

GVC308 - ADVANCED GRAPHIC & ADVERTISING DESIGN

Course Title	ADVANCED GRAPHIC & ADVERTISING DESIGN			
Course Code	GVC 308			
Course Type	Required			
Level	Bachelor			
Year / Semester	3 rd Year / 6 th Semester			
Teacher's Name	Nicolas Lambouris, Artemis Eleftheriadou			
ECTS	6	Lectures / Studio / week	3	Laboratories / week
Course Purpose and Objectives	<p>The course aims are to:</p> <ul style="list-style-type: none"> ▪ Identify the various forms of persuasive methodology and locate the importance of market research in relation to the proposed areas of examination ▪ Solve time related problems arising from client deadlines and operate in a professional context through life-like assignments ▪ Examine the effectiveness and particularities of the various advertising means, methods and novelties such as billboards, printed or motion ads, mail-shots, promotional events, creative sponsoring etc. ▪ Evaluate and support creatively the potentials of an advanced conceptual interaction between wording and image aiming to influence and evoke particular audience understandings and affect communication through creative slogan writing using the process of brainstorming • Create advanced advertising proposals which are visually exciting through the use of innovative media, materials and genuine design choices, employing a visual and theoretical market research 			
Learning Outcomes	Upon completion of the course students should be able to:			

	<ul style="list-style-type: none"> • Identify the various forms of persuasive methodology and locate the importance of market research in relation to the proposed areas of examination • Develop the ability to solve time related problems arising from client deadlines and operate in a professional context through life-like assignments • Examine the effectiveness and particularities of the various advertising means, methods and novelties such as billboards, printed or motion ads, mail-shots, promotional events, creative sponsoring etc. • Develop the ability to decode signs with acute transmission and clear reception. • Evaluate and support creatively the potentials of an advanced conceptual interaction between wording and image aiming to influence and evoke particular audience understandings and affect communication through creative slogan writing using the process of brainstorming • Create advanced advertising proposals which are visually exciting through the use of innovative media, materials and genuine design choices, employing a visual and theoretical market research 		
Prerequisites	GVC 212	Corequisites	None
Course Content	<ol style="list-style-type: none"> 1. The Relationship between Client and Designer: <ul style="list-style-type: none"> • Understand the meaning of project briefing. Discuss and analyse, concentrating on the aims and objectives required by the project. Establish client and designer boundaries, ethics and communication, the importance of interpersonal contact. • A simulation of real-life project enables for assessment of the timeline and methodology in which the student has to work with: brief analysis, interpretation, market and competition research, brainstorming, concept formulation, rough work, editing of work, slogan creation, initial presentation and finalization of work. 2. Advertising Methodology & Market Research: 		

- Research in design methods and advertising means aiming to build brand identity. Identify symbols, icons and indexes in the advertising language in relation to the aims and objectives set by the desired market of the product.
- Understand research methodology in art and design projects. Understand the market and locating the competition. Draw useful findings from the existing market.
- Present the final written proposal for the advertising idea and its graphical implementation through a series of conceptual visuals. Propose a media plan, describing the methods and activities the advertising campaign will include based on research findings and creative ingenuity.
- Evaluate the presentation outcomes. Workshop on improving and reflecting constructively on the work. Analyse the necessity of building an advertising identity through a follow up advertising schedule.

3. **Semiology and Advertising:**

- Understand the semiology embedded in the field of advertising. Analyse and decode various existing campaigns, stressing the importance of visual language as a carrier of messages and perceptions.
- Understanding the importance of signification in the visual language of advertising. How can we create visuals which become direct or indirect carriers of messages.

4. **Concept. Slogan. Visual:**

- Brainstorming as a creative process of concept development.
- Identify and stress the role of design in the promotional process. Locate the meaning and effectiveness of concept developing in advertising. Understand the methods in which concepts communicate conscious and unconscious socio-cultural messages enabling the advertising process.
- Understand methodology of building a creative promotional concept. Evaluate the impact of a flexible and long lasting conceptual language in establishing and identifying the promotional activity.

	<ul style="list-style-type: none"> • Examine the contemporary scene for language and slogan use. How to shape a witty, short, effective and memorable slogan through which consumers can not only identify with, but can direct and link them to the company. <p>5. Advertising. From Concept to Visual:</p> <ul style="list-style-type: none"> • Realise the particularities and effectiveness of photography in advertising. Recognise styling and lighting, setting up and guiding the models. • Explore digital and print design in the service of advertising. Specify the role of the designer in the implementation and conceptualisation of the advertising idea in the various media applications. <p><input type="checkbox"/> Examine contemporary advertising work and identify the importance of shaping a language that can connect to the modern consumer.</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. Creative use of computer design software, along with alternative creative methods and mediums (photography, sketching, drawing etc.) students are further guided in developing their work. The e-learning site of the course also is a vital tool in the course as besides the various references available, the students can download PowerPoint presentations of lectures from the class.</p>
Bibliography	<p>Reference Bibliography:</p> <ol style="list-style-type: none"> 1. Young, M., <i>Ogilvy on Advertising in the Digital Age</i>. Bloomsbury USA, 2018. ISBN: 9781635571462 2. Bierut, M., <i>How to Use Graphic Design to Sell Things, Explain Things, Make Things Look Better, Make People Laugh, Make People Cry, and</i>

	<p>(<i>Every Once in a While</i>) <i>Change the World</i>. Harper Design: New York, 2015. ISBN: 9780062413901</p> <p>3. Barthes, R., <i>Elements of Semiology</i>. Hill and Wang, 1977. ISBN: 9780374521462</p> <p>4. Rivers, C., <i>Mag-Art: Innovation in Magazine Design</i>. RotoVision, 2009. ASIN: B01FKWIXVA</p> <p>5. Gomez Palacio, B., Vit, A., <i>Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design</i>. Rockport Publishers, 2011. ISBN: 9781592537426</p> <p>6. Klanten, R., Sinifzik, A., Ehmann, S., <i>The Still Life: In Product Presentation and Editorial Design</i>. Gestalten: Berlin, 2015. ISBN: 9783899555813</p> <p>7. Barry, P., <i>The Advertising Concept Book: Think Now, Design Later</i>. Thames and Hudson: London, 2016. ISBN: 9780500292679</p> <p>8. D&AD, <i>D&AD: The Copy Book</i>. Taschen: Berlin, 2018. ISBN: 9783836568524</p> <p>9. Bertin, J., <i>Semiology of Graphics: Diagrams, Networks, Maps</i>. Esri Press: New York, 2010. ISBN: 9781589482616</p> <p>10. Andrews, M., Leeuwen Van, M., Baaren Van, R., <i>Hidden Persuasion: 33 Psychological Influences in Advertising</i>. BIS Publishers: Amsterdam, 2014. ISBN: 9789063693145</p> <p>11. Pedersen, B. M., <i>Graphis Photography Annual 2014</i>. Graphis Inc.: New York, 2014. ISBN: 9781932026863</p> <p>12. Victore, J., Bierut, M., <i>Victore or, Who Died and Made You Boss?</i>. Harry N. Abrams: New York, 2014. ISBN: 9780810995918</p> <p>13. Keaney, M., <i>The World's Top Photographers Workshops: Fashion & Advertising (World's Top Photographers Workshops)</i>. Rotovision: Hove, 2007. ISBN: 9782940378241</p>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> • Final Assessment 34% - Design Intelligence 40%, - 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><i>Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.</i></p> <p>Students are continually assessed throughout the semester via monitoring their sketchbook, proposed advertising concept and advertising design proposals. In addition, their class participation, enthusiasm, creative process and methodology are also taken in account. A major advertising design project is handed as course project carrying a 100% weight along with a number of short in class exercises. The project is 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>
Language	English