

FASHION DESIGN

2nd semester

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 the Systems of Representation course, students will build their knowledge and learn different communication and information languages.

They will learn to develop a spatial perspective of objects, incorporating logic into the drawings and constructions that they propose, which must always centre on the need to communicate. This will be in addition to other specific languages that will help to clarify ideas and the aesthetic, technical and formal information of the item in question.

Finally, students will approach any technical representation issues that may arise in Design studies.

PHOTOGRAPHY AND AUDIOVISUAL MEDIA

The importance of communicating fashion through images in today's society means that fashion designers need to understand the language and the technical and aesthetic factors that govern these images.

In response to this need, the subject will equip students with the necessary tools to become fluent in basic photographic technique, both in terms of using their cameras and natural and artificial lighting (the latter in the studio). They will also become familiar with the basic resources of audiovisual language. All this will be studied from a theoretical and practical perspective applied to analysis and production.

The growing consumption of fashion publishing both in print and online makes it important to understand the basic production processes in fashion photography and its communication strategies. Students will also learn how to interpret processes and codes of audiovisual language in general and in fashion film as a specific fashion-focused audiovisual product.

PRINCIPLES OF DESIGN HISTORY

Principles of Design History is a basic subject that forms part of the Art and Design History area. Each teaching unit gives a detailed view of design history and links it to examples of contemporary art and architecture.

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.

DESIGN AND BUSINESS

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

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.

BASIC PROJECTS

In Basic Projects students learn to design by designing.

The idea is to form students' artistic and creative abilities using basic tools and processes inherent to Fashion Design.

During the course, we will carry out a one-off field project, visiting Fashion Design studios and Fashion Trade Fairs that will serve as an example and support.

4th semester

MANUFACTURING TECHNOLOGY AND PROCESSES

This subject deals with all the textile finishing processes, or in other words, finishes, printing and dyeing. It is made up of both theory and practical training, allowing students to later select the textiles that are best suited to the technical requirements of a fashion design project.

Of all these textile finishing processes, the use and application of colour is vitally important, so in addition to industrial dyeing processes, the course will cover the use of colour in fashion, colour predictions and trends. Finally, students will carry out practical projects in dyeing and printing.

GARMENT CONSTRUCTION

In Pattern Cutting and Construction, both theory and practice are aspects of the same learning process. Experimentation is an important part of education and as such must make it possible for students to carry out an in-depth, constructive analysis of prototypes, draping, modifications and finishes.

It provides students with the specific pattern cutting and construction terminology and nomenclature that will be essential to them as future professionals.

The highly practical and experimental nature of this course makes a huge impact on students' progress and on their ability to define and carry out their projects. It also plays a very important role in terms of technical terminology, which is essential for industrial-scale manufacturing.

CULTURE OF DESIGN

In today's society there is a growing need for information, 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.

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.

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.

DRAPING PROJECTS

The aim of Draping Projects is to equip students with the necessary, basic knowledge on

how to carry out draping on the stand. They will use the body as their place to experiment and fabric is the material used to research it.

This subject broaches the fashion project in a way unlike any other fashion project in terms of creating a garment. It has a direct work method that applies a simultaneously constructive and creative formula and is designed in the workshop itself.

This subject is essentially practical and is based on the ongoing work of the student overseen by their teacher.

PROJECT: FASHION PRODUCT

This course has been prepared given the growing demand for designers specifically for the footwear and leather goods sector.

Fashion Product Projects is a specific and obligatory subject that is taught in the second year of the Fashion Design Degree.

This subject helps strengthen a specific sector through an ideal working method; to imagine, design and create products with added value and great design, targeted at the footwear and leather goods industry, all with the aim of satisfying the growing demand for work in the sector, particularly in this region of Spain.

The relationship and coordination of this subject with others being studied at the same time or previously, helps to improve the field of work and broadens the spectrum of research by gaining information and experiences to apply them to other sectors or fields of work and thereby improve the final result.

The specific details and level of technical specifications covered during this course will always depend on the projects the college are able to arrange with companies from this sector.

Wherever possible, we arrange working groups through workshops, master classes and visits to companies, for students to get the most out of this subject.

FASHION ILLUSTRATION WORKSHOP

The Illustration workshop is above all a practical subject in which students learn through a progressive training process, carrying out a range of exercises, to create their own style that sets them apart from the rest. To get to this stage, the subject will look at the different types of human bodies (men and women), beauty ideals and their influence on art and on the work of contemporary illustrators, not only in fashion but also in other fields of illustration, with the aim of revitalizing typical fashion-figure drawing.

Students will study human body proportions, various types of graphic expression and different representation techniques. All this will inspire their curiosity to experiment, develop and communicate an image with its own identity, developing added value for them to create maximum visual impact and to communicate a fashion product.

6th semester

ACCESSORIES WORKSHOP

This is a workshop-based course in which different techniques will be applied to develop students' creative abilities by creating their own collections of accessories, such as hats, fascinators, turbans, belts, and more. Students will work with various materials, both natural and/or synthetic to create their prototypes, using techniques such as moulage or creating blocks with polyurethane, expanded polystyrene, etc.

FASHION DESIGN TECHNOLOGY

In this subject, students will gain a deeper insight into graphic digital resources geared towards design, whose various applications encompass the creation of textile designs, gar-

ment construction and fashion-figure drawing.

The use of these programmes is promoted as a technique to be applied both in the creative and production processes, and as a tool for communication and management.

Using various professional programmes is essential to be able to carry out and interpret projects and to go about presenting them in a contemporary way. In this sense, this subject rounds off training for these future professionals.

FASHION STYLING

The relationship and coordination of this subject together with other subjects being studied at the same time or previously, helps to improve the field of work and broadens the spectrum of research in Fashion. It also helps to link and understand key aspects related to: style, aesthetics, trends and fashion through social and cultural studies, adhering to a project-based methodology and forms part of subjects being studied at the same time; such as the designer collection projects and stage costume projects, whose theoretical aspects are enhanced with subjects such as aesthetics and contemporary trends in fashion design.

All the information and skills learned both from this course and from the abovementioned courses, act as a source of feedback and knowledge with which students can strengthen and manage their artistic creativity and provides them with know-how concerning project fieldwork, with the aim of improving final results.

This subject helps students to understand and conceive the difficult task of a stylist by studying and creating projects aimed at different themes: fashion events, advertising, set design, cinema, music, personal image, art directing, coolhunting, etc., in which the work of directing, managing and coordinating a styling project plays an essential role, which is undoubtedly decisive in gaining professional success.

With this in mind, our objective is to focus on all the aspects that outline and define a stylist in different career paths: as a style/art director, as an image advisor and as an aesthetic trends researcher; which help to coherently show areas of style related to Style Identity, Image Identity and Identity related to the distribution of the fashion product, services and image in general.

AESTHETICS AND CONTEMPORARY TRENDS IN FASHION DESIGN

Trends are not a frivolous or simply commercial phenomenon as all the things we do are influenced by fashions, which being cyclical in nature, come and go in one form or another. But this is not always the case for everyone as we have to consider the potential conflict of interests or tensions between personal and collective interests.

There comes a point when fashion is no longer fashionable, when what yesterday was an object of desire couldn't be more unfashionable today. So maybe we should ask why this fast-moving phenomenon occurs. What machinery governs and imposes its tastes on the masses? Is an individual free to act as he/she likes or does the "social" aspect impose its decisions on them? We should probably accept this fact, the reality that trends and fashions have started to control lives and now holds the power that in past times was exercised by ideologies and religions.

Another thing to take into account is that it all works as a SYSTEM, of industrial, economic and commercial importance. Coincidence and improvisation have nothing to do with it. Inconsistencies in the system create important losses and when these are frequent, these become irreparable.

In the early 21st century with a globalised fashion industry that is organised around megafirms that cross continents and boast positive returns thanks to the demands of the nouveau riche and fashionistas...we might think that now more than ever, the social body is aware of and follows trends, and that perhaps these have become the new "opium of the people".

It is a phenomenon that all Fashion Design students must be aware of, keep up-to-date with and put into practice in their Projects.

FASHION 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 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 design.

With this in mind, and over the five 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 fashion design.

STAGE COSTUME PROJECTS

Stage Costume Projects aims to provide students with the basic, necessary information to design and create a stage costume wardrobe, whether for theatre, dance, opera or cinema.

This subject looks at projects in a different way to other fashion project courses as it teaches them about costume design and characterisation, from the history of dress, touching on dramatic characteristics and then moving to the physical features of the actor. This work needs to be adapted to the specific characteristics of a medium in which the wardrobe must be at the service of the actors, dancers or singers and of the director's set design.

From a teaching point of view, the course has been designed as a combination of theory, technical and practical-creative contents that will be followed in consecutive order. It is based on the ongoing work of the student, overseen by the teacher.

PROJECT PRESENTATION AND COMMUNICATION WORKSHOP

How to design a report; how to assemble an exhibition panel for a project; how to prepare a digital presentation for your work, and deciding which are the best media to present them in each case, are graphic design skills that future designers need to be familiar with to present and communicate their fashion project contents in the most effective possible way.

This is a mainly practical subject and is based on the ongoing work of the student.

GRAPHIC DESIGN

2nd semester

BASIC PROJECTS

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.

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.

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.

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.

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).

4th semester

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.

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GRAPHIC DESIGN HISTORY & CULTURE

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.

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.

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.

6th semester

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.

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.

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 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.

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.

ILLUSTRATION DEGREE

2nd Semester

BASIC PROJECTS.

The subject is understood as an initiation workshop where students learn methodologies to carry out illustration projects, from the analysis of the briefing, searching for information, ideation, up to its execution and presentation, taking into account aesthetic, formal, conceptual, emotional and cultural concepts.

The projects worked on in this subject may serve as a basis for the subject of second course Design Management.

SPACE AND VOLUME.

Currently, in the graphic design environment and specifically in the discipline of illustration, the 3D digital and physical environments are often merged. The current trend is to combine 3D designs with photography or flat illustrations, generating images with different communicative intentions and that enhance the story or message for which they have been created.

The general objective of this course is to provide students with the necessary knowledge and resources for the correct representation of volume in both bi- and three-dimensional space, with a design intention.

The subject provides students with the fundamental knowledge for understanding the three-dimensional shape and its behavior, as well as its use as a communicative and poetic resource. In it, various techniques for generating volume and spatial distribution will be developed, also focusing on the behavior of light on different surfaces, as a fundamental element in volumetric representation.

It is also intended that the students acquire, progressively, autonomy in the development of the tasks and projects proposed, thus favoring a critical sense and self-learning.

PHOTOGRAPHY AND AUDIOVISUAL MEDIA.

Photography and audiovisual media as elements of iconic representation are essential in the formative development of illustration professionals.

The subject will enhance the knowledge of the processes and the investigation of the characteristics, properties, qualities, behaviors, manipulation capacity and functionality of the materials that make up the audiovisual language.

On the other hand, the achievement of a sensitivity towards visual representation will be stimulated, with a broad audiovisual culture so that, from a study and analysis of the communicative, symbolic and aesthetic message, we can promote the development of solid and coherent projects.

SYSTEMS OF REPRESENTATION.

This subject is intended to develop in the student technical criteria, expressive and artistic sensitivity, for the subsequent exercise of their profession.

The student will obtain the following objectives:

- Practical theoretical and methodological knowledge necessary to carry out technical projects that directly address the representation of bodies and three-dimensional spaces on the plane, sharpening their sense of perception.
- Resources that allow you to formulate realistic proposals, adjusted to the time and available resources.
- Work paying attention to cultural diversities, artistic tendencies, to the characteristics of the materials, perceiving regularities through the diversity of contexts.
- Skills and abilities that allow expressing graphic solutions with precision, clarity and ob-

jectivity, understanding three-dimensional models and visualizing figures or pieces from different points of view

PRINCIPLES OF ILLUSTRATION HISTORY.

The subject focuses on three aspects:

1. Reflection on the role of illustration and its relationship with the plastic arts.
2. The evolution of the social function of illustration and the various responses that have been given throughout history.
3. Knowledge of the historical circumstances in which it develops and its relationship with technological advances and social and anthropological changes that raise new needs in the use of products and services.

The subject offers the future professional essential training on styles, movements, trends and designers. Its content supports and complements the technical education of the designer from the necessary historical-conceptual reflection.

ARTISTIC ANATOMY.

The essential value of this subject lies in the knowledge of the human body, considering that the human figure and its formal, anatomical and joint functioning approximation are the central elements for any artist who wishes to start in the profession of illustrator.

An outstanding objective of the subject is to express the movement and structure of the human figure from memory, for this, the subject proposes a set of appropriate formulas for a type of analytical and structural representation, ranging from the simple to the complex.

The illustrator or illustrator must represent anatomy in a systematic way and with a scientific method, he must know the skeleton and the joint system, the myological system (myology is the branch of anatomy that focuses on muscles.), its shape and structure in the trunk, joints and head. Likewise, the facial expression, its application in the field of illustration and caricature.

ILLUSTRATION AND BUSINESS.

The subject of Illustration and Business is a subject aimed at showing the student the aspects of the exercise of the profession of illustrator, it has a general and introductory character regarding the basic notions of the exercise of the profession and will be the basis for the two more specific subjects of business that are taught in the second and third year (Design Management and Marketing and Communication)

The general objectives of the course are:

- Know the professional environment of the illustrator.
- Encourage autonomous work and collaborative teamwork.
- Provide students with the ability to access sources of information on professional aspects.
- Provide the future professional with the ability to illustrate knowing and valuing the economic, legal and professional context where the exercise of their profession will take place.

4th Semester

THEORY AND CULTURE OF THE IMAGE.

The subject Theory and Culture of the image has two main objectives:

1. Provide the future illustration professional with the ability to project knowing the symbolic, formal, functional values, quality, operation, value and aesthetic, social and environmental significance of their productions.
2. Collaborate in the acquisition of research competence, necessary in any design process

and present as part of the design process itself, as well as necessary for the development of their professional activity, since it is one of the main areas where research can be developed. same.

APPLIED ILLUSTRATION PROJECTS.

The Applied Illustration Projects subject is a theoretical-practical subject, in which different proposals (projects) to be developed are addressed. These solved by applying research, analysis and conceptualization methodologies around current and emerging aesthetic trends to subsequently experiment, select and carry out the Final Arts of each of the works.

As the name of the subject advances, the projects to be carried out contemplate the Illustration that is applied in different areas of Design and artistic creation. Of course, It can be otherwise and depending on the type of each proposal, they must be resolved different conditions, find original graphic languages, and finishes and proper presentations. The subject raises, through inspiring themes and awareness, and making known the new formal and conceptual languages, the application of illustration in different areas or spheres of Design and Art, such as be Fashion (clothing, accessories, tattoo), Interiors (mural and textile design...), Product (applied illustration and packaging), scientific illustration, Urban Art, etc.

DRAWING FROM NATURAL.

The Drawing from Natural subject focuses on ensuring that students are able to transfer any referent or three-dimensional environment taken from nature to the two-dimensional support of the graphic expression.

To do this, initially, you must assimilate and put into practice those methods that maintain proportion, in addition to achieving a degree of understanding of the three-dimensionality that surrounds us in order to represent it with coherence in the support through all the strategies that allow the simulation of the space on the plane.

BASIC ANIMATION.

Animation is, among all forms of expression in the audiovisual medium, the one that offers fewer limits to the imagination and greater efficiency at the communicative level. However, these immense possibilities that it offers on the creative level are not at odds with the application of a rigorous methodology that ensures the correct progress in the processes. The Basic Animation subject therefore has a triple objective:

1. Explore the singularity of animated language, through the analysis of its various techniques and procedures, as well as the application of those physical laws and staging conventions that have endured in the different modes of representation throughout history, with special emphasis on the study of timing and movement
2. The application and understanding of work by specific phases throughout the production of an animated project, through the execution of a series of practices and exercises aimed at consolidating and understanding traditional and digital techniques
3. Reflect on the richness of a language that adapts extraordinarily to different formats, genres and pieces of diverse communicative nature, thanks to its unique ability to inform, entertain, explain or disseminate content.

Animation and illustration are two means of visual expression that complement and enrich each other, being able to integrate the professional profile of the latter in many of the animated production processes: from the ideation phase of the concept to the production and post-production phases of the piece, going through the visual development of characters and settings, the realization of the graphic script or storyboard or the construction of the layout of the scenes.

That is why the Basic Animation subject will be coordinated with Editorial Illustration Projects taking into account the contents seen in the Photography and Audiovisual Media course.

REPRODUCTION AND PRINTING TECHNIQUES.

This subject deals with all those aspects related to the reproduction of an image and pre-

paration of originals, they are complex processes of graphic production, therefore, in this subject, everything necessary to know and understand the techniques of obtaining or creating is shown and demonstrated. of an image with certain quality parameters, also offering the necessary technological knowledge to be able to reproduce these images with proven quality.

A special feature of this subject is that it takes place throughout the course, with 3 hours in the first semester and 4 hours in the second semester. Therefore, the general contents are divided into two main blocks that will be specified in the application of the teaching guide.

6th Semester

MARKETING

The subject Marketing and Communication is a compulsory subject, within the subject of Design Management.

The general objectives of this subject are to provide illustration designers with the knowledge that will allow them to master the techniques and tools of marketing and communication for the exercise of their professional activity.

Marketing and communication are in charge of researching the market in order to detect new trends and incorporate them into the design, so that the illustrator can identify and understand aspects such as marketing strategy, the business environment, the target audience, the positioning and the marketing mix of any company or professional activity to establish effective communications and create visual content that generates meaning and emotion for the target audience for which they are intended.

Regarding the contribution of the subject to the professional profile, it provides the designer with the necessary tools to be able to function with autonomy and efficiency, both in the project phase of market research and analysis, as well as in the definition of commercial strategies, defining the form, configuration, quality, function, value and aesthetic, social and environmental significance.

CREATION AND EXPERIMENTATION PROJECTS

The Creation and Experimentation Projects subject aims to provide students with the ability to carry out and manage an illustration project. The project is oriented to be able to merge personal work with the development of one or several illustration typologies and bring it to a professional finish. The range of possibilities offered by illustration is very wide. In order to reach completion, projects are proposed that allow, in degree and form, a development in quality, originality and experimentation, as well as an approach to real performance spaces. For this, it is important to measure the scope of each project, its communication objectives and its possible adaptations to other visual media and supports, achieving global communication in diverse but integral and coherent formats and media.

Students have to develop creation processes in the areas of Illustration that allow them to create graphic and illustrated projects. This subject is coordinated with the subjects of the first semester Illustration and Narrative Workshop and Drawing and graphic language to consolidate the expressive and narrative graphic development of each one of the projects. The subject is conceived as a previous step to the TFG in terms of the degree of achievement and originality that the students are expected to put into practice.

INTERIOR DESIGN

If architecture is the science that organises living space, interior design (a discipline also known as Interior Architecture) focuses on the specific details of these spaces. Students will consider essential aspects such as distribution and organisation, and more specific points such as atmosphere, designed on a human scale, as well as finishes, textures and surfaces.

- Temporary architecture
- Renovation
- Set design
- Living spaces
- Commercial interiors

The projects carried out in this area of design are directly linked to the various fields of interior design, such as temporary architecture (stands, exhibitions, cinema, TV and theatre set design), living spaces and commercial interiors (hospitality, offices, window dressing, shops).

2nd semester

BASIC PROJECTS

Projects are a meeting point; they are formed from diverse elements and fused together in their final result. They are not the sum of different disciplines but rather an interaction between different knowledge and skills. The reality of a project is more than simply the sum of all the parts. This subject organises the foundations to be able to later carry out projects.

This subject is strategically important as it marks the beginning of students' professional careers, in which they will learn to use the typical techniques, tools and skills of interior designers.

Students will be introduced to the theory and practice of interior design, managing basic concepts such as: the client; the job; agreeing the schedule of needs; the project model or the idea behind the project; the project draft; the basic project; and the communication project, focusing on visual communication, both in terms of defining floor plans and creating atmospheres.

They will apply this knowledge to a specific interior, considering the specificities of the brief and the characteristics of a hypothetical client.

They will search for information concerning technique, design, architecture, culture, etc. and analyse it critically to then apply it to the interior design project.

In short, students will work on the concept of "the constructed idea": the dimensions, proportion, composition and order at the service of providing a solution to the specific demand.

DRAWING AND GRAPHIC TECHNIQUES

Drawing is the instrument that is common to all designers and plays a crucial role both in the preparation and communication of projects.

This subject is based on drawing practice using the most basic of resources, pencil line drawings. These are then developed by applying different expressive techniques, and in so doing, students firstly become competent in intuitive representation and in how to graphically consider the project process, and subsequently to achieve different expressive and communicative effects by applying the various possibilities offered by the different techniques.

PHOTOGRAPHY AND AUDIOVISUAL MEDIA

This subject is a tool to access audiovisual and photographic representation and production from a scientific perspective. Students will gain the necessary skills to manage audiovisual information documents for research purposes and to approach their own creations

SCIENTIFIC PRINCIPLES OF DESIGN

This is a core subject that offers the scientific and technical knowledge that Interior Design degree students need for their future professional career. It strengthens their professional and creative skills, something that many professionals today are lacking.

It provides students with the foundations of the technological part of their interior design studies, the terminology and vocabulary used in the various fields of application of interior design.

DESIGN AND BUSINESS

This subject aims to introduce students to their future field of business.

The main aspects covered during the course are: what is a company; what elements interact within it; what is its context and what is the future market of interior designers; what are the main sources of funding; what is an invoice and a contract. The course also acts as an introduction to social skills and commercial decisions and informs students as to intellectual property rights for their projects.

The aim of the subject is to inspire interest among students in all these matters that will, in the future, enable them to be professionals prepared to fully develop their professional career.

4th Semester

HISTORY AND CULTURE OF INTERIOR DESIGN

History of Interior Design is a core subject that forms part of the History of Art and Design area. Each teaching unit gives a detailed view of design history and links it to examples of contemporary art and architecture.

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.

COMMERCIAL INTERIORS PROJECTS

If architecture in general terms enables commercial exchange and social relationships, projects for commercial premises are by definition the ideal place to put together these types of requirement. In spite of what might seem to be very specific in nature, this type of project paves the way for an infinite variety of project programmes, as varied as the range of products on sale. In these projects both the graphic image and visual impact take on special importance, but unlike stands and showrooms, they are more long-lasting, meaning that the quality, durability and the attractive ageing of the materials used are also key factors. At the same time, it is also important to focus on the detail as large sizes or scales are not the norm, which is why the detail and the finish are of utmost importance.

PROJECT PRESENTATION & COMMUNICATION WORKSHOP

In all interior design work there is a very important task in each phase of the project that makes it all possible, which is the presentation and communication of the product both to the client and at times, to the general public. As well as becoming an interior designer, students need to become skilful speakers who are able to convey ideas, motivate and interact with counter parties.

It is precisely these graphic media, whether verbal or non-verbal, that designers use to communicate, articulate, motivate and interact that this subject deals with.

DIGITAL TECHNOLOGY APPLIED TO INTERIOR DESIGN

In this course, students will gain a deeper insight into the basic procedures used in computer-based drawing and design, and in the creation of virtual spaces. The use of these programmes is promoted as a technique to be applied both in the creative and production processes, and as a tool for communication and management.

Using various professional programmes is essential to be able to carry out and interpret interior design projects and to go about dealing with them and presenting them in a contemporary way. In this sense, this subject rounds off training for these future professionals.

CONSTRUCTION

Through this subject students will gain the technical knowledge of construction needed to support their Interior Design specialisation, covering the technical and construction aspects required when carrying out a real project.

This subject aims to give students a full understanding of the construction elements that are involved in a project, as well as construction processes and techniques, all of which add to students' creative concepts to carry out interior design projects that combine both creative and technical-construction aspects.

6th Semester

SCALE MODEL WORKSHOP

The Scale-Model Workshop responds to the need for students to work with a real, 3D language from the start of the project process, helping them to perceive it as a design tool and part of a process in which the designed volume and space can be analysed and studied. It always goes hand in hand with other types of languages, making it possible to verify and check the design and what it communicates.

The aim of the course is to enhance students' spatial awareness by working in three dimensions and defining suitable criteria when choosing procedures and materials that will allow students to communicate their projects more effectively.

SET DESIGN WORKSHOP (Former: DESIGN & PERFORMING ARTS WORKSHOP)

The set design workshop does not only aim to introduce students to the complex world of theatre and cinema set design, but also to gain the concepts that will work for any type of set design so that this perspective may help them to work on other types of projects.

RENOVATION PROJECTS

The renovation project course aims to give students a critical attitude and an increased sensitivity concerning built cultural heritage and alterations made to them. In order to understand the spaces they will work on and their possible uses in the renovation process, students will study traditional building techniques, structural systems and architectural elements that define interiors, with the aim of determining their renovation possibilities.

Students will carry out a project, creating a schedule of needs for a given place with its spatial restrictions. During the process they will take into account construction systems, technical regulations and installation systems. They will finally create a document using objective graphic communication.

PROJECT MANAGEMENT AND EXECUTION

The ultimate aim of interior design projects is to carry out the building work until the handover to the client in a ready-to-use state. This part of the process requires the involvement of different participants: the building firm, tradespeople, other technicians, monitoring boards from the public administration, etc.

Carrying out the building work for interior design projects constitutes a complex process that is done under the management of the interior designer.

The aim of this subject is to prepare future designers to carry out different activities that an interior design project manager has to do. Students' training will therefore cover the following aspects: understanding the process of carrying out the building work, coordinating

those working on the project and drawing up the necessary documents at each phase of the process.

Given the nature of the training that this subject aims to provide, it will be an essentially practical course, moving from theoretical explanations to real situations. Students will be initiated into handling measurement and project management programmes that are frequently used in the industry.

INTERIOR 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 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 developing new services and projects, to the view of providing solutions for companies' needs and the effective use of design.

With this in mind, and over the five teaching units that comprise the syllabus of this subject, students learn the importance of design management as a decisive activity when taking a strategic approach to interior design, from the perspectives of both an interior design company or when being hired for design and project management services by a public or private company.

JEWELLERY AND OBJECT PRODUCT DESIGN

2nd semesters

SPACE AND VOLUME

Space and Volume is a pivotal subject for students to understand three-dimensional space and form. Space in itself as a point of study is covered across the different teaching units.

Within the Jewellery and Object syllabus, the aim of this module is to introduce students to the operational concepts of three-dimensional language and essential representation techniques, enabling them to conceptualise and carry out formal proposals. On one hand, the aim is to develop their ability to analyse and encapsulate volumetric and spatial configurations, while on the other hand to also learn the technical skills that will allow them to represent any type of three-dimensional object.

Finally, the aim is for students to learn an effective work methodology in the three-dimensional representation to apply the skills they have learned as a work tool in the various phases of a project, both in the ideation, in seeking formal solutions and in the final presentation of a design.

BASIC PROJECTS

As jewellery and object designers, we transform and combine materials and relate them to the body. Both jewellery and objects are always related to the human body and their personal and social rituals. In confrontation with art are fashion and the objects that surround us. It is through these that we work to continually develop the concept of jewellery and object, trying to give it new stimulation.

This subject acts as an introduction to jewellery-and-object projects, from initially developing an idea to producing and presenting it, considering aesthetic, formal, conceptual, emotional and cultural concepts. During the course, systematic, methodical work will be combined with practical, experimental work.

DIGITAL LANGUAGES AND TECHNIQUES

The aim of this subject is for students to learn the importance, relevance and application of IT tools in the product 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 is a tool for students to gain a scientific perspective to the audiovisual and photographic representation of projects, as well as gaining the necessary skills to effectively represent their own creations. An extensive range of photographic and audiovisual documents will be studied academically, using criteria employed in scientific documents and focusing this study on their needs as designers.

DESIGN AND BUSINESS

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.

Design and Business is a basic, first-year subject within the Design Management area of studies. It provides students with basic knowledge on the workings of the economy and industry.

4th semester

CAM TOOLS APPLIED TO JEWELLERY DESIGN

The purpose of the course is that students can materialize their virtual models in physical models.

Goals:

- Recognize the different materialization options of their virtual models.
- Prepare the 3D models in an optimal way so that their casting is possible and facilitate the final post process.
- Detect and repair common problems that arise during the preparation of an stl file for printing.
- Manufacture models and prototypes from CAD models of 3D objects.
-

MATERIALS: GEMS

The objectives established in this teaching guide will lead us to achieve the results of established learning.

1. Know the basic concepts of gemology.
2. Get familiar with the study and identification of gems.
3. Provide the necessary knowledge for the use of gemological instruments.
4. Understand the particularities of the material for its correct choice and use in the development of a design project: jewelry.
5. Offer a first approximation to the study of the possibilities of sizes and settings.

The subject “Materials: gems” provides the future jewelry professional with knowledge, a know how to apply, identify and use, according to their properties and characteristics, the gems, which constitute one of the fundamental pillars in the performance of its activity. At the end of this subject, students will know how to acquire said resources, avoiding fraud and enabling the incorporation of new materials into the design. In this way, research, development and innovation of new products.

RESEARCH AND PROPOSALS PROJECTS

Research and Proposal Projects is a specific compulsory subject of 8 credits that is taught in the 2nd semester of the 2nd year of the Degree in Jewelry and Object Design.

The subject is understood as a continuation of the Basic Projects and Body Ornament Projects subjects and is closely linked to the Jewelry and Object Workshops.

In Research and Proposal Projects you learn to devise and develop unique pieces, collections or series of jewels and objects with their own personal identity in which research and experimentation articulates the project process.

In the confrontation with art, fashion and other artistic disciplines, we investigate and experiment with new strategies and working methods and try to give impulses and help students to position themselves and find their own aesthetic language.

General objectives:

1. Design and develop unique pieces and series of jewels with their own identity.
2. Investigate and experiment with artistic strategies and new working methods
3. Develop and carry out projects in the different fields of jewelry and objects.
4. Deepen communication and documentation techniques.

JEWELRY AND OBJECT WORKSHOP

Jewelry and Object Workshop is a subject of the Product Design Projects subject, and has as objectives for students:

1. Provide the fundamental technical skills of the specialty, to carry out end the jewels and objects that are projected.
2. Manually make pieces of jewelry and objects independently.
3. Apply your own technically expressive solutions.
4. Relate the aesthetic plane of their creations with the technical procedures and the selected materials to capture concepts in them.
5. Master the basic techniques as a launching pad for learning advanced techniques, experimentation with new techniques and exploration of unconventional materials.

HISTORY AND CULTURE OF JEWELLERY DESIGN

The subject History and culture of jewelery is integrated into the curriculum of the itinerary of Jewelery and Object of the Higher Education Degree in Design and is a subjectspecific mandatory. Its contents are born from General Art History, but they take as a reference a very specific artistic specialty: jewelry. This art has counted, althroughout human history, with the activity and skill of magnificent artists and craftsmen, and with the best materials available. Despite the specific limits of this type of object, the jewelery has condensed - like other artistic manifestations - the longings, fears, feelings, beliefs etc. of the different societies that have produced them. The developed contents in this subject will allow the future jeweler to achieve these goals:

- study the techniques, typologies, forms, themes, etc. which will illustrate the student and him they will open the vision to a very broad context, which will be of great help for the understanding of both past as of his own work.
- conceive the value of the study of jewelery in a historical context that gives meaning and context to the students' creations and projects.
- develop interest and curiosity for the uniqueness and specificity of this art decorative immersed in the historical and symbolic context of each society.
- analyze the theory and aesthetics of the designs of body beautifying objects and of contemporary goldsmithing and its relationship with political, cultural, social phenomena, economic, environmental and/or technological that are transforming the daily life of our society incessantly.
- use and use the bibliographic and documentary sources specific to the subject in compass them in an artistic and creative context that adds to fashion design, product and interior decoration in a broad sense of the applied arts.

6th semester

PERSONAL PROJECT DEVELOPMENT

The subject is defined as a practical and reflective workshop that, without forgetting its specificity, the jewel, has a clear will to interrelate with other artistic disciplines, participating in the universal problems of creation and art. Project tools are divided in a general way into ideas, contributions and identity.

The objectives of this subject are:

- Establish the bases of a correct Final Title Project.
- Find a solid line of research and personal work.
- Develop an open experimentation process with a future projection that goes far beyond the scope of the school. A process that has to be undertaken as a personal adventure, which has to lead the students to discover their artistic identity and the experience of recognizing themselves through the created object.

PRESENTATION AND COMMUNICATION WORKS

Know the basics of typography and paragraph composition.

Organize and present texts and images. Communicate the project both orally and graphically. Manage specific digital technology for project communication. In all design work there is, in each of the phases of the project, a task of great importance for its possible development, which is its presentation and communication both to the client and, on occasions, to the general public.

A designer must become not only a designer but also a skilled communicator, capable of transmitting ideas, motivating and interacting with the other party. And it is precisely those verbal and non-verbal graphic means that the designer uses to communicate, transmit, motivate and interact, what this subject is about.

PRODUCTION WORKSHOP

The Production Workshop Subject has the objective of mastering, by the students, the phases for the production of small or large series of jewelry and objects, these processes are a fundamental part of the history of jewelry and goldsmithing, and They represent the connection between artisanal and industrial production, as well as being applicable in both modalities.

- Distinguish between specific processes and technologies that allow you to adapt projects to the type of process or vice versa.
- Manufacture the model from which a series will be drawn.
- Produce small series through microfusion processes, from metal models.
- Finish off the reproductions and set the stones.

MARKETING AND COMMUNICATION

The Marketing and Communication subject is a compulsory subject, within the Design Management subject.

The subject analyzes the concept and development of marketing in order for the designer to learn the principles, methods and techniques of marketing for the best exercise of his professional activity and to improve the success of his creations.

Marketing is concerned with generating a product or service that satisfies the customer's needs, offering it at the price the customer is willing to pay, making it available to the customer where and when the customer wishes to have it, and giving it to them. to know through codes and means related to the client.

For the jewelry and object designer, it is necessary to identify and understand the marketing strategy, business environment, target audience, positioning, and marketing mix of the company to design jewelry and objects that delight the customer.

In this sense, and throughout the seven topics that make up the subject's agenda, the relevance of marketing is highlighted as a decisive activity in the strategic approach to jewelry and object design.

AESTHETICS AND CONTEMPORARY TRENDS

Aesthetics and contemporary trends in jewelry design is a specific subject compulsory for the Degree in Product Design – Jewelry and Object Itinerary, framed in the subject of History of design and jewellery. The developed contents in this subject they will enable the future jeweler to achieve these goals:

- keep your training up-to-date so that you investigate the characteristics that are best- they define the recent trends in the field of their professional activity.
- delve deeper into the task and style of contemporary jewelry that best represent it.
- analyze the theory and aesthetics of the designs of body embellishment objects and goldsmithing contemporary and its relationship with political, cultural, social, economic, environmental and/or technological that are transforming our daily lives society incessantly.- influence the knowledge of the latest trends in the production of goldsmith objects and contemporary jewellery, and also in the teaching of research techniques and methods and research specific to the specialty.
- contribute to the construction of the professional profile of the designer of jewelry ob-

jects with the knowledge and criticism of the aesthetic languages of the last decades in the different artistic trends of plastic expression.

ALTERNATIVE MATERIALS

Los objetivos que se establecen en esta guía docente nos llevarán a conseguir los resultados de aprendizaje establecidos.

Proporcionar el conocimiento de materiales diferentes a los tradicionales empleados en joyería.

Proporcionar información sobre materiales ecológicos aumentando las posibilidades de que el alumnado pueda desarrollar proyectos de joyería sostenible.

La asignatura “Materiales Alternativos”, le aporta al futuro profesional de la joyería un conocimiento global de materiales diversos que poder aplicar a la joyería. Al finalizar esta asignatura el alumnado podrá incorporar nuevos materiales al diseño. Se potencia de este modo la investigación, desarrollo e innovación de nuevos productos en el ámbito de la joyería.

PHOTOGRAPHY AND AUDIOVISUAL CREATION

2nd semester

DESIGN AND BUSINESS

The Design and Business subject is a basic subject, of the Design Management subject within the Legal and Economic content block.

This subject provides basic knowledge of the functioning of the economy and the company.

Society is changing very rapidly. In a highly competitive environment, the designer needs more than ever basic knowledge about business management and about the regulations that affect their professional activity, which effectively trains them in decision-making, internal actions and the relationships that are established with the market, including the protection of designer's rights. This is fundamental knowledge to be able to apply and exercise their technical and creative skills with solvency in the professional world.

SPACE AND VOLUME

The subject of Space and Volume is a fundamental subject for the understanding of three-dimensional space and forms in the photographic field and in that of audiovisual creation. The space itself, as an element of study, is developed transversally as content in the different didactic units.

In the Photography and Audiovisual Creation itinerary, this module aims to introduce the operational concepts of three-dimensional language and the fundamental representation techniques that allow students to conceptualize and develop proposals of a formal nature. It is intended, on the one hand, to develop the capacity for analysis and synthesis of volumetric and spatial configurations, and secondly, to acquire the technical skills of the subject.

The concepts and procedures developed throughout the course will promote the diversification of answers in their personal projects throughout their profession, since they will be able to develop their creativity with concepts and applications that go beyond the two dimensions and that are developed in space. real to later be able to apply it to bidimensionality.

BASIC PROJECTS

From this subject we intend to contribute specific knowledge to Photography, collaborating in the training of professionals with solid project knowledge, committed to both technical advances and traditional systems, with humanistic interests and the capacity for critical analysis.

Basic projects provides knowledge from project praxis and through the study of the characteristics of photographic messages, their conditioning factors, contexts and media, as well as their recipients.

Through its didactic units, the future professional will work in detail on photographic project theory and methodology and its relationship with its creative, productive, commercial, institutional and cultural sectors, from the perspective of its instrumental and conceptual interrelation.

DRAWING AND GRAPHIC TECHNIQUES

The photography and image professional needs instruments for observation, analysis and manipulation of the visual environment that make him a trained creative and expert in this field so present in the various media. In addition to the theoretical and technological base, the formal study of the image and its elements provides knowledge that the creative must possess in order to carry out their work with full control, and this knowledge is provided by the subject of Drawing and Graphic Techniques.

The student will acquire basic knowledge and drawing skills to outline ideas and projects in their professional field, to create images with communicative power, as well as to manipulate the photographic image with plastic and aesthetic coherence.

NARRATIVE AND EDITING

Audiovisual media as elements of iconic representation are essential in the formative development of image creators. The images participate in a common language and referents. Thus, Narrative and Montage, has a double aspect that, on the other hand, is not alien to the teaching practices of art schools in general: Learning audiovisual language and the different techniques of audiovisual production and enunciation and technical analysis of audiovisual practice.

The teaching of Narrative and Editing will move in two directions: on the one hand, it will promote knowledge of the processes, knowledge and investigation of the characteristics, properties, qualities, behaviors, manipulation capacity and functionality of the materials that make up the audiovisual language. , always within the technological and conceptual context in which the subject will be developed. On the other hand, the achievement of a sensitivity towards visual representation will be stimulated, with a broad audiovisual culture so that, from a study and analysis of the communicative, symbolic and aesthetic message, we can promote the development of solid and coherent projects.

4th semester

PHOTO PROJECTS

Strategies, methodology and research. Strategy and decision criteria, innovation and quality. Team work. Techniques for visualizing ideas. Research methods in photography and audiovisual media. The design process as research.

CULTURE OF DESIGN

The meaning of design in culture and contemporary society.

Theory of information and communication, semiology, aesthetics, the theory of form, function and structure.

Fundamentals of anthropology applied to design.

Fundamentals of sociology and consumer culture.

Research methods and experimentation of matter.

THEORY OF IMAGE

Syntax and semiotics of the image. Morphological, scalar and dynamic elements.

Knowledge and analysis of images. Research methods and experimentation of matter.

PHOTOGRAPHIC REPRODUCTION TECHNIQUES: PRE-PRESS

Photographic reproduction techniques. Technologies for photographic pre-printing and printing on any medium or analog and electronic support. Strategies and work methodology for photographic prepress and printing. Workflow and color management.

Research methods and experimentation of matter.

VIDEO CREATION

Development of video art projects. Experimentation with different techniques.

Research methods and experimentation of matter.

6th semester

THEORY OF PHOTOGRAPHIC TECHNIQUE AND AESTHETICS

The determination of praxis in photographic aesthetic results.

Theories of photography. Research methods and experimentation of matter.

MARKETING AND COMMUNICATION

Market analysis techniques applied to Photographic and Audiovisual Graphic Design. Communication and marketing of Graphic Design. Research methods and experimentation of matter.

MULTIMEDIA DESIGN PROJECTS

Definition and realization of projects in the different fields of the specialty. The media project.

Techniques for visualizing ideas. Basic information (briefing). The creative briefing.

Audiovisual graphic design. Pre-production, production and post-production of moving image projects.

Management of photographic and audiovisual design projects. Budgets and feasibility analysis.

Digital technology for the presentation, communication of the project and the development of photography.

Development of interdisciplinary projects. Team work.

Research methods and experimentation of matter.

TELEVISION, ADVERTISING AND COMMUNICATION PIECES

General typology of advertising. Design of advertising pieces. The advertising media. advertising regulation. Communication techniques. Television realization. Team work.

Fundamental structures and elements of advertising activity. Analysis of advertising elements. Research methods and experimentation of matter.

FINE ART PHOTOGRAPHY

Pre-production, production and post-production of photographic projects of people and author photography.

Research methods and experimentation of matter.

PRESENTATION AND COMMUNICATION WORKSHOP

Knowledge and application of digital technologies for the presentation and communication of the project. Presentation strategies and communication techniques Research methods in design. The design process as research.

PRODUCT DESIGN

2nd semester

PRINCIPLES OF DESIGN HISTORY (theoretical)

Principles of Design History is a basic subject that forms part of the Art and Design History area. Each teaching unit gives a detailed view of design history and links it to examples of contemporary art and architecture.

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.

SCIENTIFIC PRINCIPLES OF DESIGN (theoretical)

This subject provides the scientific tools students need to be able to later approach the technological contents of the Product Design specialization.

The course is a combination of theory and practice, and is prepared according to the artistic specialization in order to adapt the scientific techniques to the student's profile. They will learn to correctly apply calculation tools, interpret the necessary physical and chemical phenomena, and analyze the behavior of the different elements that constitute a Product Design project, whilst being aware of the need to conserve the environment.

BASIC PROJECTS (practical)

This subject initiates students in project work and teaches them the basic resources and criteria necessary to successfully carry out and resolve projects in later years.

Students will become familiar with project techniques, tools and skills by combining different knowledge and skills.

By carrying out a specific, basic project, students will work combining theory and practice, like a game between experiences and skills, which will help them in the art of designing. While carrying out the project, students will be able to apply and gain practical experience of the information learnt in the subject; they will be able to experiment and try out techniques and tools to learn new skills.

The methodology followed in this subject could be described as an open system that enables students to structure a design project according to the conditions imposed by the product to be designed, identifying: its phases, its procedures, actions, etc

DESIGN AND BUSINESS (theoretical)

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

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.

SPACE AND VOLUME (practical)

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.

4th semester

DESIGN STUDIO PROJECTS

In Design Studio Projects, students will work on areas of design with a highly-structured input of information and a highly varied output. In this type of project, there is a moderate level of freedom, risk, and definition.

The setting for these projects could occur in professional situations in which the designer is working on an assignment ordered by a specific company in areas such as innovation, idea contributions, tenders, or trend proposals to make potential developments that are qualitatively innovative to provide solutions for types, materials, uses and production arising from new approaches, etc. These are jobs in which the demand, proposal or assignment may be defined by a brief or pre-established project conditions.

The project process and the creation of alternative proposals will be subject to how the client responds and their acceptance. During the project process, students will gain experience in finding, processing, organising and simplifying information; and in working with systems, organising and simplifying that information.

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.

MANUFACTURING PROCESSES

Choosing a material or a manufacturing process is a rational and objective exercise, but there is almost always more than one solution to create a form, structure or an aesthetic, as well as ways to reduce costs.

This subject studies product design, focusing on the manufacturing processes that currently exist on the market. It provides students with information on moulding, plastic deformation, material removal and bonding pieces made of different materials. It aims to be a tool for students to be able to assess the potential of their ideas and decide which manufacturing process would be the most suitable to carry out on an industrial scale.

It is crucial for designers to know the correct manufacturing process for each design as the initial investment needed for large-scale industrial manufacturing can be considerable.

BIONICS AND ERGONOMICS

Ergonomics is an essential factor for success both in product design and in occupational design. It is something that has to be considered in the first stages of the design process.

Bionics offers a different focus when approaching design, looking at nature with a new perspective.

This subject aims to provide students with the information they need to carry out designs according to ergonomic and bionic criteria.

MODELLING AND PROTOTYPING

Creating models and prototypes is essential during the process of a product design project. These are very useful both in the physical and tangible visualisation phases and in the final checks before the industrial production of the product.

The conceptual or experimental scale-models, the volume, ergonomics, and presentation models, and quick, virtual prototypes etc. are three-dimensional representations that make it possible for the designer to clearly visualise the product and understand the formal, functional and symbolic configuration of the object being designed.

This subject initiates students in conceptual and three-dimensional design, making it possible to physically and/or virtually represent their initial ideas and verify specific aspects of the product being developed. The contents related to modelling materials and processes will qualify these future professionals to independently carry out three-dimensional visual configuration projects.

6th semester

RESEARCH AND PROPOSAL PROJECTS

In the Research and Proposal Projects subject, students carry out projects that may occur in professional situations when designers participate in idea contests, in research seminars on new concepts or in research labs. Creativity, innovation and coherence between research and the proposal are aspects that are highly valued in this subject.

The projects carried out in this subject have an ambiguous structure both in terms of input (at the start of the project) and in the output (proposal). Here students have a high level of freedom and there is a high level of risk and the project definition and details are lower.

SELF-MANAGED PROJECTS

SELF-MANAGED PROJECTS looks at professional situations in which a designer has a managing role, not only in the ideation phase but also in managing the manufacturing, distribution and sale of their designs.

This workshop stands out from the rest for its role in encouraging the business side of future designers. In this course students will start by researching and analyzing both the market and the issues posed by a product or sector, and then from these results, devise a creative solution to the problems and/or deficiencies. Economic viability (market demand, production viability, marketing strategies) play a key role in this workshop.

There are increasingly more and more designers who choose to produce their own designs and sell them directly to the final user, thereby becoming the managers of the entire process which involves manufacturing and selling the product in question. Self-managed projects reflect situations when a designer is starting out in the profession and still doesn't secure enough work to run a studio, or when a designer has an established product design consultancy and designs, promotes, coordinates, produces and launches their products onto the market, making their company a design creation company.

WOOD WORKSHOP

There is a vast range of materials that designers can use to take their idea from the sketch stage to the final prototype of a product. The Wood Workshop offers students a wealth of information and possibilities. The huge versatility, variety of types of wood and ways of working it make it the ideal material for students' training. Its expressive nature, its finishes and the different ways of marketing it make it ideal to use in projects.

SCALE-MODEL WORKSHOP

The Scale-Model Workshop responds to the need for students to work with a real, 3D language from the start of the project process, helping them to perceive it as a design tool and part of a process in which the designed volume and space can be analyzed and studied. It always goes hand in hand with other types of languages, making it possible to verify and check the design and what it communicates. The aim of the course is to enhance students' spatial awareness by working in three dimensions and develop suitable criteria when choosing procedures and materials that will impregnate projects with a greater communication capacity.

PRODUCT 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 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 design.

With this in mind, and over the five 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 product design.

PROJECT PRESENTATION AND COMMUNICATION WORKSHOP

In all design work there is a highly important task in each phase of the project that makes it all possible, which is the presentation and communication of the product both to the client and at times, to the general public.

As well as becoming a designer, students need to become skilful speakers who are able to convey ideas, motivate and interact with counter parties.

It is precisely these graphic media, whether verbal or non-verbal, that designers use to communicate, convey, motivate and interact that this subject deals with.

DIGITAL TECHNOLOGY APPLIED TO PRODUCT DESIGN

Digital Technology applied to Product Design is a specific, obligatory subject in digital technology. In this course, students will gain a deeper insight into the basic procedures used in computer-based drawing, modelling and design and in the creation of prototypes. The use of these programmes is promoted as a technique to be applied both in the creative and production processes, and as a tool for communication and management.

Using various professional programmes is essential to be able to carry out and interpret projects and to go about presenting them in a contemporary way. In this sense, this subject rounds off training for these future professionals.