

GVC212 - GRAPHIC DESIGN & ADVERTISING 2

Course Title	GRAPHIC DESIGN & ADVERTISING 2			
Course Code	GVC 212			
Course Type	Required			
Level	Bachelor			
Year / Semester	2 nd Year / 4 th Semester			
Teacher's Name	Nicolas Lambouris, Demitris Kokkinolambos			
ECTS	5	Lectures / Studio / week	4	Laboratories / week
Course Purpose	<p>The course further studies the contemporary visual language as this is utilized in a various graphic and advertising design applications.</p> <p>The course aims to:</p> <ul style="list-style-type: none"> • Recognize contemporary and convincing visual form for advertising. • Produce a body of work that demonstrates an aptitude to convey creative problem-solving concepts in an appropriate manner. • Decode signs with acute transmission and clear reception. • Provide the context and content for students to experiment with various design proposals in producing alternative visual solutions for the design brief • Engage in creative processes through which brainstorming, initial ideas will be developed into fully fleshed creative concepts 			
Learning Outcomes	<p>Upon completion of this course students should be able to:</p> <ul style="list-style-type: none"> • Identify the significance of visual promotion within the advertising arena. • 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. 			

	<ul style="list-style-type: none"> • Distinguish and analyze the term «target audience» as an important parameter in commercial advertising. • Apply critical judgement in design work in terms of persuasion of specific audiences. • Develop and employ presentation skills / techniques via visual, oral and written means, in order to creative resolve conceptual problems. • Develop the ability of formulating creative concepts, which will be manifested through the visual work. 		
Prerequisites	GVC 211	Corequisites	None
Course Content	<ol style="list-style-type: none"> 1. 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. 2. 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. 3. Target Audience: discussion and analysis of audience in advertising. Examination of professional practices in identifying audience demographics and how is that used in advertising. 4. 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 		

	<p>- The designer as a transmitter. Through analysis of the proposed designs, students should be able to have a clear resolution of their communication aim</p> <p>5. 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.</p> <p>6. Presentation Skills: the significance of developing sophisticated technical / presentation/ visual skills in order to creatively solve communication problems. 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> <p>7. 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.</p>
Teaching Methodology	<p>The theoretical 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.</p>

Bibliography	<p>Reference Bibliography:</p> <ol style="list-style-type: none"> 1. Bringhurst, R., <i>The Elements of Typographic Style: Version 4.0: 20th Anniversary Edition</i>. Hartley and Marks Publishers: Vancouver, 2013. ISBN: 9780881792126 2. Chen Design Associates, Chen, C. J., Milliman, D., <i>Fingerprint No. 2: The Evolution of Handmade Elements in Graphic Design</i>. How Books: Blue Ash, 2011. ISBN: 9781600618659 3. Cooke, A., Lewis, A., <i>Graphic Design for Art, Fashion, Film, Architecture, Photographer, Product Design and Everything in Between</i>. Prestel: New York, 2018. ISBN: 9783791383507 4. Demos, T. J., Phaidon Press Editors. <i>Vitamin Ph: New Perspectives in Photography</i>. Phaidon Press, 2006. ISBN: 9780714846569 5. Heller, S., Talarico, L., <i>Graphic: Inside the Sketchbooks of the World's Great Graphic Designers</i>. The Monacelli Press: New York, 2010. ISBN: 9781580932974 6. Lupton, E., Condell, C., Davidson, G., <i>How Posters Work</i>. Cooper Hewitt-Smithsonian Design Museum: New York, 2015. ISBN: 9780910503822 7. Lupton, E., Philips, C. J., <i>Graphic Design: The New Basics, 2nd Edition</i>. Princeton Architectural Press: New York, 2015. ISBN: 9781616893323 8. Munari, B., <i>Design as Art</i>. Penguin Global: New York, 2009. ISBN: 9780141035819 9. Reily, J., Klanten, R., Ehmann, S., <i>Illusive 4: Contemporary Illustrations</i>. Die Gestalten Verlag: Berlin, 2009. ISBN: 9783899555875 10. Riggs, T., Griesnhaber, J., <i>Typeface: Classic Typography for Contemporary Design 1st Edition</i>. Princeton Architectural Press, 2009. ISBN: 9781568988108
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> • Final Assessment 34% - Design Intelligence 40%,

	<ul style="list-style-type: none"> - Research and Methodology 20%, - Experimentation and Analysis 20%, - Time management and Presentation 20% <ul style="list-style-type: none"> • Course work 66% <ul style="list-style-type: none"> Interim Critique 33% Final Critique 33% <p>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.</p> <ul style="list-style-type: none"> • Design Work* (Course work) <ul style="list-style-type: none"> Project 01: 50% Project 02: 50% <p><i>Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.</i></p>
Language	English