

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				
	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 from 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			
Course Content	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.				

	For the first part students are required to explore an obsession of theirs through extensive research, experimentation and documentation of design 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