



**GRAPHIC.**

Educational programme

# Gra- phic de- sign



Graphic Design at EASD (Valencia College of Art and Design), prepares students in a wide range of projects related to different professional fields.

Visual communication is an essential component of today's information era. This means that the work of a visual communication or graphic designer is an emerging profession with an increasing field of applications in terms of both production and information.

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The fast and agile response times inherent to this specialisation sets it apart from other areas of design. This is thanks to staggering technological progress that provides designers with increasingly precise and powerful support tools.

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**Audiovisual**  
**Branding**  
**Advertising campaigns**  
**Editorial design**  
**Corporate identity**  
**Infographics or**  
**information design**  
**Motion graphics design**  
**Packaging**  
**Web and app design**

# Edu- catio- nal pro- gram- me

| 1 <sup>st</sup> & 2 <sup>nd</sup> SEMESTER | ECTS |
|--|------|
| DESIGN BASICS                              | 4    |
| BASIC PROJECTS                             | 6    |
| DRAWING AND GRAPHIC TECHNIQUES             | 6    |
| SPACE AND VOLUME                           | 6    |
| SYSTEMS OF REPRESENTATION                  | 6    |
| DIGITAL LANGUAGES AND TECHNIQUES           | 6    |
| PHOTOGRAPHY AND AUDIOVISUAL MEDIA          | 6    |
| SCIENTIFIC PRINCIPLES OF DESIGN            | 4    |
| PRINCIPLES OF DESIGN HISTORY               | 6    |
| DESIGN AND BUSINESS                        | 4    |
| TYPOGRAPHY                                 | 6    |
| TOTAL                                      | 60   |

| 3 <sup>rd</sup> & 4 <sup>th</sup> SEMESTER | ECTS |
|--|------|
| ADVERTISING PROJECTS                       | 8    |
| CORPORATE IDENTITY PROJECTS                | 8    |
| GRAPHIC EXPERIMENTATION WORKSHOP           | 6    |
| EDITORIAL DESIGN PROJECTS                  | 6    |
| PHOTOGRAPHY WORKSHOP                       | 6    |
| REPRODUCTION AND PRINTING TECHNIQUES       | 8    |
| GRAPHIC DESIGN HISTORY & CULTURE           | 6    |
| CULTURE OF DESIGN                          | 6    |
| TYPOGRAPHICAL COMPOSITION                  | 6    |
| TOTAL                                      | 60   |

| <b>5<sup>th</sup> &amp; 6<sup>th</sup> SEMESTER</b> | <b>ECTS</b> |
|---|-------------|
| GLOBAL COMMUNICATION PROJECTS                       | 6           |
| GLOBAL IDENTITY PROJECTS                            | 6           |
| INTERACTIVE GRAPHIC DESIGN PROJECTS                 | 6           |
| AUDIOVISUAL GRAPHIC DESIGN PROJECTS                 | 6           |
| DIGITAL PRODUCTION AND PUBLISHING TECHNIQUES        | 8           |
| DIGITAL ANIMATION WORKSHOP                          | 6           |
| AESTHETICS & CONTEMPORARY TRENDS IN GD              | 4           |
| ILLUSTRATION WORKSHOP                               | 6           |
| MARKETING AND COMMUNICATION                         | 6           |
| GRAPHIC DESIGN MANAGEMENT                           | 6           |
| TOTAL   | 60          |

| <b>7<sup>th</sup> &amp; 8<sup>th</sup> SEMESTER</b> | <b>ECTS</b> |
|---|-------------|
| OPTIONAL SUBJECTS                                   | 30          |
| WORK PLACEMENT                                      | 12          |
| FINAL PROJECT                                       | 18          |
| TOTAL   | 60          |

# 1st & 2nd semester

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## **DESIGN BASICS**

Basic Projects equips students with project-based knowledge by creating graphic messages whilst dealing with determining factors, contexts and media, and considering the target audience.

The subject provides a combination of theory and practical training on graphic communication and its influence on communication today. It also offers students technical and conceptual training on graphic communication elements, building messages, the roles of the people involved in the process and the impact these messages have on society both in terms of culture and production. This course contributes towards integrating general design culture into students' training and more specifically, aspects of design culture related to graphic design.

## **BASIC PROJECTS**

Design Basics shows students a way of understanding graphic communication as the interlinking of all the elements of visual communication that are involved in configuring effective visual messages.

In this subject students will cover all the foundations of visual communication, which unlike visual arts is subject to the determining factors of graphic projects, a language adapted to the needs and culture of the times.

### **DRAWING AND GRAPHIC TECHNIQUES**

In this subject students will gain knowledge and skills related to representing and defining a creative idea.

Drawing is a basic subject for all types of designers and has always formed part of artists' training. It has now also been recognised as an irreplaceable tool in the design process, regardless of the area. Particularly in graphic design, drawing not only represents a way to research and create forms but is also, to a great extent, the basis of the final idea.

This subject has a more conceptual, mental development element, which covers concepts such as: outlining, proportion, direction, line, area of colour, texture, light, chiaroscuro, tonal values, colour, chromatic interplay, the complementary nature of colours, and perception.

In parallel to these skills there is also a more practical side to the course as students will work with the various drawing techniques that make it possible to make a direct representation on paper. They will also explore various expressive criteria with the aim of developing the necessary skills and abilities needed for each technique.

### **SPACE AND VOLUME**

Space and Volume is a pivotal subject for students to understand and develop their visual language in a physical, three-dimensional context by learning specific, volume-related procedures and how to handle physical components. These tools bring students closer to understanding the tangible and sensitive aspects of forms and as a result, to the physical experience of the creative process from an intuitive and unique perspective.

## **SYSTEMS OF REPRESENTATION**

In this subject, students will build on their knowledge and learn different technical representation systems and how to use these languages in design processes. They will learn to develop a spatial perspective of objects, incorporating logic into the drawings and constructions that they create.

To enable students to deal with any technical representation issues that may arise in Design studies, they will learn the following representation systems: Orthographic projections, Axonometric and Conical projection.

## **DIGITAL LANGUAGES AND TECHNIQUES**

The aim of this subject is for students to learn the importance, relevance and application of IT tools in the graphic design sector and to gain the necessary skills to use basic procedures used in computer-based drawing and design. In short, students will use new technologies as a technique in their creative and productive process and as a tool for communication and management.

## **PHOTOGRAPHY AND AUDIOVISUAL MEDIA**

Photography and audiovisual media are elements of iconic representation that are a key part of graphic designers' training.

The subject moves in two different directions: on one hand it builds on students' knowledge of processes, knowledge and research into the characteristics, properties, qualities, behaviour, handling capacity and functionality of materials that make up photographic and audiovisual languages. These are studied within a technological and conceptual context in which the course is carried out. On the other hand, students' sensitivity towards visual representation is stimulated, providing them with a rich audiovisual culture so that, through the study and analysis of the communicative, symbolic and aesthetic message, we are able to foster solid, coherent graphic projects.

## **SCIENTIFIC PRINCIPLES OF DESIGN**

This subject provides students with the necessary scientific and technological information, terminology and nomenclature to study other specific, technological subjects related to graphic design in later years. The course equips students with technical skills and establishes the foundations of sustainable design.

The subject combines theory and practice in its approach to aspects such as image formation and capture; colour and how to reproduce it; and various problems that may arise and their potential solutions.

## **PRINCIPLES OF DESIGN HISTORY**

The subject provides future professionals with essential training in styles, movements, trends and designers. In this regard, the course contents support and add to the technical education of designers by asking them to critically consider the historical-conceptual context.

Each teaching unit gives a detailed view of design history and links it to examples of contemporary art and architecture.

## **DESIGN AND BUSINESS**

This subject provides students with basic knowledge on the workings of the economy and industry.

Society is changing quickly. In a highly competitive setting, designers now more than ever need basic knowledge on business management and regulations that affect their professional area. Decision-making, internal company practices and the relationships that businesses make with the market, as well as the protection of designers' rights, are key areas of knowledge for future designers to be able to successfully apply and exercise their technical and creative skills in the professional world.

## **TYPOGRAPHY**

Typography and text composition are inherent to graphic design. In this subject, students will study the form and expression of letters, their origins and history and the necessary principles to use them effectively in any type of communication project. This subject represents an introduction to the world of writing and typography. It is a key area in students' training in order for them to be able to successfully carry out future projects related to typography, brands and editorial (whether in print or digital).





# 3rd & 4th semester

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## **ADVERTISING PROJECTS**

“Advertising is a communication process that is impersonal and controlled, which through mass media, aims to draw attention to a product, service, idea or institution, with the aim of informing and/or influencing people to buy or accept it” (Ortega, 1991)

Therefore, the subject will equip students with the intellectual skills and tools they need to define, visualise, identify and plan the marketing communication, as well as the values to communicate and the media strategies necessary to promote it, whatever the needs of company, product, institution or event.

## **CORPORATE IDENTITY PROJECTS**

Corporate Visual Identity is a form of professional communication that is essential to the development of all economic, cultural and social activity and is now imperative for any type of organisation as it is the primary form of expressing its personality.

The subject provides future professionals with a combination of theory and practical training on brand design. Students will follow the project process and learn about graphic languages that are appropriate when creating trademarks.

Through these projects, students will use the elements of a brand design, namely the name (logo) and image (symbol), to represent the activity carried out by companies, services and institutions in a simplified way. Regardless of whether the company or organisation is public or private, the brand must identify and set apart the values that it stands for and its philosophy, with the premise of leaving a long-lasting, global impression and the desire to make the company visible to society.

### **GRAPHIC EXPERIMENTATION WORKSHOP**

The visual density of images and communication products that surrounds us today is immense. The vast majority of these is purely aesthetic, trend-based and repetitive and do not call for reflection nor do they contribute anything new to society.

In this subject, students will create proposals that stimulate their creativity yet are always based on a pre-considered concept. It is important in design training for students to: question themselves; seek critical thinking; and to be committed to what is ethical. There are increasingly more and more designers and creative professionals who are moving towards these more thoughtful proposals.

The graphic experimentation workshop invites students to think critically about design, its proposals, solutions and its involvement in the society that surrounds us. The premise is to give projects more than just purely formal or technical solutions and to give them IDEAS and CONCEPTS.

It seeks to carry out experimental and research projects outside the limitations of a real project.

### **EDITORIAL DESIGN PROJECTS**

Editorial design is the area of graphic design that deals with the composition and layout of publications such as magazines, newspapers, books, catalogues and leaflets.

Any type of editorial project has the main aim of communicating an idea or telling a story through the organisation and presentation of texts and images. By using typography, colour, composition and form, designers can fill the contents with expression and personality to attract and hold readers' attention and structure the information in an attractive, clear and coherent way.

In this subject students will carry out projects that deal with both the global architecture of the publication as well as the specific elements and processes of page composition in print and digital media.

### **PHOTOGRAPHY WORKSHOP**

Photography is an iconic form of representation and as such is an essential part of designers' professional training. This is fully justifiable as both disciplines have a broader context than that of the consumer society and are more than just image. They participate in a common language and have common references. The technological revolution in which we are immersed today has erased barriers between disciplines, making it easier to access the information and resources of both. In this sense, professionals can enjoy using tools that before now were forbidden to them in the interest of partial specialisation. Designers now hold a multidisciplinary status that enriches their work but also means they are responsible for properly using all the

tools in their reach. Photography training will therefore move towards two directions: firstly it will strengthen the work in the discipline's processes by discovering and researching the characteristics, properties, qualities, behaviour, handling capacity and functionality of materials that make up photographic language. These are studied within the clearly technological context in which the course is carried out. On the other hand, students' sensitivity towards visual representation is stimulated, providing them with a rich audiovisual culture so that, through the study and analysis of the communicative, symbolic and aesthetic message, we are able to foster solid, coherent graphic projects that fulfil the pre-established requirements.

## **REPRODUCTION AND PRINTING TECHNIQUES**

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This subject combines theory and practice to show students all the aspects related to the reproduction of text and graphic images, from pre-printing processes and image processing to final handling processes, passing through criteria to correctly select material and reproduction systems. We will focus on the various creative possibilities, the semiotic capacity of choosing a particular material or handling processes, and the environmental impact of all these graphic processes.

Image reproduction and the preparation of originals are complex graphic production processes. For this reason, students will be taught and shown everything they will need to learn and understand the techniques to obtain or create an image using specific quality parameters. They will also be provided with the technological knowledge they need to reproduce these images with a reliable quality.

In short, the aim is to provide future graphic designers with technical and communicative knowledge on printing processes and give them the confidence they need to carry out all the steps to ensure they can produce originals and reproduce them without problems and with high quality results.

## **HISTORY AND CULTURE OF PRODUCT DESIGN**

This subject involves studying the developments of graphic communication from its very beginnings in the early 19th century until the start of Postmodernity. The contents of each of the teaching units enable students to gain solid, aesthetic, historical and conceptual preparation in the professional area they are training for.

## **CULTURE OF DESIGN**

In today's society there is a growing need for information about and communication with one's most immediate environment and with the world in general. Following the process of globalisation and the constant changes facing social groups, there is a need to study human beings and the cultural manifestations that surround them and determine their reality. A designer must be able to understand all these phenomena, be able to adapt to the circumstances and decide what they are designing, and how and why they are doing it.

Through Culture of Design students will become familiar with and understand the meaning of design in contemporary societies, with the aim of being able to effectively communicate with the support of semiotics, aesthetic and the theory of form, function and structure.

In short, when a designer enters the professional world of work, he or she will need to intuitively sense and understand cultural, social and artistic changes to plan well-suited and responsible solutions in their cultural and social context.

Culture of design focuses its study on the tangible and intangible aspects of everyday life. On one hand it is structured around images, words, forms and

spaces; but on the other, it combines discourses, actions, beliefs, structures and relationships. The concepts of value, creation and practice that make design an object of study are also processes that refer to designers, production and consumption, respectively.

### **TYPOGRAPHIC COMPOSITION**

This subject rounds off all the basic contents that should be included in a graphic design student's training in terms of typography and layout. In the first year students study the letter, its form and structure and its semiotic function and in this course they will analyse the use of typography as an essential part of the graphic project in which text and images are interlinked. Students will gain knowledge and familiarity with the tools they need to compose texts and understand how to fulfil aesthetic and functional requirements, guaranteeing effective communication in all their projects.





# 5th & 6th semester

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## **GLOBAL COMMUNICATION PROJECTS**

The formula and the nature of advertising is necessarily in constant change, as it has to adapt or be reinvented to adjust to new technology and the needs and demands of a changing market.

The fragmentation and complexity of media today make it necessary for advertisers and their agencies to seek new, more original ways of using existing media.

The proliferation of the internet, digital media and mobile phones have led to an increase in the number of communication channels, providing advertisers with new opportunities to win over their target audience in an interactive way.

In this subject students will learn to understand, observe, encapsulate, make prototypes and then corrections, and implement solutions to carry out a communication strategy and then apply it to the various communication channels, making an impact on current communication media.

## **GLOBAL IDENTITY PROJECTS**

Corporate identity is a communication “system” that is built in to a company’s global strategy and is present in all the company’s expressions, productions, aspects and actions.

Brand image has become a matter of social psychology. It has changed from brand/function to brand/emotion. Brands have become true identity symbols that serve the image of companies and institutions. The mark in itself surpasses the product from which it originated.

The aim of the course is for students to learn, understand, observe, encapsulate, make prototypes and then corrections, and implement solutions to carry out a brand strategy; applying it to the various tools available in global branding (architecture, interior design, signage, brand design, packaging, brand system, advertising, publishing). In the process of creating a brand, students will need to highlight the precise values to communicate; related to a specific way of life, a way of feeling, living and thinking. In this way the brand has to establish an emotional connection with the consumer.

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## **INTERACTIVE GRAPHIC DESIGN PROJECTS**

The aim of this course is for students to learn the concepts, techniques and project methodology inherent to Interactive Design. They will learn to properly use the programming language they need to create these interactive designs for networks and all types of formats, whether static or mobile, and learn how to successfully integrate multimedia elements in them.

## **AUDIOVISUAL GRAPHIC DESIGN PROJECTS**

Major changes in the fields of technology and communication have led us to the digital society that we live in today, in which audiovisual graphic design has moved into the area of communication and information media. This has

made audiovisual graphic design one of the most in-demand options to create messages in our 'cross media' society. As a result, audiovisual graphic design has established itself in the professional field of designers.

This subject is an introduction to the skills that students need to carry out a graphic design project in an audiovisual channel. To do this they will need to know which creation methods and stages are available to them, and have a basic knowledge of the tools that are essential to apply them correctly.

### **DIGITAL PRODUCTION AND PUBLISHING TECHNIQUES**

The aim of this subject is for students to learn the techniques, concepts and methods related to digital publication and production, properly using the technology they need to successfully publish online for networks and all types of formats, whether static or mobile, and learn how to use these multimedia elements in an expressive way, properly adapted to both the medium and the end user.

### **DIGITAL ANIMATION WORKSHOP**

Animation has become one of the main resources of graphic designers thanks to its extensive range of application in seeking solutions to communication problems. Cinema, television, websites and new communication formats frequently use animated graphic images as a basis or at least as an extremely useful resource. From traditional animation techniques to computer created and/or animated images, students will explore form, text, colour, photography, etc. as a starting point to develop their message.

Future professionals will learn about its characteristics, limitations and possibilities, enabling them to choose the most appropriate format to communicate their message to a target audience that is increasingly used to different audiovisual channels and new forms of image.

The Animation Workshop aims to teach the basic principles of animation, some of the most commonly-used techniques and the countless applications in the field of graphic design in this practical course.

### **AESTHETICS AND CONTEMPORARY TRENDS IN GRAPHIC DESIGN**

Aesthetics and contemporary trends in graphic design is a specific, compulsory subject that forms part of the History of Graphic Design area. The content of this course enables future graphic designers to keep up-to-date with their training as they will take an in-depth look into the characteristics that best define recent trends in their sector, and the style of graphic designers that best represent them.

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### **GRAPHIC ILLUSTRATION WORKSHOP**

Illustration consists in visually communicating through a drawn image in contexts in which it accompanies or replaces text. Illustration is therefore a creative process in which links are made between text and image. It is also backed by the advantage that image is a powerful tool of universal communication.

Illustration is an extraordinary tool in artistic expression, so students will have the chance and the challenge to develop their own graphic, expressive language.

There are numerous applications for illustration in today's visual communication media and during the course students will explore and gain experience in some of the fields that this discipline is most frequently linked to.

The subject aims to equip students, as future graphic design professionals, with knowledge of the basic tools that will allow them to work on illustration projects and build on their project skills related to illustration.

## **MARKETING AND COMMUNICATION**

This subject analyses the concept and practise of marketing an object so that these future designers can understand marketing philosophy and are able to apply marketing principles, methods and techniques to carry out effective communication and to benefit their professional careers.

Marketing is about creating a product or service that satisfies the needs of the client, offering it at a price that clients are willing to pay, making it available to the client in the place and at the time that they want it and drawing attention to it using codes and media that the client can relate to. Graphic designers need to identify and understand marketing strategy, the business environment, the target audience, positioning and companies' marketing mix in order to be able to establish effective communication between the company and their target audience. Graphic designers must be able to communicate the value offered in the object.

Marketing is about creating, communicating, delivering and exchanging proposals with the highest value for its clients. Once exercising their profession, designers need to apply marketing principles and techniques to survive in a highly competitive and increasingly demanding environment.

## **GRAPHIC DESIGN MANAGEMENT**

This subject analyses the role of design in industry and its importance when creating added value for a company.

Companies are becoming increasingly aware of the value of graphic design as a means of attaining their strategic and corporate goals. Within the field of design management there are multiple outlooks, from the aspect of organising processes to develop new products and services, to the view of providing solutions for companies' needs and the effective use of graphic design.

With this in mind, and over the four teaching units that comprise the syllabus of this subject, students learn the importance of design management as a decisive area when taking a strategic approach to graphic design.

# 7th & 8th semester

## **WORK PLACEMENT**

Work placements form part of the training carried out by Degree students with the aim of allowing them to apply and build on everything they have learned in their academic training. It also enables them to gain skills that will prepare them to carry out their professional activity in the field of Graphic Design, increase their employability and their business mindset.

Placements may be carried out in centres pertaining to ISEACV (Institute of Higher Art Education of the Valencia Region) or in collaborating companies, such as Design and Communication companies, publishers or printers, private and public institutions on both the national and international scene.

Work placements will be tutored by a professional, qualified tutor in the company or institution and by an academic tutor from the EASD, who will be a teacher at the college.

The work placement is an obligatory subject that must be attended on site at the company, and the subject's 12 ECTS credits are equivalent to 240 hours. The placement will be appraised and assessed by both tutors.

## **FINAL PROJECT**

The Final Project marks the culmination of the training that students have received over the past years. It is an original exercise in which students have to develop and put into practise the skills that they have gradually acquired during the different subjects they have studied in their degree.

This subject creates the setting for students to properly carry out their final project. Each project is directed by a group of teachers who work in different areas of specialisation within the graphic design department.

During the semester, students will reinforce what they have learnt, shaping a personal project in which they will show their independence by approaching a subject of their choice and publicly presenting it to a panel of supervisors.

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