

GVC211 - GRAPHIC DESIGN & ADVERTISING 1

Course Title	GRAPHIC DESIGN & ADVERTISING 1			
Course Code	GVC 211			
Course Type	Required			
Level	Bachelor			
Year / Semester	2 nd Year / 3 rd Semester			
Teacher's Name	Nicolas Lambouris, Demitris Kokkinolambos			
ECTS	5	Lectures / Studio / week	4	Laboratories / week
Course Purpose	<p>The course 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"> • Engage with an array of mediums in producing and developing a diverse body of visual work • Provide knowledge and expertise on design parameters such as: layout, visual hierarchy, typographic experimentation, poster design • Identify the graphic poster as a major mean of print media and comprehend its impact in visual communication • Provide the context and content for students to experiment with various design proposals in producing alternative visual solutions for the design brief • Introduce the process of the «design brief» and follow the creative process as a methodology in contemporary graphic design 			
Learning Outcomes	<p>Upon successful completion of the course students should be able to:</p> <ul style="list-style-type: none"> • Identify the mechanisms of the creative process and employ these within the realm of visual communication. • Define and apply the influencing parameters in relation to word and image. 			

	<ul style="list-style-type: none"> • Apply the appropriate contemporary visual language for advertising within the defined project brief. • Demonstrate the capacity of analysing the means of expressing persuasive message through a variety of media. • Produce a body of work that demonstrates an aptitude to convey creative problem-solving concepts in an appropriate manner. • Illustrate, through the final work the ability to persuade, convince and identify a specific target audience 		
Prerequisites	GVC 110	Corequisites	None
Course Content	<ol style="list-style-type: none"> 1. Visual Language. Students are introduced to the term visual language and how this is used metaphorically and literally in graphic design. Through associations, exercises and examination of the contemporary visual scene, students are initiated into the 'language' of design. 2. Visual Experimentation. Analysis and practical implementation of the Design Principles. The importance of creative freedom, experimentation involved in the invention of a fresh and personal 'visual language'. How do various design techniques and mediums are used in graphic design applications. 3. The Creative Process. Identifying and applying the creative process as a vital element for creative experimentation: brainstorming, research, visual experimentation (the sketchbook being an important tool), experimentation with various mediums, design implementation and final work edit. 4. Visual Communication. Understanding the process via which images can become carriers of message. Identifying, creating and appropriating various methods of handling complex visual material in order to communicate an idea. Identify how the combination of image and text are used as a communication tool. Introduction to the concept: the idea as a building block of graphic design and an important basis for communication. 5. Design in Context: design and brief. The analysis of the Project Brief as part of the cognitive, conceptual and application process. 6. The Poster. Identify and analyse the poster format as a communication tool. Historical examination of the format and discussion of contemporary 		

	<p>posters. Designing a poster: hierarchy of information / issues of layout / image / composition / visual elements / visual impact.</p>
<p>Teaching Methodology</p>	<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>
<p>Bibliography</p>	<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

	<p>7. Lupton, E., Philips, C. J., <i>Graphic Design: The New Basics, 2nd Edition</i>. Princeton Architectural Press: New York, 2015. ISBN: 9781616893323</p> <p>8. Munari, B., <i>Design as Art</i>. Penguin Global: New York, 2009. ISBN: 9780141035819</p> <p>9. Reily, J., Klanten, R., Ehmann, S., <i>Illusive 4: Contemporary Illustrations</i>. Die Gestalten Verlag: Berlin, 2009. ISBN: 9783899555875</p> <p>10. Riggs, T., Griesnhaber, J., <i>Typeface: Classic Typography for Contemporary Design</i> 1st Edition. Princeton Architectural Press, 2009. ISBN: 9781568988108</p>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> • Final Assessment 34% <ul style="list-style-type: none"> - Design Intelligence 40%, - Research and Methodology 20%, - Experimentation and Analysis 20%, - Time management and Presentation 20% • 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 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> <p style="text-align: center;">Project 01: 50%</p> <p style="text-align: center;">Project 02: 50%</p>
Language	English