

Course unit title:	GRAPHIC & ADVERTISING DESIGN 2				
Course unit code:	AGDS205				
Type of course unit:	Compulsory				
Level of course unit:	Bachelor				
Year / Semester of study:	2 nd / Spring				
Number of ECTS credits allocated :	5	Lectures p/w:	4	Labs p/w:	0
Name of lecturer(s):	Nicolas Lambouris				
Learning outcomes of the course unit:	<ol style="list-style-type: none"> 1. Identify the significance of visual promotion within the advertising arena. 2. Engage in a broad overview of advertising and visual communication as seen in its many forms, from press, posters, television, direct mail to point-of-display and internet, with its social, cultural and ethical implications. 3. Distinguish and analyze the term 'target audience' as an important parameter in commercial advertising. 4. Apply critical judgement in design work in terms of persuasion of specific audiences. 5. Develop and employ presentation skills / techniques via visual, oral and written means, in order to creatively resolve conceptual problems. 6. Develop the ability of formulating creative concepts which will be manifested through the visual work. 				
Prerequisites:	AGDS204		Co-requisites:	None	
Recommended optional program components:	None				
Course contents:	<ul style="list-style-type: none"> ▪ Advertising as a Promotional Tool: students are introduced into advertising as a powerful promotional tool; identifying the marketing and promotional aspect of design with the purpose of influencing/ selling / convincing the target audience. ▪ Advertising and Visual Communication: analysis of the contemporary Advertising scene through examples of creatively inspiring campaigns. Comprehensive discussions and workshops on the concept, process and visual creation behind the final work. ▪ Target Audience: discussion and analysis of audience in advertising. Examination of professional practices in identifying audience demographics and how is that used in advertising. ▪ Visual Vocabulary in Context: <ul style="list-style-type: none"> - Understand the aims and objectives of the client brief. Discussion on the relationship of client / designer / audience - Discussion and analysis if the communication process; the transmission and assimilation of messages through visual work - Examination of the influencing factors of constructing a message, the role of research (both theoretical and visual) and how it can be implemented in the work. - -- The designer as an active observer of the social arena - The designer as a transmitter. Through analysis of the proposed designs, students should be able to have a clear resolution of their communication aim ▪ Advertising and Semiology: a basic introduction on semiology. The system of signs and symbols. The creation of symbolism and the process of decoding. The factors which influence understanding and meaning. ▪ Presentation Skills: the significance of developing sophisticated technical / presentation/ visual skills in order to creatively solve communication problems. 				

	<p>Through practical workshops, students research, study and prepare presentations on advertising case studies. The utilization of the presentation as an educational tool for acute conceptual and visual communication.</p> <ul style="list-style-type: none"> ▪ The Concept: the significance of a solid, creative and inspiring concept. Examination of the impact on graphic design of a successful concept. The process and methodology from conception, to development and visualization of an idea.
Recommended and/or required reading:	<ul style="list-style-type: none"> ▪ Barry, P., <i>The Advertising Concept Book: Think Now, Design Later</i>. Thames and Hudson: London, 2016 ▪ White, W. A., <i>Advertising Design and Typography</i>. Allworth Press: New York, 2015 ▪ Griffin, W. G., <i>The Creative Process Illustrated: How Advertising's Big Ideas Are Born</i>. How Books: Blue Ash, 2010 ▪ Fletcher, A., <i>The Art of Looking Sideways</i>. Phaidon Press: Berlin, 2001 ▪ Busch, D. Klanten, R., Hellige, H., <i>The Age of Collage: Contemporary Collage in Modern Art</i>. Gestalten: Berlin, 2013 ▪ Shaoqiang, W., <i>New PosterDesign (Look at Me!)</i>. Promopress: Barcelona, 2018 ▪ Armstrong, H., <i>Graphic Design Theory: Readings from the Field</i>. Princeton Architectural Press: New York, 2009 ▪ Francisco, M., <i>Sourcebook of Contemporary Graphic Design</i>. Harper Design: New York, 2009 ▪ Wiedemann, J., <i>Illustration Now! 5</i>. Taschen: Berlin, 2014
Textbooks:	
References:	An extensive list of visual references is available to the students on the e-learning site of the course. These include contemporary graphic design publications, visual work, commercial applications, a comprehensive film list, magazine list, and PowerPoint presentations of lectures.
Planned learning activities and teaching methods:	The taught part of the course is delivered through lectures and visual presentations. Extensive project briefing, analysis and visual examples are part of the content. Through in-class practical design workshops and short exercises, students are encouraged to experiment and expand their creative vision. Group critiques of student's work allow for a thorough examination of the class progress, whilst at the same time student receive acute feedback on their work. Though the creative use of computer design software, along with alternative creative methods and mediums (photography, sketching, drawing etc.) students are further encouraged in developing their work. The e-learning site of the course is also a valuable tool as, students can have access to various references as well as download PowerPoint presentations of class lectures.
Assessment methods and criteria:	<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: <ul style="list-style-type: none"> ▪ Design Intelligence 40% ▪ Research and Methodology 20% ▪ Experimentation and Analysis 20% ▪ Time management and Presentation 20%
Language of instruction:	English
Work placement(s):	No

