

Course Title	<b>AFFECTIVE DESIGN II</b>				
Course Code	<b>EAD02</b>				
Course Type	Elective				
Level	Bachelor				
Year / Semester	5th,6th, 7th or 8th semester				
Teacher's Name	Panagiotis Roupas				
ECTS	6	Lectures / week	3	Laboratories / week	0
	Affective Design 2 continues from Affective Design 1 with further exploration through the introduction of more advanced project content. Students in this course are faced with a variety of problems and challenges in terms of thinking and conceptualizing affective design strategies. In this course students are required to use the affective design strategies form Affective Design I in order to create a final work in any media based on their research and experimentation on affective design.				
Learning Outcomes	<p>Upon completion of the course students will:</p> <ul style="list-style-type: none"> <li>- Define a significant range of skills, techniques, tools, practices and/or materials which are associated with the nature of the Affective Design Final project.</li> <li>- Demonstrate research activities and set achievable intermediate goals appropriate to a project of advanced research. Employ analytical and methodological skills in developing concepts.</li> <li>- Inspect further affective strategies and utilise expertise, imagination and creativity in appropriate media.</li> <li>- Identify the subjective emotional relationships between users and products and create products that are capable of eliciting affects to the users.</li> </ul>				
Prerequisites	-	Required	Affective Design I		
Course Content	<p>Affective Design II continues from Affective Design with further exploration through the introduction of more advanced project content. Students in this course are faced with a variety of problems and challenges in terms of thinking and conceptualizing affective design.</p> <p>For the first part students are required to explore an obsession of theirs through extensive research, experimentation and documentation of design</p>				

	objects and spaces regarding its affective dimension. Secondly, students are required to create a final work in any media – drawing or painting, small sculpture, video or combination of alternative media – based on their research and experimentation of the first part of the project
Teaching Methodology	<ul style="list-style-type: none"> <li>• Studio work</li> <li>• Visual presentations</li> <li>• Conceptual models and drawings</li> <li>• Lectures</li> <li>• Project briefing</li> <li>• Monitor discussions</li> <li>• Visual research methodologies</li> <li>• Brainstorming techniques</li> <li>• Concept development processes</li> <li>• Interaction and collaborative learning</li> <li>• Guest speakers</li> <li>• Personal research, realization and manipulation in project work</li> <li>• Continuous evaluation and assessment</li> <li>• Extended references and bibliography</li> </ul>
Bibliography	<p>Hauptmann, Deborah and W. Neidich, (επιμ.), <i>Cognitive Architecture-From Biopolitics To Noo-Politics</i>, Rotterdam: 010 Publishers, 2010</p> <p>Kwinter, Sanford, <i>Far From Equilibrium: Essays on Technology and Design Culture</i>, Barcelona: Actar, 2008.</p> <p>Malevich, Kasimir, <i>The Non-Objective World: The Manifesto of Suprematism</i>, Mineola: Dover Publications, 2003</p> <p>Moussavi, F., López, D., <i>The Function of Form</i>. Barcelona: Actar, 2009.</p> <p>O’Sullivan, Simon, <i>The Aesthetics of Affect; Thinking Art Beyond Representation</i>, στο <i>Angelaki</i>, vol. 6, nr.3, 2001</p> <p>Lynn, Greg. “Surface Effects” in <i>Anymore</i>, Cynthia Davidson, ed. Cambridge, Massachusetts/ London, England: The MIT Press, 2000. 230-237.</p> <p>Fukasawa, N., &amp; Morrison, J. (2019). <i>Super normal sensations of the ordinary</i>. Zürich, Switzerland: Lars Müller Publications.</p> <p>Lupton Ellen. <i>The Senses: Design Beyond Vision</i>. Princeton Architectural PR. 2018</p>
Assessment	<p>Interim Critique 33%</p> <p>Final Critique 33%</p> <p>Final Assessments 34%</p>
Language	English