

Course unit title:	<b>ADVANCED GRAPHIC &amp; ADVERTISING DESIGN</b>				
Course unit code:	AGDS304				
Type of course unit:	Compulsory				
Level of course unit:	Bachelor				
Year / Semester of study:	3 <sup>rd</sup> / Spring				
Number of ECTS credits allocated :	6	Lectures p/w:	3	Labs p/w:	0
Name of lecturer(s):	Nicolas Lambouris				
Learning outcomes of the course unit:	<ol style="list-style-type: none"> <li>1. Identify the various forms of persuasive methodology and locate the importance of market research in relation to the proposed areas of examination</li> <li>2. Develop the ability to solve time related problems arising from client deadlines and operate in a professional context through life-like assignments</li> <li>3. 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.</li> <li>4. Develop the ability to decode signs with acute transmission and clear reception.</li> <li>5. 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</li> <li>6. 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</li> </ol>				
Prerequisites:	AGDS205		Co-requisites:	None	
Recommended optional program components:	None				
Course contents:	<ul style="list-style-type: none"> <li>▪ <b>The Relationship between Client and Designer:</b> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> </ul> </li> <li>▪ <b>Advertising Methodology &amp; Market Research:</b> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> </ul> </li> <li>▪ <b>Semiology and Advertising:</b> <ul style="list-style-type: none"> <li>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.</li> </ul> </li> </ul>				

	<p>Understanding the importance of signification in the visual language of advertising. How can we create visuals which become direct or indirect carriers of messages.</p> <ul style="list-style-type: none"> <li>▪ <b>Concept. Slogan. Visual:</b> 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. 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.</li> <li>▪ <b>Advertising. From Concept to Visual:</b> 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. Examine contemporary advertising work and identify the importance of shaping a language that can connect to the modern consumer.</li> </ul>
Recommended and/or required reading:	<ul style="list-style-type: none"> <li>▪ Klanten, R., Sinifzik, A., Ehmann, S., <i>The Still Life: In Product Presentation and Editorial Design</i>. Gestalten: Brlin, 2015</li> <li>▪ Barthes, R., <i>Elements of Semiology</i>. Hill and Wang: New York, 1977</li> <li>▪ Barry, P., <i>The Advertising Concept Book: Think Now, Design Later</i>. Thames and Hudson: London, 2016</li> <li>▪ D&amp;AD, <i>D&amp;AD: The Copy Book</i>. Taschen: Berlin, 2018</li> <li>▪ Bertin, J., <i>Semiology of Graphics: Diagrams, Networks, Maps</i>. Esri Press: New York, 2010</li> <li>▪ Andrews, M., Leeuwen Van, M., Baaren Van, R., <i>Hidden Persuasion: 33 Psychological Influences in Advertising</i>. BIS Publishers: Amsterdam, 2014</li> <li>▪ Pedersen, B. M., <i>Graphis Photography Annual 2014</i>. Graphis Inc.: New York, 2014</li> <li>▪ Victore, J., Bierut, M., <i>Victore or, Who Died and Made You Boss?</i>. Harry N. Abrams: New York, 2014</li> <li>▪ Keaney, M., <i>The World's Top Photographers Workshops: Fashion &amp; Advertising (World's Top Photographers Workshops)</i>. Rotovision: Hove, 2007</li> </ul>
Textbooks:	
References:	<p>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, online content relating exclusively to package design, PowerPoint presentations of lectures on color and typography. In addition a list of theoretical readings relating to the course are available (some of these are mandatory reading) in PDF files.</p>
Planned learning activities and teaching methods:	<p>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. 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>

Assessment methods and criteria:	<ul style="list-style-type: none"> <li>▪ 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.</li> <li>▪ The design work is evaluated as follows: <ul style="list-style-type: none"> <li>▪ Design Intelligence 40%</li> <li>▪ Research and Methodology 20%</li> <li>▪ Experimentation and Analysis 20%</li> <li>▪ Time management and Presentation 20%</li> </ul> </li> </ul>
Language of instruction:	English
Work placement(s):	No