

D&AD (DESIGN & ART DIRECTION) RESOURCE BOX FOR LECTURERS & STUDENTS



These lecturer's notes are suitable for use with AVCE Art & Design, AVCE Media Communication & Production, AS/A2 Graphic Design and Foundation Studies Art & Design Diploma students

ABOUT THE D&AD RESOURCE BOX

The D&AD Resource Box has been designed to support a visit to the exhibition *REWIND: 40 Years Of Design And Advertising From The D&AD Awards* (8 November 2002– 2 February 2003).

These notes have been designed for lecturers of level 3 Art & Design and Media courses to use with their students.

The D&AD Resource Box can only be used in the Print Room at the V&A. Both the Print Room and D&AD Box must be booked at least three weeks in advance.

USING THE PRINT ROOM

The Print Room is the study room for the Prints, Drawings and Paintings Collections in the Word and Image Department. In this room, you can study works of art on paper including print, photography, paintings and drawings, from the V&A collection.

Opening Hours

The Print Room is open to education groups: Tuesday to Friday; 10.00-16.30 (morning 10.00-12.00, afternoon 14.00-16.30)

For enquiries about the Print Room please call: +44 (0)20 7942 2563
or email: pdp@vam.ac.uk.

For group bookings please call: +44 (0)20 7942 2197

The Print Room and Education Groups

The Print Room may be booked by education groups for morning, afternoon or all day sessions. The Print Room must be booked at least three weeks in advance through Learning & Interpretation. No more than 10 students and one lecturer may attend any one session, but when one group of students is finished another ten can be brought in, and so on as necessary. Students of 16 and over may work individually or in pairs, but a sequence of individuals must be booked in as a group. Groups of students doing individual studies are restricted to a maximum of five persons at any one time. If five or more students are present they need to be supervised.

Please remember all groups, including a sequence of individual students, *must* be booked in advance.

On arrival in The Print Room, group leaders are shown how to use Print Room objects and facilities. For a morning session please arrive between 10.00 and 12.00 and depart by 14.00. For an afternoon session please arrive after 14.00 and depart by 16.30.

Please note that graphite and coloured pencils ONLY may be used in The Print Room.

BEFORE YOUR VISIT

Students will gain more from their visit to the D&AD exhibition if it is integrated into their existing college work. They will also need to have some background knowledge about D&AD and know what to expect when they arrive at the V&A. You may like to refer them to the D&AD website www.dandad.ac.uk and the V&A website www.vam.ac.uk

Each year the D&AD awards (the equivalent of the advertising Oscars) present silver & gold pencil trophies to the very best in design and art direction.

As a preparatory task before visiting the exhibition, you could ask students to select a magazine advertisement which they find interesting or think demonstrates particularly innovative design and ask them to explain their choice by saying a little about why the design appeals to them. You could then display this selection of advertisements in the studio for future discussion and reference and get the students to take on the role of a judging panel, awarding gold or silver stars to their winning choices. Some preliminary discussion (before the judging) about good criteria for assessing a piece of advertising will help students develop critical skills. An agreed list of criteria can be used by students to develop their own designs, and to evaluate both what they see at the V&A and their own work.

Your visit to the exhibition, and the use of the Resource Box, will provide further opportunities for students to develop their critical skills and apply their criteria.

Your visit to the D&AD exhibition could be used a starting point for future work with students

AT THE MUSEUM – SUGGESTIONS FOR HOW TO USE THE BOX

Ten students is the maximum number allowed for each Print Room session. There are ten examples of advertising and design in the D&AD resource box so each student could investigate one piece at a time, or students could work in pairs, spending some time looking at each piece individually. There are also a collection of 10 posters available to book.

The box includes examples of advertising and design from each decade from the 1950s onwards. The order used on the box contents list is chronological. The arrangement of the material in chronological order could be posed as a challenge for your students. The box contents are selective and not fully representative of each decade but they can be used to explore some issues related to the changing nature of advertising and design over the last fifty years.

You could ask students to make a list of those points which they feel make each piece successful or unsuccessful in achieving its purpose. For example, does the advertisement have a powerful slogan, or use colour effectively? It might be helpful to look at one or two pieces as a group first.

Key questions

These are some key questions which you could pose to your students to help focus their thoughts when looking at the objects as a group:

- What is the purpose or aim of the design?
- How has the designer tried to achieve this aim?
- How successful do you think they have been?
- How does the design capture the viewer's attention?
- What techniques have been used to produce the original artwork for the design?
- How could you replicate this technique or design?
- Does the design incorporate a logo?

- What purpose does the logo serve?
- Does the design rely entirely on visuals?
- What role does language play in the design?
- If the design incorporates text, would it make sense without it?
- What are the advantages and disadvantages of using language in advertising?
- How does the design engage the viewer? Does it rely on sex or humour? Does it stimulate curiosity? Does the design attempt to shock the viewer?

Alternatively split up your students into smaller groups and work from the themes below using the notes that follow:

- Design for Music Graphics
- Corporate Identity & Branding
- Selling Strategies in Advertising
- Propaganda and Public Awareness *
- Humour & Surrealism in Advertising *

NB If you are using the notes marked with * you will also need to book the set of 10 posters linked to D&AD

D&AD (DESIGN & ART DIRECTION) RESOURCE BOX

Lecturer's Notes: Design for Music Graphics

Object 2: Sgt. Peppers Lonely Hearts Club Band Album Sleeve

Object 3: 'Yes' Logo

Object 10: Spiritualized CD packaging



Look at the three objects listed above. They are all examples of graphic design for music:

At the Museum

- Compare the packaging of objects 2 and 10. What does the packaging tell you about the music?
- How does the packaging in 2 & 10 use visual language to attract a buyer?
- Try to analyse how object 3 has been made. What techniques has Roger Dean used to create this original artwork? Discuss how you might re-create this effect in your own work.
- In object 3, discuss which of the formal elements Roger Dean has used in order to create a visual dynamic?
- What sources may have influenced Roger Dean when he originally designed this 1970's rock band logo?

Back at College

- Examine and record examples of CD packaging for a variety of music genres
- List the key features of CD packaging.
- What would a designer need to consider when designing this type of packaging?
- Most CD's come in a standard packaging format due to the cost of mass production and storage issues, but Farrow Design have proved that it is possible to be innovative and still keep costs to a minimum. With this in mind, design an innovative prototype packaging for a CD which could be mass produced and that uses unconventional materials or concepts.

Bibliography

- Dean, Roger **Views**, Pomegranate Communications, 1995
- **Sampler 2: Art, Pop and Contemporary Music Graphics**, Universe Books, 2001
- Pesch, Martin & Weisbeck, Markus **Disc Style: The Graphic Arts of Electronic Music and Club Culture**, Collins & Brown, 1998
- Sagmeister, Stefan **Visible Music**, Ginko Press, 2000

Websites & Links

www.rogerdean.com, www.farrowdesign.com, www.tate.org.uk and www.cla.co.uk

Also see Poster number 4: Promotional poster of the album *Never Mind The Bollocks/Here's The Sex Pistols*.

D&AD (DESIGN & ART DIRECTION) RESOURCE BOX

Lecturer's Notes: Corporate Identity/Branding

Object 4 : Miscellaneous ephemera for Biba, logo by John McConnell , 1969

Object 5 : Stationery for Michael Barrie, M. Bennett c.1979

Object 8: Adidas poster featuring Paul Ince.



Look at the three items listed above. They are examples of branding and corporate identity.

At the Museum

- What are brands?
- How do we respond to them?
- Why do we buy one thing rather than another?
- Do people know what a logo stands for as an institution? What are we buying into? Discuss the corporate identity of the three brands represented.
- The V&A's image has recently been re-branded by Wolff Olins – collect examples of V&A leaflets and discuss the new branding.

Back at College

- Collect examples of the brand identity of companies or institutions e.g. adverts, packaging, web pages, leaflets, letterheads, business cards, labels, logos etc. Present them to the group and discuss how branding can make a company or institution more successful and maintain brand loyalty from the customer.
- Invite someone from the marketing department at your college or a local company to talk to the group about the brand and corporate image.
- Devise a new brand image for the re-launch of Biba in 2004 e.g. Logo, colours, concepts for advertising, philosophy behind the new branding and target audience.

Bibliography

Hulanicki, Barbara From A to Biba, W.H.Allen & Co, 1984

Pavitt, Jane Brand New, V&A Publications, 2000

English, Mark Designing Identity, Gloucester Massachusetts Rockport, 1998

Klein, Naomi No Logo, Flamingo, 2001

Websites & Links

www.adidas.com and www.asa.org.uk

The following archives are located in the Archive of Art & Design at Blyth House. Call 020 7602 0980 for more details.

Archive of Barbara Hulanicki, Fashion Designer

Archive of Biba , Fashion Retailer & Department Store

D&AD (DESIGN & ART DIRECTION) RESOURCE BOX

Lecturer's Notes – Selling Strategies in Advertising

- Object 1:** American sale brochure for Plymouth automobiles, late 1950s.
Object 6: Benetton advertisement - Oliviero Toscani, 1990
Object 7: Advertisement for ACT UP, Andrew Dibb, c.1986
Object 9: Advertisement for Diesel, Joakim Jonasson, Spring/Summer 1995



Look at the four items listed above. They represent different strategies employed by advertising agencies to sell a product or an idea.

At the Museum

- Look at objects 1, a 1950's automobile brochure and object 9, an advertisement for Diesel clothing and discuss the representation of men and women in advertising and how sex sells. Recently there have been a growing number of complaints from men about the sexist way they are being represented in adverts.

Last year Brookman's Solicitors, a British law firm released adverts urging dissatisfied husbands to 'Ditch the Bitch'. The accompanying advert aimed at women stated, 'All men are bastards'. So, does stereotyping and sexism still have a strong presence in advertising today?

- Compare and discuss the imagery and messages contained in objects 6 and 9. The clothing companies Benetton and Diesel have both courted controversy with their advertising campaigns. Diesel with its outrageous brand promises and mockery and Benetton with controversial adverts such as the one pictured in object 7.
- Discuss object 7. What do you think? Does Benetton use images like this dying AIDS patient purely for shock value? Should this type of image be used to generate income for a multinational clothing company?

Back at college

- The Advertising Standards Agency is the regulatory body which governs advertising and it has the power to ban adverts if they are considered to cause widespread offence – look at this year's top ten advertising complaints on their website. Establish what criteria they use for judging and then develop your own set of criteria.
- Each student should bring in an example of an advert from a magazine which uses sex or shock tactics to sell a product. In college exhibit the adverts around the wall (Try to label them & find out who are the agencies behind the adverts). Then make judgements as to whether each one would cause offence, to whom and the reasons behind the judgements using your agreed

set of criteria. After discussing each advert, have a final group vote as to which (if any) should be banned.

Bibliography

Polhemus, Ted Deisel: World Wide Wear, Thames & Hudson, 1998
Heller, Steven The Sex Appeal of Allure in Graphic Design, New York Allworth Press, 2000
Laurel, Harper Provocative Graphics, Rockport Publishers, 2001
Pricken, Mario Creative Advertising, Thames & Hudson, 2002

Websites

www.benetton.com
www.diesel.com
www.actupny.org
www.nmpft.org.uk/guide/galleries/advertising.asp
www.adbusters.org

D&AD (DESIGN & ART DIRECTION) RESOURCE BOX

Lecturer's Notes: Propaganda and Public Awareness

- Poster 2:** Political poster by Paul Peter Piech
Poster 3: 'Clunk Click' Poster, Peter Ayers, 1974
Poster 6: Poster produced for Lynx, Barry Lategan & TBWA, 1987
Poster 9: The Body Shop Poster, Richard Browning 1990
Poster 10: NSPCC Poster, Saatchi & Saatchi, 1999



Look at the five posters listed above. They are all posters with a political or public awareness message

At the Museum

Posters are an effective way of getting across a message and often combine images and text. The slogans on posters are often referred to as *strap lines*. When looking at this selection discuss the following points:

- Why are strap lines often used by advertising agencies and what effect does the use of language have on the images?
- Are the posters that don't have a strap line more or less effective?
- Look at posters 2 and 9. Discuss the techniques used in these two adverts and compare them with some of the photographic based images you have seen.
- In both cases discuss the reasons why the designers have chosen to use these techniques for the posters. Why were these particular styles and colours chosen?

Back at college

- It is claimed that Nike's "Just Do It" was dreamt up in just 15 minutes. Students should collect examples of strap lines, then brainstorm ideas for winning strap lines and present them to the group
- Students could design a political or public awareness campaign poster which combines text and image to deliver a powerful message

Bibliography

- Berger, Warren Advertising today, Phaidon Press, 2001
Saunders, Dave Best Ads: Shock in Advertising, BT Batsford, 1996
Saunders, Dave Best Ads: Sex in Advertising BT Batsford, 1996

Websites & Links

The archive of Paul Peter Piech, Graphic Artist 1920-1996 is located at the Museum Archives Blythe House, 23 Blyth Road London W14 0QX Phone: 020 7603 1514 for more information

www.thebodyshop.com

D&AD (DESIGN & ART DIRECTION) POSTER COLLECTION

Lecturer's Notes: Humour and Surrealism in Advertising

Poster 1 : Poster Advertising Cadbury's Fruit and Nut chocolate, c.1966

Poster 5 : Advertisement for White Horse whiskey, Graeme Norways, c.1979

Poster 7 : V&A poster, Saatchi and Saatchi, 1988

Poster 8 : Advertisement for Silk Cut Cigarettes, Saatchi and Saatchi 1988



Look at the posters listed above from the 1960's, 70's and 80's. They all use humour or surrealism to sell a product.

At the Museum

- Look at posters 1, 5 and 7 and discuss the different uses of humour in these adverts

The cigarette industries are facing ever increasing restrictions on their advertisements e.g. in the advertising code of practice cigarette adverts are not allowed to be associated with glamour, success in business etc. In the late 1980's, Benson and Hedges and later Gallagher who took over Benson and Hedges began to use a surreal approach to their adverts.

- Looking at poster 8 and with this in mind, brainstorm how Silk Cut adverts are successful. Refer to the imagery, lack of any text or visual reference to cigarettes and the repetition of the concept over a period of time. Often the only text on cigarette advertising is the government health warning. Have you considered how the advertising agencies may use this to their advantage?

Back at college

- Look at various objects made by Surrealists such as Salvador Dali's 'Lobster Telephone' and Meret Oppenheim's 'Object'. Then select an idiom such as *I'm all ears* or *cost an arm and a leg* and try to represent it using imagery alone (collage, drawing, photography, video etc). Display the finished work and discuss how successful they are in communicating the meaning to the viewer without relying on language.

Bibliography

De Bono, E, B McAlhone, & D Stuart *A Smile in the Mind*, Phaidon, 1998
Saunders, Dave *Best Ads: Humour in Advertising*, BT Batsford, 1997

Website

www.saatchi.com