

COURSE OUTLINE

(1) GENERAL

SCHOOL	ARCHITECTURE		
ACADEMIC UNIT	ARCHITECTURE		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	APY 203	SEMESTER	2 nd
COURSE TITLE	SPATIAL REPRESENTATIONS II		
INDEPENDENT TEACHING ACTIVITIES <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>	WEEKLY TEACHING HOURS	CREDITS	
Lectures and Laboratory Exercises	6	6	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	<ul style="list-style-type: none"> • General Background • General Knowledge • Skills Development 		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes</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.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>Scope: 'Spatial Representations II' constitutes the organic continuation of "Architectural Representations I" but also a point of departure for a wide-ranging investigation across the interdisciplinary field of representational tools and techniques, with reference to the built or the unbuilt environment.</p> <p>When international visual arts practice is exploding constantly towards every possible direction, a phenomenon that includes the 'outdated' medium of painting, how does one can define a minimum level of knowledge and skills in a visual arts course?</p> <p>The question can only be answered by generating more questions. Even if the application of known models ('academic', 'Bauhaus', 'deconstruction', etc.) seems to strengthen the possibility of the production of an attractive visual product which would be enough 'contemporary', the importance is primarily the 'experience of the studio'. It is in the context of this experience that the gaze of the visual artist is being formed. In this context, desire, experimentation, success and failure are in dialogue with history and the contemporary visual and</p>

cultural instance.

The course aids students to assimilate the techniques and the design practices that were introduced earlier in the academic year ('Spatial Representations I') by systematising their implementation, supplementing the representational processes with additional, more contemporary and more sophisticated digital tools and exploiting their communicative potential both independently and combined. To this effect, the course aims to familiarise students with the creative and imaginative utilisation of representational means of expression of greater complexity, which materialise the intermediate, hybrid space between traditional and digital tools (photography, collage, et al.). In addition, students are encouraged to experiment, in an instructive and methodical manner, with the expressiveness of the moving image and the synthetic soundscape, both as heuristic devices for documenting, analysing and understanding pre-existing conditions and environments and as mediums that enable, by way of movement and sound, potential futures for architecture and the city. Finally, the course provides opportunities for students to develop skills in a wide range of digital tools that aid the design and drafting process both in 2D and 3D.

The course is designed to aid students in:

- developing skills in a variety of architectural design media,
- sharpening reception processes with aspects of spatial analysis, interpretation and management,
- fostering the creative interfaces between neighbouring arts and sciences,
- nurturing a collaborative culture and supporting teamwork that welcomes divergence,
- communicating and effectively delivering ideas to a diverse audience,
- comprehending and acknowledging the complex role and function of the architect in the contemporary society,
- exploring the use of digital media and applications for programming, 3D modelling and visual (still and moving image) representation.

Teaching methods: The abovementioned interdependent goals are achieved with a minimum of thirteen [13] six [6] hours long lectures, which combine the theory of representational techniques for architecture and the history of the methodologies involved in developing ones ideas with practice via hands-on, intensive lab work on a series of student projects.

Lectures - discussions aiming to help students overcome the fear about the 'hermetic' field of art, presentations-discussions of personal themes and subject-matters and, of-course, experimentations with material and procedures of personal projects. The students, through the tutorials are getting concrete on their logic and media and define what is at stake.

Lab work on a series of student projects that progressively become more challenging and complex aim at promoting a broader understanding of the media involved and at developing specific expressive skills. Student projects, though correlated, are designed to activate different sets of traditional and digital tools. Intermediate and final results are discussed both individually and in the classroom, in the form of informal 'critiques' and final reviews.

On completion of this course students will be able to:

- understand and fluently use the conventions, the regulations and the notation systems of the graphical language of technical drawing,
- communicate effectively ideas to the community of specialists and society in

general,

- apply analytical thinking by way of parameterising visual stimuli from the discovery and recognition phase of the design process,
- exercise synthetic reasoning by way of creatively transcribing the aforementioned visual stimuli into design requirements and priorities,
- work methodically in the class with the spatial organisation of visual information in 2D and 3D formats,
- understand the function of computer aided design as means of perceiving and conceptualising complex geometries,
- utilise digital media both as representation tools and vehicles for personal expression in the design process,
- familiarise themselves with the principles of open-ended technologies and open design methodologies.

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
Adapting to new situations
Decision-making
Working independently
Team work
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas

Project planning and management
Respect for difference and multiculturalism
Respect for the natural environment
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking
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Others...
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- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Decision-making
- Working independently
- Team work
- Working in an interdisciplinary environment
- Respect for difference and multiculturalism
- Respect for the natural environment
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Production of free, creative and inductive thinking

(3) SYLLABUS

- i. Geometric Compositions I: Drawing
- ii. Geometric Compositions II: Modelling
- iii. Architectural Photography – Collage: Representation & the Still Image
- iv. Geometric Reconstructions I: Materials, Textures, Scene Design
- v. ?
- vi. Space – City – The Moving Image I: Experimental Cinema and Documentaries
- vii. ?
- viii. Space – City – The Moving Image II: Cinematic City Symphonies
- ix. Urban Soundscapes: Sonic Reconstructions of the Urban Landscape
- x. ?
- xi. ?
- xii. Geometric Reconstructions II: Isometric and Perspective Projections, Lighting
- xiii. Geometric Reconstructions III: Still and Moving Images

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Use of ICT: Use of the University's Asynchronous E-Learning platform to supplement and support the teaching process • Communication with students: Course newsletter on a weekly basis using e-mail • Laboratory education: Weekly tutorials on image editing and word processing software 	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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>	<p style="text-align: center;">Activity</p>	<p style="text-align: center;">Semester workload</p>
	Lectures	36
	Tutorials	16
	Laboratory practice	12
	Project (individual and group)	44
	Educational visits	6
	Educational fieldtrips	20
	Educational screenings	6
	Individual study	10
	Course total	150
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>i. Laboratory Work (60%)</p> <ul style="list-style-type: none"> • Language of evaluation Greek • Method of evaluation: Summative <p>ii. Public Presentation of Final Student Projects (40%)</p> <ul style="list-style-type: none"> • Language of evaluation Greek • Method of evaluation: Final Review <p>The methods and the criteria of the examinations are presented in the class and can be retrieved from the course's e-class website.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <ul style="list-style-type: none"> • Gombrich, E.H., 1994 (1989). <i>The Story of Art</i>. Athens: National Bank of Greece Cultural Foundation (MIET). • Papadopoulos, L. & Tsitiridou, S. eds., 2009. <i>Fatouros</i>. Athens: Domes. <p>- Related academic journals:</p>
