

OPTIONAL SUBJECTS FOR THE COURSE 2017-2018

1. SEQUENTIAL ART AND COMICS
2. 3D COMMUNICATION
3. ONLINE COMMUNICATION AND E-COMMERCE
4. DRAWING AND CALLIGRAPHY
5. FABRIC DESIGN. DIGITAL PRINTING
6. ECOLOGICAL AND SUSTAINABLE DESIGN
7. PUBLIC SPEAKING FOR PROJECT PRESENTATION
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40. AUDIOVISUAL PORTFOLIO
41. WORKSHOP ON JEWELLERY AND LITTLE OBJECTS IN NOBLE WOODS
42. METAL'S WORKSHOP FOR JEWELLERY AND ACC.
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44. COLLABORATIVE PROCESSES IN DOC. PHOTO
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- ~~46. MOBILE DEVICES AND APPS FOR DESIGNERS~~
47. EMBROIDERY APPLIED TO FASHION ILLUSTRATION
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49. VIDEO GAME DEVELOPMENT
50. 3D POINT. DESIGN FROM THE FABRIC

1. SEQUENTIAL ART AND COMICS

Comics are made up of a series of drawings that shape a story, with or without text. Narration and drawing are essential elements that define the comic, also known as graphic narrative or sequential art, the latter being Will Eisner's definition that has been accepted by professionals from the industry.

It has its own, specific language, to the extent that it is considered the ninth art. For this reason the course aims to provide students with their own skill set related to communication and other similar fields in which narrative is an essential quality, especially cinema, theatre, novels, photography and figurative painting. They need to know different types of angles and the dramatic quality they have, the comic strip and its rhythmic aspect, the script and its narrative functions, the human figure and its expressive and symbolic characteristics and the different sounds and speech that are shown through onomatopoeia, speech bubbles and the narrator's voice.

Narration is decisive, so the aim is to enhance students' ability to create meaning, discourse and also decide which stories to tell. Creating a project that involves narration means not only investigating comic stereotypes and its imaginary, but also the mechanisms for comic creators to rediscover their own personal experiences and their internalised taste formed by literature, art, cinema, psychology and philosophy. The aim is to teach students formulas to gain self-analysis skills to create their own comic project.

2. 3D COMMUNICATION

Students will acquire the theoretical knowledge and technical skills needed to plan and find solutions for modelling, animation and lighting, and 3D virtual environments.

During the course students will learn to:

- Have a general overview of the historical context of developments in 3D communication.
- Correctly use terminology associated with modelling, texturing and mapping, lighting, animation, rendering and post-production in 3D modelling.
- Understand the phases and methods used in creating 3D designs.
- Understand the necessary tools and specific software to create 3D projects.
- Understand the post-production processes of 3D pieces for different design applications. Finally, to learn how to adapt these 3D projects to the communicative style of the various contemporary vehicles of display.

This subject equips students with a wide range of technological skills that they can apply to more advanced and professional communication projects.

Samples of students' work can be found at:

http://easdvalencia.edu.gva.es/biblioteca/?page_id=543

3. ONLINE COMMUNICATION AND E-COMMERCE

Internet has become an effective, everyday work tool in the 21st century. Designers are not excluded from this online exchange of goods and services or the possibilities it gives them to promote their work.

The aim of this subject is to give future designers an insight into strategies for internet and businesses associated with the world's biggest network. To achieve this, we will look at the most essential aspects of e-commerce for students' professional development.

They will analyse the legal protections of the elements that make up a website (content, graphic design) recognised by intellectual and industrial property rights. They will look at how to promote a product or service while protecting the rights and obligations of advertising and the rights of consumers and end users. The course will also cover the legal aspects related to the online contracting of goods and services.

4. DRAWING AND CALLIGRAPHY

The Drawing and Calligraphy subject is a practical workshop based on the interaction of words and image. The relationship between Drawing and Calligraphy will be explored. Drawing will be approached as a means of writing and writing as a means of drawing.

In this sense, students will carry out a personal project to enhance their research skills, seeking transparency in the process, and transferability of results, while being critical in the creative process itself.

We should point out that students must be predisposed to discipline as calligraphy requires patience and taste to find perfection in the drawn element, which in this case takes the form of letters.

This practical subject allows students to learn about and get to grips with the basic techniques, methods and procedures to carry out original calligraphic work. This is thanks to a combination of the theoretical and practical study of the different graphic-artistic aspects of calligraphic writing.

The aim of the course is to develop students' ability to graphically convey ideas and images by learning about calligraphy as a graphic resource and its interrelation with drawing.

This subject fulfils two requirements: it is based on the ongoing work of students overseen by their teacher, and given that it is largely practical and experimental, it serves as a basic introduction to calligraphic writing applied to design.

5. FABRIC DESIGN. DIGITAL PRINTING

This subject is designed for fashion students, although it may also be of interest to students from other specialisations.

This optional subject follows two specific subjects:

Digital Printing:

Students must have previous knowledge of Photoshop.

The course will establish the guidelines to carry out designs that can be digitally printed and demonstrate how these can be adapted to different types of fabrics.

It will be rounded off with the creation of a collection of three fabric designs for digital printing.

The student will contact a company in the industry that will print at least one of the designs in the collection.

Jacquard fabric designs:

The full process will be carried out from the design to the moment it is transferred to the loom via a digital file.

Students will visit a jacquard weaving company where samples will be made of the designed fabrics.

6. ECOLOGICAL AND SUSTAINABLE DESIGN.

The growing awareness that we are living in a system with finite resources is urging us to seek alternative development models: potential paradigms that we need to work towards grouped together under the term of sustainability.

We are currently immersed in a new environmental culture in which design professionals must start making decisions to incorporate environmental criteria in their products (products are to be understood as graphic, fashion, clothing, interior design products, among others) and in construction methods, considering them to be just as important as functional, aesthetic, economic and ergonomic criteria have been until now.

The main objective of the subject is to equip students with the knowledge and skills that will allow them to plan and carry out the entire design and manufacturing process in the product's life cycle. They will develop a design methodology from an environmental perspective that includes tools and strategies for environmental assessment, to reduce environmental impact and to create alternative concepts that foster innovation and improvement. These concepts will be based on the better and more appropriate use of materials, processes, energy and the proper disposal of generated waste.

7. PUBLIC SPEAKING FOR PROJECT PRESENTATION

This optional subject stimulates personal skills to correctly communicate a design project using three channels: voice, image and audiovisual cues. The current trend in communicating projects is for a designer to use speech and body language to give a presentation, with the support of a graphic projection and rounded off with an audiovisual narrative. The Project Talks improves the personal and visual skills of students to communicate a design project simply in three directions, backed by the help of technology.

8. MANAGE YOUR FREELANCE BUSINESS ONLINE

The Manage your Freelance Business Online course is offered as an ideal partner to the Design and Business and Design Management courses and equips students with knowledge and techniques that will help them to set up and develop their own, professional venture.

When a designer sets up a business they take on commitments and obligations, and at times rights, with which they cannot improvise, as the consequences of non-compliance can be significant. This subject familiarises them with concepts and situations that they are aware of but in this case simulates a real life situation that requires an urgent solution. The Internet provides them with tools that will make it easier to manage formalities and fulfil obligations established by public institutions, focusing on the Tax and Social Security Offices in particular.

This marks a true discovery for students to learn how to solve pressing problems and how effective the Internet can be in business management and in communication between parties, resulting in better business development and a more fluid and relaxed relationship with the public administration.

9. LIGHTING AND LUMINAIRES

Light surrounds us, affects the way we work, live and perceive spaces. Without light it is impossible to fully experience interior architecture, as it reveals the colour, volume and texture of materials, which are essential elements when conceiving interior spaces. Lighting design is therefore decisive to create atmospheres and to highlight elements, and it impacts on both visual comfort and perception. This subject covers the technical and aesthetic knowledge on how to light a space, whether it is for the home, for commercial or exhibition spaces, or to design special luminaires or decorative luminaires. It is therefore suitable for interior designers and product designers.

10. SPECIFIC TECHNICAL ENGLISH FOR DESIGNERS

English constitutes a key tool for students to develop their future professional career as designers, from the moment they receive training in IT and technological tools or research information from a number of sources available in English, to managing companies in their sector in today's globalised business world.

Design degree students therefore need to be completely committed to learning English as this is essentially related to putting their studies into practise. With this in mind, the English syllabus in the design degree is structured around the specific needs of students' professional profiles, taking into account the most likely communication situations. They must be able to create written documents such as letters, quotes or project/product descriptions, hold interviews and telephone conversations, make presentations in front of audiences, attend industry trade fairs in representation of their company/studio, understand texts related to the world of design (specialist magazines, websites, catalogues, etc.), and learn a series of specific, English terms from the fields of art and design. In order to achieve these goals, students need to learn to be receptive to the English language and to maintain this throughout their lives. They will need to constantly work on and hone their linguistic abilities and take up any opportunity outside the classroom that will help them broaden their knowledge.

11. INTEGRATING DESIGN AT THE POINT OF SALE

The main objective of this "integrating design at the point of sale" subject is to contextualise and adapt knowledge from the various design disciplines to the demands and operational environment of premises where commercial services are provided.

More specifically, the aim is to learn about the discipline of merchandising; how it affects the decisions made by designers, who can make the sales point more attractive; and how it encompasses the different design specialisations in a single commercial space.

To get to this point, we will need to:

- Obtain, analyse and apply relevant information for design projects that impact the effectiveness of the presentation at the point of sale.
- Understand how to apply basic marketing concepts to commercial premises.
- Organise, manage, coordinate or advise work teams involved in communication and design in commercial premises.
- Learn about and apply the regulations that govern and determine the professional work of designers, protect consumers, care for the environment, health and communication.

~~12. INTERNATIONAL WORKSHOP~~

International Workshop has been designed with an open methodology and workshop dynamic, in which students will carry out short, multidisciplinary projects. The aim is to develop students' creativity and foster teamwork, starting with social and cultural aspects, both in the city of Valencia and in the home cities of Erasmus students.

These different origins will provide inspiration that is full of contrasts as, in spite of globalisation, all these cities hold onto traditions that can be turned into an added value; into another way of conceiving design and turning these traditions into stand-out elements to offer to the market.

Developing areas of inquisitiveness that have been neglected, given the specific nature of each specialisation's study plans is another of the I.W.'s aspirations.

Resolving proposals with solutions that are typical of different specialisations through teamwork and spending time with students from other European countries will make students reconsider their perception and use of everyday objects.

Being able to communicate in English will help EASD students round off their training. As for Erasmus students, it will be a practical way to immerse themselves and adapt to the group, discovering Mediterranean culture as it actually is, far from stereotypes.

In both cases, the workshop will provide students with the concept of internationality needed by all new degrees.

13. INTRODUCTION TO WEB DESIGN

In the current setting, in which changes are constantly being made towards improving both accessibility and the provision of information on the internet, students need to consider how important it is to be familiar with the principles, techniques and tools that make it possible to design and develop website projects.

In this essentially practical course, the objective is therefore to allow students to plan, analyse, organise and design a website, as well as understand its working and development and apply layout and web usability concepts.

The principles of web language (HTML, CSS) will be taught and applied by means of practical projects, using specialist web design programmes for the final presentation phase and students will be initiated in the creation of dynamic web pages.

14. DESIGN IDEAS LABORATORY

In this optional subject students will be collaborating directly with companies and institutions through real projects. These projects will be managed as though they were in a real studio. The knowledge they will gain will allow them to set guidelines when deciding on their future career and to understand the processes of presenting and communicating ideas. The Ideas Laboratory is a place to research and create new concepts, new products and new services that will allow companies to boost and foster innovation in design.

15. PHOTOGRAPHIC IMAGE LABORATORY

The importance of photography as an element in visual language is unquestionable. Additionally, the digital tools available today provide an even greater level of autonomy in all the work phases, making self-management more straightforward and teaching us about photographic processes to be able to manage any type of photographic project in a professional manner. To achieve this it is necessary to know how to create, correct, process and show photographic images that act as the basis of any design project.

In this case, the photography course moves in two different directions: on one hand it builds on students' knowledge of processes, gaining knowledge and researching the characteristics, properties, qualities, behaviour, handling capacity and functionality of materials that make up photographic language, all of which are studied within the 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, they develop the skills to create solid, coherent photography projects with the pre-established requirements.

16. FURNITURE

This subject focuses on the furnishing of interiors, from home interiors to commercial or office premises. It aims to develop furniture culture, encompassing both design classics from the 50s to the leading, current design companies in Europe. It also covers the design of unique, custom-made pieces for specific spaces that must be integrated within the architectural structure, including bathrooms and kitchens.

The course also contemplates furniture from a trend or fashion perspective, when it is used to create a brand image or identity. Such is the case in company offices, bank branches or any other establishment that uses interior design to define its image. This approach, which is always present in furniture design, is interesting for graphic and fashion design students as furniture in itself contains and conveys meanings that go beyond its practical functions.

Finally, it will look at furniture production that involves recycling or reusing waste, the reinterpretation of industrial pieces, and the restoration of furniture for vintage looks.

17. RHINO 3D MODELLING

Rhino 3D is a 3D modelling tool software that makes it possible to quickly and precisely obtain all sorts of geometric forms. The software is based on NURBS, making it a powerful tool to develop complex, organic forms and has an intuitive interface making it easy to use.

With Rhinoceros we can design, model, present, analyse and render any idea with no limits, exploring all sorts of forms, taking us from the initial design to 3D printing.

The programme has become popular in industry thanks to its diversity and multidisciplinary functions and is most commonly found in these sectors; industrial design, architecture, interior design, product design, jewellery design, CAD/CAM, fast prototypes, etc.

18. PRODUCING A SHORT FICTION FILM

The main goal of this subject is to spark students' interest in production techniques that are increasingly accessible to any creator. In this sense, this is a multidisciplinary "workshop".

Future designers need to be aware of the communication possibilities of this media, which on one hand offers large-scale circulation and on the other, is within anyone's reach. However, it is also important for students to learn about each specialisation, in this case the highly specialist field of cinema production. Wardrobe design, set design, creating film credits, animation, posters, etc. are just some of the examples of the wide range of departments involved in the production of a film, whether short or long. The Short Fiction Film workshop covers different creative, professional and communication aspects that are specific to this specialisation.

19. SIGNAGE

This optional subject deals with signs that provide wordless information.

It offers a world in which non-verbal communication makes sense and is effective, to instantly access groups of content or to remove language and cultural barriers.

Icon and pictogram systems are valuable visual communication tools used in a huge variety of applications.

It is used in areas such as signage systems and company signage in large buildings and complexes such as museums, hospitals and public transport. In the area of information design, we can find them in instructions booklets for devices or in diagrams, in product design they are used for electrical appliances, on car dashboards and in specialist vehicles. In user interface design we can see examples on the Internet and on various applications for new electronic devices.

The subject looks into the graphic investigation process, in which it is necessary to design signs in a clean and simple way, its function being essential for its target.

Two different approaches will be taken to deal with designing a pictogram system.

The first involves contemplating pictograms as a coherent design that is independent of typography. The second option will involve trying to create a series of pictograms based on typography.

20. BIONICS WORKSHOP

The main goal of the bionics workshop is for students to experience, study and analyse nature with the aim of learning from it and be able to obtain similar solutions for human matters.

Nature has perfected its creations over millions of years with simple and very effective solutions, so this seems like a good place to investigate!

In this sense, bionics is an innovative design method that looks for sustainable solutions (so necessary today) that emulate nature.

Throughout this subject, students will carry out design projects using nature as a source of inspiration and innovation, highlighting the importance of experimentation. This new way of researching may be applied to any area of design.

21. CERAMICS WORKSHOP

Pottery is one of the oldest arts, as we can see in the archaeological remains of numerous civilisations that have endured the test of time.

In recent decades huge progress has been made in both the artistic and the technical areas of ceramics, thanks to research on materials and the use of new technologies.

Ceramics are used to create both artistic work (sculpture, murals, decorative pieces, jewellery) and in industry (practical objects, architectural pieces and coverings). Also, thanks to research and the application of new technologies, it is used as coverings for spacecraft; in domotics (home automation), and in prosthetics for orthopaedics and orthodontics; among many others.

This subject aims to initiate students in ceramic techniques and processes to render and create projects. They will learn the principles of manipulating form from two-dimensional and three-dimensional planes, and how to use different materials both in artistic pieces and in product design.

22. FILM WORKSHOP

Cinema is now a first-rate artistic language, the most original art of the 20th century and a form of expression that has reached an "everyday activity" status and is generally related to entertainment. Audiovisual language surrounds our society to the point where it has become the vehicle for the majority of messages. However, its familiarity does not mean that people fully understand this media. Our aim is for students to study cinema to make them more analytical and critical of the messages it conveys. Only with this basis of knowledge will they be able to consolidate personal, objective criteria.

We intend to take the course further than merely sequencing artistic periods and their characteristics, to come to consider films as a cultural and creative phenomenon. With this in mind, students will study cinematographic documents that, more than being significant in cinema history, are significant for people due to their artistic and social values. In fact, the aim is to focus our study on what has been come to be called "arthouse films", that is, films that have acted as catalysts of forms, emotions and ideas that go further than what is already established, and at times beyond more or less purist cinematographic criteria.

23. TRADE FAIR ELEMENTS WORKSHOP

The Valencia International Trade Fair (FMI), through the NUDE trade fair, has a history of offering exhibition space to promote furniture and lighting design created by newcomers to the industry.

The Department of Product Design and our college have participated in these trade fairs every year with products designed by students.

This course promotes NUDE and is a pretext for students to gain a comprehensive understanding of the creation and exhibition of product design in an exhibition space, as well as its graphic application to be able to exhibit in the NUDE showrooms.

Students are encouraged to select a design that they have already created during their degree or that they make a well thought-out and defined proposal targeted at the home interiors sector. It does however have to be a project that has not yet been checked for construction and real production viability.

Students will also prepare a design for the exhibition space and its graphic application to promote communication.

24. CREATIVE BOOKBINDING WORKSHOP

Bookbinding is the last phase in the production of many editorial projects and is therefore a design object in itself. Its design is often limited to pre-established models, so it would be interesting to take a fresh approach to it to achieve an effect that is in tune with different, effective and original communication.

The subject approaches bookbinding as a means to develop creativity within the context of an artisan workshop.

With this premise, students from any design specialisation can acquire knowledge and develop skills within this subject that will be extremely useful to them in their work as a designer and make this bookbinding much more than a mere wrapping to present their projects.

For graphic students the relationship is clear; for fashion students it is a way of dressing a publication; for product students it is the creation of an object; for interior students it is the chance to work with a three-dimensional object with interior spaces.

25. VIRTUAL ENVIRONMENTS WORKSHOP

The main goal of this subject is to complete or complement students' training, equipping them with the techniques and knowledge they need to give their final, digital design the most realistic appearance possible.

The subject begins by studying the essential characteristics and properties involved in any rendering process, continuing with how to treat materials, dealing with aspects such as the creation of basic materials, texture mapping and the use of more advanced materials. They will then study various scene lighting methods, both for interiors and exteriors. Finally, they will be given an introduction to simple animation techniques, geared in particular towards camera movements to design dynamic rendering.

26. ENAMEL WORKSHOP

Firing enamel is an age-old technique that has recently undergone a worldwide revival, particularly in the field of jewellery and contemporary objects. New techniques and solutions have turned this trade into an area of experimentation with infinite possibilities.

The fact that students from different design specialisations can work together is a positive factor. It enriches the variety of proposals they create, adapts them to their individual interests and allows them to transfer these skills to other areas.

27. STAMPING AND SCREEN-PRINTING WORKSHOP

This subject allows students to learn about the procedure for the screen-printing system and to develop skills that will allow them to use the workshop correctly, to carry out designs that are suitable for the process, to create image positives, to learn how to manage colour, to handle and create screen-printing screens to print on different surfaces and to be able to create images that are both aesthetic and communicative.

28. INTERIOR DESIGN STUDIO WORKSHOP

This subject provides direct collaboration with companies and institutions to carry out real projects that will be managed as though they were in a real studio. In this way, students will acquire knowledge that will guide them on how to approach their future careers. The course aims to provide a global vision of the role of designers in today's society in an interdisciplinary studio; the most common work methods; how to manage and distribute teamwork; how to distribute responsibilities among its members; how to research and develop new concepts and how to communicate projects to clients.

29. FASHION DESIGN STUDIO WORKSHOP

The Fashion Design Studio Workshop provides direct collaboration with companies and institutions to carry out real projects that will be managed as though they were in a real studio.

The course aims to provide a global vision of the role of designers in today's society in an interdisciplinary studio; the most common work methods; how to manage and distribute teamwork; how to distribute responsibilities among its members; how to research and develop new concepts and how to communicate projects to clients.

30. EDITORIAL EXPERIMENTATION WORKSHOP

One of the greatest challenges in the world of communication is to efficiently design, communicate and spread ideas through a publication.

Text and images are organised in one space, seeking an aesthetic and functional balance between the contents and the covers.

The aim of this subject is to create a space for students to experiment and participate in a workshop where they can create an innovative, alternative and visually attractive publication that is based on the most representative elements of the specialisation; typography, images, fabrics, textures, or any other material that is not subject to the most academic rules of editorial design. In short, students will be able to publish a magazine that represents the specialist areas of the EASD and the world of design, with minimal production costs and that may be produced in the college.

31. FASHION PHOTOGRAPHY WORKSHOP

Images are fundamental in fashion communication in today's society, making it necessary for fashion designers to have an insight into the language and the technical and aesthetic conditions that govern the creation of these images.

The growing consumption of fashion magazines both in print and online makes it more important than ever to understand the processes used in the world of fashion photography and its communication strategies.

It is an essentially practical subject in which students will learn the art of making photographs for the fashion industry. They will view work by leading photographers in this area to observe different styles and from this and their own fashion collections, find their own style to develop their creativity in this field.

Students will be given the technical tools they need to be able to carry out fashion editorial projects both outdoors and indoors. They will learn to control lighting, to sculpt using light and to use it to enhance their own expressive needs.

They will also learn about the work process and the relationship with other members of the team, such as make-up artists, art directors, stylists (which in this case will also be the student), etc. They will learn to plan and carry out their own work.

Finally, students will learn how important retouching and colour management is in fashion photography. Students will be able to retouch their own photographs using the work methods needed for this specialisation and will learn to control the process from the moment the image is shot to printing or online publication.

32. CHILDREN'S ILLUSTRATION WORKSHOP

Illustration and Graphic Design are design disciplines with close ties. EASD Valencia offers subjects that serve as an introduction to illustration from drawing to illustration techniques, but there is a need for students to carry out an illustration project from start to finish. In this subject, our aim is to do just that. The course is carried out in the context of children's illustration as this area allows for lighter contents that leave more time for development.

The subject is aimed at creating illustrated narratives for children, understanding children to be any child from the age of 0 to 18.

33. JEWELLERY DESIGN AND TECHNIQUES WORKSHOP

Jewellery is currently undergoing a significant transformation. On one hand we have industrially manufactured jewellery and on the other, we have a huge number of independent makers who move in contemporary art and avant-garde design circles. In the latter case, the need to create distinctive objects with the artist's own mark has led to an explosion of creativity, with a good deal of experimentation and innovation, sometimes even venturing outside the limits of jewellery itself.

This subject aims to put students from different design degrees in contact with one another in this artistic specialisation, which is technical, experimental and creative, is backed by over 7000 years of history and has never stopped evolving.

By using jewellery techniques and concepts the aim is not only to develop specific, manual skills that are applicable in other technical and creative areas but also for students to understand different processes in which artisan and industrial production phases are combined. In this sense, jewellery techniques allow students to be easily introduced into the areas of manual prototyping and in industrial reproduction techniques and to gain a practical

understanding of how these correlate.

The possibility for students from different specialisations to work together is a positive factor. It enriches the variety of proposals they create, adapts them to their individual interests and allows them to transfer these skills to other areas.

34. REAL TIME ARCHITECTURAL DISPLAY

Real Time Architectural Display is mainly based on a resources' optimisation which allows the calculation of video images during the time of realization so that the user's interaction with the 3D space produced might be attainable. The present subject sets out as its main goal to establish a methodology that may be efficiently adapted to the usual designer's work flow, allowing the generation of virtual rounds for the presentation of their own projects. These aims are summarized in three core ideas: the modular design, the resources' optimisation on models and the creation of PBR materials' bookshops. Lastly, this subject will be based on the use and learning of the editor Unreal Engine 4 since, from the outcomes and image qualities' perspective, it is one of the driving forces that currently allows us to get more photo-realist results.

35. INDUSTRIAL AND PRODUCT PHOTOGRAPHY

Students are going to work with advanced level advertising photography to learn how to deal with professional issues that can occur in any photography studio.

This is an elective course for fourth year students in Design who want to enlarge and improve their skills and knowledge on photography studies; the main objective of these classes is to acquire professionalism and to get a deeper knowledge of product photography.

This course gives several professional hints, aiming for the student to front commissioned works and sustain them with solid arguments based on the acquired skills.

36. SAY IT WITH WORDS: DRAWING OR MARKING / LETTERING

In the last 30 years the easy access to digital typographies developed until leading to standardized fonts for all kind of messages. To distinguish themselves between one another, designers are always looking for new formal solutions and unique lettering to express the real vibe of messages. Artists apply several techniques as the lettering, illustrated or 3D letters and more, to front the most of graphic communication issues.

This is a research of new paths in communications, pulling the form and the function of any message closer.

37. EASD LINED CALENDAR

This subject is about an instrumental and conceptual workshop based on the study of the newest trends in graphic design, within the commercial domain as well as the author's for its application to social and ethic criticism projects locally (the EASD) as well as internationally; the realization of the projects from the point of view of the personal project or the self-assignment.

Basically, the original ones will be carried out in lined technique, conditioned by the final art of reproduction, illustration, photography, clip-arts, typography, composition and vector drawing. The conceptual aspects derived from these projects are clearly considered, so the socio-cultural aspects of the projects will be suggested by the teacher or the debate that would arise between the students; projects that would reach an agreement thanks to the student body itself.

The ultimate aim of the optional subject is the use of different creativity techniques for its later use in the labour domain of the students.

It will be materialized with the creation of an exhibition and a visual calendar which will be exhibited in the hall of the school and that serves as the reference image of it.

38. DIGITAL PRODUCTION LABORATORY

The production systems CAD/CAM have been turned into the current paradigm within the processes of production and product design.

For the professionalization of the design students it is appropriate to be aware of the different stages that encompass the process of Digital Production. Therefore it is about a "strategic" tool, not only a simple technology. Among the large amount of advantages offered by these product systems, it could be outlined: the saving of time and product costs, the verification of the design and its productive adaptation, hence avoiding later problems of implementation and final production of the product.

The here present subject generally aims for letting the students know the work flow in the Digital Production systems, from the proper creation of 2D and 3D models, the technical requirements and exportation of files that will be recognisable and played by the machine, up to the proper printing parameters and laser cutting to obtain physic prototypes or mock-ups.

39. AUDIOVISUAL STAGING AND VIDEO-MAPPING

This workshop tries to broaden the professional futures and show them to our students as well as ways and tools with which they can express themselves, to take their collections into the catwalks, to exhibit their works and to design audiovisual spaces for the staging of plays, opera, dance, musical, as well as the creation of mappings and other audiovisual products in exhibition spaces or to the communication of events, among others. It cannot be left out the narrative function of the staging and, therefore, it has to be taken into account and use it in the development of our proposals.

40. AUDIOVISUAL PORTFOLIO

It is essential for a design student with expectations of incorporating to the labour domain to communicate his/her project in an accurate and creative way at the same time. Doubtlessly, it is a very effective marketing tool with many possibilities in its dissemination.

The main goal is that the student, whatever his/her discipline in design is, will be able to create his/her own video-CV and exhibit his/her projects creatively through the elaboration of a portfolio in video format.

41. WORKSHOP ON JEWELLERY AND LITTLE OBJECTS IN NOBLE WOODS

The students will learn to choose the appropriate woods for each application and will work on manual and mechanical techniques for the handcrafted and industrial production of decorative objects as well as functional. According to their speciality, this workshop will allow them to integrate these techniques properly in future projects on jewellery design, fashion accessories, objects, mock-ups, prototypes, signs, furniture and industrialised elements, as a main constituent itself or combined with other materials.

The great Valencian tradition in the production of musical instruments and wooden furniture helps our close environment to gather wooden warehouses of this kind, from which the students will be able to be provided easily.

42. METAL'S VOLUME WORKSHOP FOR JEWELLERY AND ACCESSORY

Within this subject, the students will apply and put into practice some of the conformation techniques of metal so as to obtain empty shapes, reliefs and textures from irons without soldering; all of this from a handcrafted perspective but, at the same time, with possibilities of semi-industrial application.

The outcomes are applicable to jewellery as well as little dimension objects and fashion and product accessories.

Through this subject we intend to broaden the creative possibilities of the design students and develop their specific manual abilities of the traditional and contemporary techniques always from an experimental and multi-disciplinary methodology in search of innovation and personal language.

43. GENDER STAGING: VIDEO AS A SUBVERSIVE TOOL

Designing with another view is possible, but it requires a deep consideration and revision of the concepts that make up the roles and stereotypes which perpetuate inequalities. The knowledge and comprehension of the process of creation and representation of the gender subjectivities will allow us to overthrow and/or eradicate them through an active and creative practice that helps us to empower and lets us be noticed.

Because of the multi-disciplinary character this optional subject is set out with, it turns out to be interesting for any

design speciality. The future designers must be able to identify which elements take part in the production of men and women's identity in a non-equal world, to think about the gender's presentation and representation in the visual, textual and artistic practices, to develop the abilities to apply the gender's transsexuality in its labour practice and within its design projects, as well as detecting and getting rid of sexism through great practices.

44. COLLABORATIVE PROCESSES IN DOCUMENTARY PHOTOGRAPHY

Within this subject we deal with documentary photography from different perspectives meaning to connect the photographic practice with the social domain, linking it to a real collaborative experience.

It is set out to be able to develop, in a semester, a photographic documentary project in collaboration with social actors from the local environment.

The students will carry out an individual project supervised within three distinguished stages, from planning and the real practical realisation up to the exhibition of the outcome.

45. INTEGRATION OF DESIGN AT THE POINT OF SALE

Some multidisciplinary design studios specialized in business premises usually say: "We do not design stores, we create businesses". Why? Because they know perfectly well that a store should be attractive but also sell, otherwise the designers would not really fulfill their assignment. This implies that the design must be consistent with the purpose of the space designed.

This implies that all the designers involved- interior designers, graphic designers, product designers (contract furniture?) and fashion designers (for any shop or store belonging to their area) must achieve a comprehensive design that attracts, catches and/ or generates the customer new experiences so that the customer remains the most time possible in the shop increasing the possibilities of purchase.

For this reason, the main objective of the subject "Integration of design at the point of sale "(or business premises) is the coordination of knowledge brought by the different design specialties when facing integral projects of business premises. That means having to combine the design they develop for the store with the teachings of the visual merchandising: the presentation and seduction of the store and their products towards the customer. In this way, through multidisciplinary teams of designers (that is to say: co-working) will create an integrated project of a real business premise that could be attractive and at the same time enhances the sales of the products on offer.

~~46. MOBILE DEVICES AND APPS FOR DESIGNERS~~

Since January 2010 when the first "tablet" was introduced, inaugurating a new category of technological devices, its evolution and introduction in the world market has not stopped evolving and growing, establishing what can be called the "tactile revolution" initiated by mobile phones and Smartphone's.

Halfway between a Smartphone and a laptop, these devices are more focused on the access to applications (apps) than the creation of contents, characterized by its tactile nature that allows leaving out peripherals such as physical keyboards or mice. The different applications are handled with slight touches by the user, which makes them fast, intuitive tools which do not require an instrumental learning process, being the technology the one that adapts to the user and not the other way around.

They are characterized by mobility and portability. They are lighter than most laptops or other devices. And they have a long lasting battery life that can be used for long hours in places with no plug in units' nearby.

Although most users still use these devices as a source of information search (press, news, e-mail, etc), the boom and expansion in the development of applications together with its free or low cost of acquisition, makes it possible to use them in professional environments through the use of specific applications designed for specific environments. In the present case what we propose in the subject is the use of this type of devices in the field of design, through the use of applications that take advantage of their main virtues and that can be used as a complement to the software and even to the tools traditionally used by designers.

The subject will be focused on the use of the main applications oriented to designers of any of the four specialties in our school, and will be mainly practical and based on the student's continuous work under the tutoring of the teacher.

47. EMBROIDERY APPLIED TO FASHION and ILLUSTRATION

Is an optional subject where you can carry out creative interpretations through this technique and reflect a style of

your own that can be applied to different areas of design.

The lack of (and demand) of the embroidery technique in fashion education, the revaluation of artisan work and the rise of DIY (Do It Yourself), as well as the fact that embroidery has entered fully into the collections of great designers and in the graphic work of contemporary illustrators and artists, makes this optional an alternative to take into account in the last course of the specialties of Fashion or Graphic Design

48. INITATION TO THE PARAMETRIC DESIGN

The enormous technological advances of the last years have generated for Design professionals a suitable breeding ground to conceptualize new processes. New, constantly evolving hardware and software systems have transformed the classic way of projecting based on two-dimensional, in new systems based on three-dimensional modeling and more complex geometries.

Parametric Design is the process that defines the relations between the geometric entities of an object and the parameters that govern its form and behavior (geometric and non-geometric: material, physical properties, etc.). Simply put, it bases the development of a project idea from laws, which taking a series of values, build an output or project.

This new paradigm allows real-time verification of the effects of each process that makes up the whole project, allowing linking definitively the concept of productivity with the project, saving time, material and human costs. The impact that the insertion in the world of parameterization design and digital manufacturing reveals goes beyond the superficial thought that it is "fashionable" or that it is a passing vanguard, that is a real help for the designer, and which establishes a tangible and present reality today with numerous examples in all areas of design: architecture, interior design, product design, fashion design, etc.

This new way of development and three-dimensional representation applied to the project, is based on Rhinoceros 3D and its Grasshopper plug-in

49. VIDEO GAME DEVELOPMENT

The video game has evolved from a primitive audiovisual entertainment to consolidate itself as an industry of a higher turnover than cinema. In the development of a video game many professionals participate combining skills of both computer science and graphic design or audiovisual media in a variable proportion according to their typology. However, new development platforms aimed at professionals with little programming knowledge have appeared, allowing the creation of video games in an intuitive and enjoyable way. It is possible to collaborate from the different areas especially in different phases of the technological and artistic development of a video game, such as the character design and its clothing, the design of the interior spaces where the game takes place as well as the objects and elements that appear in it and the general graph.

All phases of the conceptual, artistic and technological process are reviewed in the creation of a video game in this subject.

50. 3D POINT. DESIGN FROM THE FABRIC.

With "3D Point. Design from the fabric" subject we try to put into practice what was learned in the subjects of 3rd course, in the Workshop of textile applications and in the Workshop of moulage, holding a workshop of contemporary knitting, where knitting structures are sculpted and created around the body.

The students will develop their creativity through knitting sculptural garments, receiving at each moment help on the part of the teacher to solve technical problems in the construction of garments.

This subject is mainly practical and it is based on the continuous work of the students supervised by their teacher.