are handed out to students.</i></p>
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