

Course Title	Image Investigation I				
Course Code	IMI217				
Course Type	Compulsory				
Level	Bachelor				
Year / Semester	2nd / Spring				
Teacher's Name	Constantinos Economides				
ECTS	5	Lectures / week	2	Laboratories / week	0
Course Purpose and Objectives	<p>Aim of the course and core objectives are:</p> <ul style="list-style-type: none"> - Apply research in the art and design practice. - Gain an understanding around concepts of image and narrative in art and design through an engagement in critical dialogue. - Analyse ways in which the structure of the composition of an artwork creates certain narratives. - Develop analytical and critical concepts associated with the study of processes of art and design making. - Explore issues of image and narrative through artistic working process and experimentation. - Address creative approaches and processes of how an image produces narrative and how narrative translates into an image. 				
Learning Outcomes	<p>Knowledge and understanding</p> <ul style="list-style-type: none"> - Develop a consideration for the historical context in which an artwork and/or artist comes from. Observe a time, place or event, people, or objects that can be described. - Examine the varied historical and cultural definitions and interpretations of an image, object or structure. 				

	<ul style="list-style-type: none"> - Acquire the ability to reflect on students' own position in relation to the subject around the artwork. The influences of politics, nature and geography in artistic process and production. - Generate a multiplicity of meanings, directions and dimensions of their project through visual experimentation and research. - Investigate the relationship between various narratives of specific animate or inanimate images/objects and the viewer. <p>Working Processes</p> <ul style="list-style-type: none"> - Engage in a group dialogue concerning various aspects of images of art, design or architecture. - Analyse the denotative and connotative meanings of the title of an artwork. - Develop creative thinking, analytical and visual expression through a process- oriented approach. - Investigate various techniques and media to experiment with and combine traditional and new media to communicate concepts clearly. <p>Final product</p> <ul style="list-style-type: none"> - Present final results in a clear, concise and professional way. - Research, experiment and present students' work in response to the curriculum. - Work with and present the methods, processes and strategies of an artist and the context of his/her artwork. - Display and discuss students' own processes from beginning to present day. 		
Prerequisites	-	Required	-
Course Content	<p>Image Investigation 1 focuses on the study, interpretation, analysis and evaluation of artworks and design products. In the process of constructing narratives in art and design objects, it explores the engagement of composition, technique, materials, aspects of time, history and social behavior, and the point of view of artists and students. Individual expression and concepts are encouraged. Various creative approaches are used allowing the individual to explore his/her own needs. Emphasis (is given) on the development of analytical, research and methodological skills, critical thinking and working processes, which promote</p>		

	experimentation. Final products should reflect on interesting thinking process, aesthetic values and intelligent creative language.
Teaching Methodology	The course is delivered through an extensive project briefing, illustrated lectures and visual presentations on Art and Design. A combination of group discussions and critiques on students' personal research and visual experimentation as a final product, in addition to practical workshops, will encourage students to work with a more diverse and developed visual experimentation. An essential part of the teaching methodology is the personal tutorials offered to students during the semester.
Bibliography	<p>Hans Bellmer, Anatomy of the Image, Atlas Press, London, 2005</p> <p>Henry James, The Figure in the Carpet, Dodo Press, London 2007</p> <p>Georg Simmel, The picture frame: An esthetic study, Key Sociologists / Peter Hamilton, London</p> <p>Samuel Beckett, The Image, Editions de Minuit, Paris, 1988</p> <p>Yves Bonnefoy, Image and Presence, The Johns Hopkins University Press, 1984 Maurice Merleau-Ponty, The eye and the mind, Northwestern University Press, 1964</p>
Assessment	<ul style="list-style-type: none"> ▪ 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. ▪ The design work is evaluated as follows: ▪ Design Intelligence 40% ▪ Research and Methodology 20% ▪ Experimentation and Analysis 20% ▪ Time management and Presentation 20%
Language	English