## GVC209 - EDITORIAL DESIGN

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| Course Title | **EDITORIAL DESIGN** |
| Course Code | **GVC209** |
| Course Type | Required |
| Level | Bachelor |
| Year / Semester | 2nd Year / 3rd Semester |
| Teacher's Name | Savvas Xinaris |

| ECTS | 5 | Lectures / week | | Laboratories / week | 2 |
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| Course Purpose | This course aims to familiarize participants with the principles of editorial design and provide the theoretical framework for students to initiate practical work for the course's projects.<br><br>The course aims to:<br><br>• Recognize printed medium formats and their grid structure<br><br>• Study the grid system structure and principles of editorial design<br><br>• Understand the requirements in typographical decisions for editorial design<br><br>• Organize a series of typographic applications for editorial design and identity their structure<br><br>• Explore possible variations for typography in a grid system<br><br>• Apply and utilize Desktop Publishing (DTP) graphics software |

| Learning Outcomes | By the completion of the course students should be able to: <br><br> • Construct necessary skills and knowledge of computer design as a tool for designers <br><br> • Understand the technological and practical changes in the development of editorial design <br><br> • Research and study on contemporary editorial design applications <br><br> • Capacity for analysis and synthesis of a problem and its possible solutions <br><br> • Choose and use the appropriate technologies and techniques to professionally address editorial design problems <br><br> • Experiment and produce volumes of editorial design graphics specimens that correspond to the contemporary trends and practices | | |
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| Prerequisites | CVC110 | Corequisites | |

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| Course Content | Editorial design course provides fundamental knowledge on printed medium formats and predominantly is focused on European newspapers sizes and standards. The course provides a thorough presentation on the development of editorial design and presents contemporary trends and characteristics in the field through identification of such examples and their analysis.<br><br>Through a series of lectures, participants can comprehend the primal role of the grid system and layout arrangement for achieving solid and structured editorial designs.<br><br>Typography is a component of utmost importance in editorial design and thus is investigated extensively in this course. Starting with a good knowledge in the connotations that lay in the choice of typefaces for editorial design, up to acknowledging and practicing methods to access, use and manage typefaces for editorial projects. More to the presented theory, practical application methods are also included. These vary from utilizing fundamental typographic rules to exploit the boundaries of typographic forms, legibility and communication.<br><br>Additionally, this course offers a comprehensive introduction to Desktop Publishing (DTP) graphics software. Explains its capabilities and presents design tools for interactivity and e-publishing.<br><br>Via a process of visual research and experimentations on paper and/or screen, this course explores the importance of understanding the benefits of variability in providing unique solutions in editorial design. More to that, research and critical analysis are key factors for producing creative results. |
| Teaching Methodology | This course is delivered through a series of lectures and presentations followed by extended project briefings, demonstrations and/or discussions that pivot around the course content.<br><br>In addition, in-class studio work, group critiques, workshops, exercises and experimentations. Other learning activities include personal research and project analysis through one-to-one tutorials. |

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| | Continuous assessments and evaluations encourage a process of critical thinking and analysis that aims to well-founded decision making and reasoning. |
| Bibliography | Bibliographical References:<br><br>- Paul McNeil, *The Visual History of Type*, Laurence King, 2017<br>- Alberto Cairo, *The Functional Art: An introduction to information graphics and visualization,* Voices That Matter, 2012<br>- Timothy Samara, *Making and Breaking the Grid: A Graphic Design Layout Workshop,* Rockport, 2005<br>- Francesco Franchi, *The Intelligent Lifestyle Magazine,* Gestalten, 2016<br>- Tanja Diezmann, Tobias Gremmler, *Grids for the Dynamic Image,* AVA Publishing, 2002<br>- Charlotte Rivers, *Mag-Art: Innovation in Magazine Design,* Rotovision, 2009<br>- Higgins H. B., *The Grid Book,* MIT Press, 2009<br><br>Visual contemporary references on magazines and web blogs like:<br><br>Eye Magazine, Creative Review, +design, Grafik<br><br>https://designobserver.com<br><br>http://indesignsecrets.com/<br><br>www.layersmagazine.com |
| Assessment | Overall, the course is evaluated as follows:<br><br>**Final Assessment 34%**<br><br>Design Intelligence 40%,<br><br>Research and Methodology 20%,<br><br>Experimentation and Analysis 20%<br><br>Time management and Presentation 20%<br><br>**Course work 66%***<br><br>Interim Critique 33% |

| | Final Critique 33% |
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| | *Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.* |
| Language | English |