

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

1st semester

DESIGN BASICS

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

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

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.

DIGITAL LANGUAGES AND TECHNIQUES

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

PHOTOGRAPHY AND AUDIOVISUAL MEDIA

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

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

SCIENTIFIC PRINCIPLES OF DESIGN

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

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

DESIGN AND BUSINESS

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

Society is changing quickly. In a highly competitive setting, designers now more than ever need basic knowledge on business management and regulations that affect their professional area.

Decision-making, internal company practices and the relationships that businesses make with the market, as well as the protection of designers' rights, are key areas of knowledge for future designers to be able to successfully apply and exercise their technical and creative skills in the professional world.

3th semester

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.

TYPOGRAPHIC COMPOSITION

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

ADVERTISING PROJECTS

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

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

GRAPHIC EXPERIMENTATION WORKSHOP

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

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

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

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

REPRODUCTION AND PRINTING TECHNIQUES

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

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

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

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.

HISTORY AND CULTURE OF PRODUCT DESIGN

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

5th semester

GLOBAL IDENTITY PROJECTS

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

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

The aim of the course is for students to learn, understand, observe, encapsulate, make prototypes and then corrections, and implement solutions to carry out a brand strategy; applying it to the various tools available in global branding (architecture, interior design, signage, brand

design, packaging, brand system, advertising, publishing). In the process of creating a brand, students will need to highlight the precise values to communicate; related to a specific way of life, a way of feeling, living and thinking. In this way the brand has to establish an emotional connection with the consumer.

AUDIOVISUAL GRAPHIC DESIGN PROJECTS

Major changes in the fields of technology and communication have led us to the digital society that we live in today, in which audiovisual graphic design has moved into the area of communication and information media. This has made audiovisual graphic design one of the most in-demand options to create messages in our 'cross media' society. As a result, audiovisual graphic design has established itself in the professional field of designers.

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

GRAPHIC DESIGN MANAGEMENT

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

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

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

DIGITAL ANIMATION WORKSHOP

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

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

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

AESTHETICS AND CONTEMPORARY TRENDS IN GRAPHIC DESIGN

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

ILLUSTRATION DEGREE

1st and 2nd SEMESTER

BASIC DESIGN FOR ILLUSTRATION.

The objective of the Basic Design for Illustration course tries to offer an overview of the languages of representation. Thus sensory perception, a tool of creativity and as Rudolf Arnheim would say, a form of superior intelligence, is the “nodal point” where composition, shape, space and color come together. These elements build the image in the illustration, other specialties of design, image and plastic arts.

Another necessary area is semiotics, in this sense it does not seek the narration, rather the incorporation of rhetorical figures added to the language of illustration. During the 20th century, it has been shown that visual rhetoric has contributed to the formation of new aesthetics in all areas of the image. Thus, the figures of rhetoric will be integrated into the subject without undermining the knowledge of the conventions of graphic language.

This matter, by naming and defining it as Basic Design and belonging to an elementary subject in the first year of the degree, far from being understood as a subject linked to trends or fashions related to the culture of the moment, will reveal the basic languages of the image, whose tool will be perception and its cognitive processes. For the greatest student of perceptual intelligence Rudolf Arnheim, seeing is thinking, he would also affirm that drawing is thinking and this mechanism of intelligence has been applied in Western visual culture, the product of a historical evolution, a process that the student will undoubtedly learn about in the development of the course.

DRAWING AND GRAPHIC TECHNIQUES.

This course contributes to the profession of design as it allows you to express concepts and communicate graphically through drawing. Drawing is the basic tool for the development of any project. It is the common instrument to any design. Their role is fundamental both in the gestation and in the communication of the project. All drawing is manifested through techniques that admit a plurality of treatments.

This subject starts from the practice of drawing with the most elementary means, pencil drawing, and in its development different expression techniques are applied. The subject has a more conceptual part based on procedural criteria such as perception, fit, proportion, composition, color, tonal assessment. In this way, a mastery of the intuitive representation and graphic thinking of the project process is initially acquired, to later achieve some expressive and communicative effects by applying the possibilities offered by the various techniques.

The general objective pursued by this subject is to provide any professional with both observation, analysis and manipulation instruments of the visual environment as well as the necessary graphic resources that make him/her a trained creative and expert in this field. field so present in the various media. Coordination with the subjects of Historical Fundamentals and Scientific Fundamentals of the Enlightenment have been foreseen.

DIGITAL LANGUAGES AND TECHNIQUES.

1. Using vector drawing software: Students will learn the basics of digital two-dimensional representation. You'll begin drawing with tools such as Bézier curves, interactive painting, shape blending and blending, as well as using image vectorization and text editing.
2. Use a bitmap or raster editing software: You must understand the digital image; resolution, bit depth, resampling, file formats and sharing. We will draw and manipulate digitized files to achieve plastic effects, color, change scale, application of textures with filters, etc.
3. Retouch images in a non-destructive way: Nowadays, software facilitates the total protection of the original pixels of the image that we manipulate. You need to use the new ways of creating and transforming selections based on Adobe Sensei, adjustment layers, blending modes, masks...

4. Animate illustrations: Creating a short looping illustration is a technically simple task. It uses two software simultaneously to obtain an animated file compatible with browsers, social networks, online PDF, Key Note, PowerPoint...
5. Scan analog drawings: We enter images into our computer and work with the bitmap editor and optimize them for their work in bitmap or vector system.
6. Layout written work: A layout model common to the whole group is used based on a template, then skills are learned for the composition and management of graphic and textual resources in digital support. The different theoretical works, the investigations, analyzes and the presentations of the practical works of other subjects will be based on the template prepared in class. The good organization of the content is the guarantee for its correct communication.
7. Completing a job for pre-printing: Mention all the elements that give us control over the format, dimension, definition, shape and color of our creations before their reproduction (printed or on screen).

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

SCIENTIFIC PRINCIPLES OF ILLUSTRATION.

Illustration is a visual manifestation that is very present in our daily life. This subject provides the scientific and technological knowledge, terminology and nomenclature, necessary for the study of other specific subjects of the specialty.

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.

3rd SEMESTER

PUBLISHING ILLUSTRATION PROJECTS.

Understood as an integral part of a superior project, plays a fundamental role when it comes to communicating ideas or concepts from a personal and particular point of view. Through the creation of images from ideas, it is intended to emphasize the meaning of the messages, as well as to facilitate their interpretation.

In Publishing Design, the Illustration covers a wide repertoire of needs, being able to participate in the image of book and magazine covers (including publications whose content is only text such as a novel), as an accompaniment to a text within an analog publication or digital. Illustration applied to the publishing field, both in analogue and digital publications, has its own nature and conditions that are not found in other fields, such as constant contact with the client in all phases of production, an exhaustive analysis of the information or short production times.

The subject tries to provide students with the necessary skills to be able to successfully cover a professional editorial illustration project in all its phases, from conceptualization to delivery of the final piece within established deadlines and encompassed in a superior editorial project. Likewise, and as an integral part of the study plan, it intends to consolidate the bases of the illustration project and graphic techniques that allow progress and development in the following projects such as Applied Illustration and, especially, for the Narrative Illustration projects of the following course.

DRAWING AND COMPOSITION.

The general objective of this course is to help students develop various graphic-plastic compositional models, proposing work assumptions that encourage and facilitate experimentation, creating a space for research around certain representation issues. This course will give continuity and expand theoretical content taught in Basic Design. The vertical, horizontal and transversal coordinations designed at the beginning of the course and demanded by the Fashion Specialty will be promoted and completed. Students will be informed of the competence contribution of the subject in said coordination, and of everything that is considered for its efficient development.

ILLUSTRATION MANAGEMENT.

The general objectives of the course are:

- Correctly manage the legal implications of the design project.
- Assess and correctly manage the innovation that the project may imply.
- Calculate and evaluate the economic viability of a graphic design project.
- Promote both autonomous work and collaborative teamwork.
- Provide students with the ability to access sources of information on professional aspects, using relevant sources, truthful and updated.

REPRODUCTION AND PRINTING TECHNIQUES.

This subject deals with all those aspects related to the reproduction of an image and preparation 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.

5th SEMESTER

DRAWING AND GRAPHIC LANGUAGE

Drawing and graphic language could be understood as an advanced version of Drawing and graphic techniques. In other words, it is an eminently practical subject in the form of a workshop to perfect different expression techniques related to drawing, the ultimate goal of which is for students to follow a path of technical and expressive research in order to define a possible style of their own. .

The timing and contextualization of the proposals is determined by the Illustration and Storytelling Projects subject, from the same semester, since a large part of the expressive and stylistic constraints that arise in the different projects will be resolved in Drawing and graphic language.

Based on this, and once the documentary research has been carried out and the references of each proposal have been established, in Drawing and graphic language, processes and methodologies will be proposed to favor creativity in the ideation and definition phases of each project.

They will experiment with different techniques and their processes, supports, application tools and combinations, giving importance to gestures, which value both the expressiveness of the materials and that of the person who makes it. All this with the intention of knowing the behaviors and the technical and expressive possibilities of the techniques to, based on plastic research, define the procedures, materials and graphic languages that will serve to solve the proposals of Illustration and narration Projects.

In addition, all this experimentation will serve as a starting point for Creation and Experimentation Projects, for the following semester, in which the student can finish defining their styles and languages, applying them to more personal proposals, as a pre-TFG.

ILLUSTRATION AND NARRATION PROJECTS.

The Illustration and Narration Projects subject is a theoretical-practical subject, in which different proposals (projects) are addressed in which a story is going to be narrated. In this case, the main weight of the narrative will fall mainly on the role that the illustration will play as its backbone, but always in coordination with the text. For this, projects are proposed in the field of books, illustrated albums and graphic novels or comics.

It should be noted that an illustrated album is understood to be a type of publication in which the text and the image complement each other in such a way that neither makes sense without the other. Traditionally it is associated, in an erroneous way, with an exclusively children's audience.

These projects will be resolved by applying research, analysis and conceptualization methodologies around the script, the theme and the ideal language for each specific narrative. In addition, a special paragraph is made in the resolution of the technical conditions, essential for a correct printing/visualization of the Final Arts.

The referred methodologies arise from the precepts of Concept Art, in which the aesthetics (setting, atmosphere...) that will be endowed with the narrative is developed. This concept will be applied to the general graphic and narrative style of each one of the projects, and to their settings, characters, props, accessories, etc...

Regarding the search for style, the subject is coordinated with Drawing and Graphic Language, which is taught in the same semester, so that part of the experimentation that each of the Illustration and Narration Projects will require is addressed. in said subject. In addition, for students who want to focus their specialization on Concept art or narrative and/or sequential illustration.

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).

1st semester

DESIGN BASICS

Design basics is a common subject in many design colleges, and is mainly based on the Bauhaus and Vkhutemas basic course. The main purpose of this course was to achieve a change in attitude among students, introducing them to creative and experimental processes, and moving them beyond an excessively partitioned and academic knowledge.

Some of the content that was taught in those courses has been incorporated into current, regulated basic training. However, it is still necessary to introduce design basics that develop concise learning processes in formal experimentation, in which students gain a visual language that serves as a basis for complex project processes.

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.

DIGITAL LANGUAGES AND TECHNIQUES

This subject initiates students in the basic procedures used in computer-based drawing and design (CAD). In short, they will use new technologies in the development and production of their creative project and as a tool for communication and management.

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

SYSTEMS OF REPRESENTATION

In the Systems of Representation course, students will build on 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, to enable students to deal with any technical representation issues that may arise in Design studies; they will learn the following representation systems: Orthographic, Axonometric and Conical projections, and sketching.

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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.

3th semester

HOME INTERIORS PROJECTS

The Home Interiors project takes a look at different types of housing by analysing the ways that they are used, as well as zoning and traffic patterns. Given that it is directly related to daily experience, we need to question stereotypical floor plans and take a fresh approach to clichés in everyday structures to think critically about how our habitat must change alongside new family and group structures. Students will carry out a housing project, creating a schedule of needs for a given place with its spatial restrictions. During the process they will take into account ideas concerning design, materials and construction systems, technical regulations and installation systems. They will finally create a document using objective graphic communication.

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.

INSTALLATIONS AND SYSTEMS

A very technical part of Interior Design projects is the installation of services: drainage, plumbing, heating, air conditioning, electricity and lighting. The design and measurement of these installations cannot be an afterthought once the project has already been planned and distributed. Instead they need to be carefully considered from the beginning of the project. This is particularly the case for drainage systems, which call for the use of large pipes (and make use of gravity to enable flow), also requiring false ceilings, shafts or positioning underground to keep them out of sight. All this needs to be planned from the start. In the same way, air conditioning installations also require large ducts which will impact on the space and their aesthetic if they are visible. The machinery needed for this also needs a suitable, properly ventilated location.

Plumbing and electric installations do not define the design of the project to the same extent and are more easily incorporated. However, the proper functioning of the majority of sanitation system and electrical appliances do depend on these installations. Additionally, lighting deserves special study given its expressive power and the way it interacts with the architectural space. Lighting design is not only technical but also artistic in nature.

Interior designers do not need to be specialists in each of these types of installation but they need to consider them in their distribution proposal and need to know how to draw them in their basic floor plans. They also need to be able to interact with installation technicians to manage the project implementation, and will also need to know the regulations that apply to these types of installations. Finally, they must take into account environmental and

energy sustainability considerations in their choice of heating, air conditioning and hot water sources.

MATERIALS AND STRUCTURES

This is a scientific and technical-based subject that deals with aspects related to matter, its properties and characteristics and the possibilities that these can lead to in the field of interior design.

Since time immemorial, man has considered and analysed nature to look for materials with functional and/or aesthetic properties to be able to make specific structures and use them to build spaces.

From the extensive range of materials that are available today thanks to technological advances, interior designers must be able to consider them and understand which will be able to provide the desired functionality to design the interiors ensuring the best possible results.

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.

TEMPORARY ARCHITECTURE PROJECTS

Temporary architecture is gaining increasing presence in our urban environments as a way of expressing ideas, conveying knowledge, as a boost for culture, and even as a powerful advertising tool linked to commercial brands. It encompasses all sorts of temporary projects (stands for trade fairs, exhibition displays, showrooms, television and advertising sets, set design, recreational areas, kiosks, marquees, lightweight structures and portable constructions, etc.). The temporary architecture course allows students to play with the notion of what is temporary, the concept of non-permanence, lightness and the element of surprise. The idea is for students to experiment with space and fully develop their creativity, yet at the same time make it possible to construct this type of project using a simple and effective system.

5th semester

MEASURING AND DIMENSIONS

Elements of an interior design project include the explanatory and quality reports, and the measurements taken of all the materials and construction processes involved in carrying out the project to be able to calculate the project quote.

Measuring is a key part of the project as it is the basis of costing the implementation of the project. It forms part of the work contract and has a contractual nature used to monitor the execution of the project. It is also used as a basis to create the work certificates during the project. Additionally, the measurements define the implementation processes for the different tasks to be carried out and quantified, detailing the construction aspects that make it possible to convey the project's languages and intentions in writing.

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.

BUILDING PATHOLOGY

This subject rounds off students' knowledge in construction and materials. They will study potential damage that can occur in buildings, analyse its causes and establish solutions and criteria on how to act to make the necessary repairs.

They will study different ways of building, analysing the pathologies and potential solutions that can be applied to their project in the Renovation subject.

BUILDING PROCESSES

Within the field of design, Interior Design is a specialisation with a very well-defined scope. In the professional profile of interior designers, knowledge of systems and processes is key to carrying out their profession and for the construction aspects of their designs. Construction techniques have a direct influence on the quality and cost of the project and therefore determine it from the moment it is conceived.

Additionally, although interior designers do not fulfil the professional and legal requirements to work on aspects involved with the stability of construction work, in order to carry out their job they do need to understand the static behaviour of buildings and installations as these will affect their design proposals and the safety of individuals.

Through this subject, the aim is for students to gain the necessary knowledge in interior design to be able to design their own projects, considering the necessary technical and construction aspects in addition to their creative concepts to carry out interior design projects.

MARKETING AND COMMUNICATION

This subject analyses the concept and practise of marketing an object so that these future designers can gain an understanding of marketing philosophy, enabling the application of marketing principles, methods and techniques to carry out effective communication and to benefit the students' 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. Interior 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. Interior designers must be able to create interiors that deliver value to their target audience through the company.

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.

AESTHETICS AND CONTEMPORARY TRENDS IN PRODUCT DESIGN

The subject is structured over two parts: in the first students will study different aesthetic theories and concepts related to architecture and interior design; in the second students will analyse the latest trends of the profession.

The subject provides future designers with essential training on the different aesthetic values of architecture and interior design, as well as knowledge on the latest conceptual and formal trends in the trade. In this sense, the course content supports and adds to the technical education of designers by asking them to critically consider the historical-conceptual context.

ELEMENTS FOR MASS PRODUCTION PROJECTS

This subject is close to product design, but deals with furniture and other elements custom designed for a place. Thus, for a space such as a hotel, the furniture and other elements that furnish each room can be designed and will be repeated in all of them. Likewise, furniture for a restaurant, offices, or any other commercial space can be designed to measure. Also for the habitat, where the most characteristic examples are the kitchens, or the bathrooms. These pieces are going to be produced in small series, but they are not designed to enter and compete in the furniture market, since they do not respond to a brand briefing, they have been designed for a specific space, although in some cases they can jump to the market as autonomous pieces. Thus, there are many pieces of furniture on the market that were designed by architects to furnish spaces, which, after the success of the small initial series, were commercialized on a larger scale.

On the other hand, architecture evolves towards serialization, seeking the industrialization of part of its construction elements, such as stairs, walls, windows, slabs and roofs, or equipment, such as the kitchen, bathrooms, closets. With the serialization and prefabrication of these construction elements, quality can be improved and costs reduced. Small prefabricated living spaces such as caravans, boats, or small prefabricated houses are also covered in this matter.

JEWELLERY AND OBJECT PRODUCT DESIGN

1st semesters

DESIGN BASICS

The content of this subject is based on developing creative experimentation work processes in which students will learn the necessary principles of visual language to undertake complex project processes.

It aims to initiate students in the conceptual tools that create and support this language: form, structure, composition, balance, repetition, colour, space, volume, synthesis and perception; providing them with the basic resources in formal, compositional and chromatic creation.

DRAWING AND GRAPHIC TECHNIQUES

This course provides students with an introduction into the theory and practice of techniques, methods and procedures that will enable them to represent three dimensional objects in a two dimensional plane using conventional drawing techniques. Students will develop their ability to graphically define ideas, forming part of the creation process by making these ideas visible through sketching techniques.

This subject fulfils two roles: it is based on students' ongoing work under the guidance of the teacher, as it is an essentially practical and experimental course, and it acts as a basic introduction to graphic expression applied to design.

SYSTEMS OF REPRESENTATION

In the Systems of Representation course, students will build on 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, to enable students to deal with any technical representation issues that may arise in design studies they will learn the following representation systems: Orthographic, Axonometric and Conical projections, and sketching.

PROCEDURES WORKSHOP

This subject is based on the "technical procedure" concept as a sequence of variable operations that depend on a practical context or goal. The aim is therefore to initiate students in working on project methodologies and experimentation that is typical in the workshop. They will also develop their ability to think up new technical and procedural strategies; a characteristic that defines the profile of professional jewellery and object designers today.

Both the technical procedures and materials employed have a huge impact in jewellery and object design on an aesthetic level; they are the mediators between the maker and the user and the choice of these is a reflection of the concepts the maker wishes to convey and the social trends that they are witnessing.

PRINCIPLES OF DESIGN HISTORY

The subject 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

This subject provides the scientific tools students need to be able to later approach the technological contents of the Jewellery and Object specialisation.

The course is a combination of theory and practice, and is prepared according to the artistic specialisation in order to adapt the scientific techniques to the student's profile.

3th semester

DESIGN CULTURE

The objectives established in this teaching guide will orient and guide the design of the actions to achieve the established learning results.

The Design Culture subject has as its fundamental objectives to collaborate in the acquisition of the general objectives of the professional profile of the designer or jewelry designer. Specifically, this course is aimed at achieving two main objectives:

Provide the future professional in jewelry design with the ability to project knowing the symbolic, formal, functional values, quality, operation, value and aesthetic significance, social and environmental aspects of their productions.

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.

More specifically, the objectives of this course are:

Know the basic foundations of Design Culture, such as research, society, communication and consumption, as well as its relationship with the rest of the subjects that make up the profile of designer or jewelry designer.

Analyze and identify the concepts of semiology, aesthetics, form, function and structure and their development in the profession of the designer or jewelry designer.

Value and identify the emotional values of jewelry.

Master the research methodology

MATERIALS, METALS AND FINISHINGS

The objectives established in this teaching guide will orient and guide the design of the actions to achieve the established learning results.

OBJ1: Determine the necessary amounts of each metal for the preparation of alloys.

OBJ2: Describe the metals commonly used in jewelry and choose the best one based on its properties and behavior.

OBJ3: Properly use metal recovery and finishing techniques.

OBJ4: Carry out a substantiated investigation of an experimental nature on metals and their chemical behavior, transmit said investigation orally as well as with a practical session.

The subject "Materials: Metals and finishes" provides the future jewelry professional with knowledge, a know-how to apply, identify and use, according to their properties and characteristics, metals, which constitute one of the fundamental pillars in performance of your activity. At the end of this subject, the student will know the possibilities and limitations offered by the various metals, making it possible to incorporate new metals into their designs. In this way, research, development and innovation of new products in the field of jewelry are promoted.

CAD TOOLS APPLIED TO JEWELLERY DESIGN

The purpose of the course is for students to know the incidence, relevance and application of computer media in the sector.

Objectives:

- Acquire the necessary knowledge to use digital technology as a means of information, ideation and project communication.
- Use new technologies for Drawing and 3D modeling.
- Perform advanced models and solid operations.
- Create 3D jewelry.

BODY ORNAMENTATION PROJECTS

1. Body Ornamentation Projects is a subject in the Product Design Projects subject and its objectives for students are:
2. Establish the body as the jewel's operations center.
3. Relate from its origins to jewelry as a functional sign in the group, together with other forms of body ornamentation such as tattoos, paintings, scarifications and other brands.
4. Use the different scientific disciplines connected to the body, such as anthropometry and ergonomics, and the search for models in nature to create mechanisms and systems, and global projects.
5. Connect with the movements of the new vanguards of contemporary art, especially body art, and with body extension experiments to overcome their limits or their shortcomings.
6. Integrate other design disciplines into their work, participating in the universal problems of creation and art.

MODELS, MOULDS AND PROTOTYPES

The subject of Models, Molds and Models has an experimental character. In it the students will investigate with different materials and procedures for the creation of models and the development of models. In it the students will investigate with different materials and procedures for the creation of models and the development of Molds and Models has an experimental character to investigate with different materials and procedures for the creation of models and the development of models. The students are going to make different types of molds for later use in the realization of as they are going to make different types of molds for later use in the realization of both jewelry and object projects. as they are going to make different types of molds for their later use in the realization of both jewelry and object projects. They will acquire knowledge about different procedures for serializing objects, applicable to the They will acquire knowledge about different procedures for serializing objects, applicable to the production of They will acquire knowledge about different procedures for serializing objects, applicable to pieces of jewelry and objects.

JEWELLERY AND OBJECT DRAWING

Drawing is a basic tool for the development of any project, its role is fundamental both in the gestation and in the communication of the project. All drawing is manifested through techniques that admit a plurality of treatments, it is intended with this subject that the student is able to know them and apply them in projects, both at an industrial level and in artisan processes.

- Use drawing as an ideation and communication tool in jewelry design projects.
- Master traditional graphic techniques and integrate them with new image processing and creation technologies.
- Graphically plan a design process.

5th semester

SYSTEMS AND TRIMMINGS WORKSHOP

This is a subject of the Product Design Projects subject, which contributes to the Jewelry and Object itinerary the constructive practices and the understanding of those elements that make jewelry functional, in terms of its portability. It is, therefore, about:

- Get an overview of this specific field, through the schematization and documentation provided by the teacher and the one collected by the students.
- Execute some of the most commonly used systems, as a basis for students to master the development of other trimmings and/or develop their own, through jewelry techniques.

WAX MODELS AND PROTOTYPES

The Wax Models and Prototypes Subject, which is taught in the third year, within the Product Design Projects Subject, deals with one of the most versatile prototyping methods used in the design of jewelry and objects, and has as objectives training for students:

1. Function effectively in the work environment.
2. Master the basic technical and procedural skills for hard wax modeling, controlling the material according to its characteristics.
3. Autonomously produce wax prototypes, applying their own technical-expressive solutions to their own designs and correctly interpreting data from other people's designs on request.
4. Explain the processes used.

Once the subject is passed, the students will know how to work independently or by joining companies in the jewelry and/or object sector, where they will contribute their mastery of hard wax carving. In addition, they will have an ideal base to investigate and experiment personal techniques, as well as to continue acquiring more advanced knowledge on the subject.

JEWELRY TECHNOLOGY AND PROCESSES

The objectives established in this teaching guide will orient and guide the design of the actions to achieve the established learning results.

OBJ1: Differentiate the operation and the most outstanding characteristics of the different forming techniques applied to metal.

OBJ2: Distinguish the different types of machining techniques applied to metals.

OBJ3: Describe the different types of joining systems applied to metal.

OBJ4: Determine the surface treatment to apply.

OBJ5: Autonomously select the most appropriate techniques depending on the type of project to be developed

The subject "Jewelry Technology and Processes" provides the future jewelry professional with knowledge, an ability to apply the various metal forming techniques, both industrial and artisanal, vital for the optimal resolution of a project. At the end of this subject, students will know how to choose the appropriate manufacturing processes for a design. In this way, research, development and innovation of new technologies in the field of jewelry are promoted.

DIGITAL WORKSHOP

The Digital Workshop subject is part of the design process, in the final phase of the workflow of digital design tools (CAD/CAM), that is, the rendering of the models developed with Modeling tools and the presentation of the Projects.

The objectives of the course are:

- Provide the student with fundamental rendering techniques, such as: lighting, make

materials, compose scenes and animate.

- Carry out tests and obtain realistic final renders.
- Provide the necessary resources to adequately communicate and present Your results.

JEWELRY DESIGN MANAGEMENT

The design management subject is a subject that is taught in the third year and is the continuation of the Design and Business course taught in the first year of the Title. The latter aims to make an introduction to the basic notions of the company and in this more specific one the most important elements of the jewelry design project management.

The general objectives of the course can be grouped into the following points: Correctly manage the legal implications of the design project Evaluate and correctly manage the innovation that the project may imply. Calculate and evaluate the economic feasibility of a design project.

Promote both autonomous work and collaborative teamwork Provide students with the ability to access sources of information about the professional aspects, using relevant, truthful and updated sources Contribution to the profile of the jewelry designer.

The subject "Design Management" collaborates in the acquisition of the general objectives of the professional profile of the sector contributing to the training of these graduates in the professional aspects.

Specifically, this course is aimed at achieving the objective of providing the future professional designer of the necessary skills for the development of the profession in accordance with the legislation, taking into account the economic and commercial context, and with a proper management of innovation.

PHOTOGRAPHY AND AUDIOVISUAL CREATION

1st semester

DESIGN BASICS

With the Basic Design subject, we offer students a vision of graphic communication understood as the interrelation of all the elements of visual communication that allow them to know and learn to use visual language.

Basic Design will give us the bases on which visual communication is based, communication that, unlike the visual arts, is subject to the purposes defined by the client, and understanding this shaping as the need for a language always adapted to the needs, and the culture of the moment.

SYSTEMS OF REPRESENTATION

The Representation Systems subject seeks to acquire knowledge and learning of the different communication and information languages.

In its didactic units, the basic procedures used in drawing, computer design and generation of virtual spaces are studied in depth, in such a way that these technologies are used as application techniques in the creative, productive process, and as a communication and management tool. .

The use of the different professional programs is essential for the realization and interpretation of the projects and the treatment and presentation of the same in an appropriate way to the current times, thus completing the training of the future professional.

SCIENTIFIC PRINCIPLES OF DESIGN

As its name indicates, the subject aims to establish the scientific-technical bases necessary for the subsequent development of undergraduate studies in Graphic Design, Photography itinerary and audiovisual creation, as well as for the professional future, contributing to the acquisition of technical and laying the foundations of sustainable design.

It provides the scientific and technological knowledge, terminology and nomenclature, necessary for the study of other specific technological subjects of the specialty of later courses.

Due to its capacity for innovation, it has a great impact on the progress and development of technologies in all fields of matter.

To this end, the course addresses in a theoretical-practical way aspects such as the formation and capture of images, optical systems, color and its reproduction, the different problems that it entails and its possible solutions.

PHOTOGRAPHY AND AUDIOVISUAL MEDIA

Photography and audiovisual media as elements of iconic representation are essential in the training development of photography and image professionals in general. The reasons are fully justifiable since both disciplines, when contextualized in a broader field that is that of the image, participate in a common language and referents.

Thus, the teaching of Photography and Audiovisual Media (FMA) 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 photographic language, always within the technological and conceptual context in which the matter 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.

LANGUAGES AND DIGITAL TECHNIQUES

The purpose of the subject is for the student to know the incidence, relevance and appli-

cation of computer media in the photography, audiovisual and in general all image-related media sectors. That they acquire the necessary knowledge to use the basic procedures used in design, in such a way that they use new technologies as an application technique in the creative and productive process and as a communication and management tool.

PRINCIPLES OF DESIGN HISTORY

Historical Fundamentals of Design (Image) is a basic subject that is part of the History of Arts and Design subject. Its didactic units work in detail on the history of design, the photographic image and its connection with the manifestations of contemporary art and architecture.

The course offers future professionals essential training on styles, movements, trends and creators. In this sense, its content supports and complements, from the necessary historical-conceptual reflection, the technical education of the designer.

3th semester

PHOTOGRAPHY WORKSHOP

Photo production and editing techniques. Analog and digital image: the work process from shooting to editing. Photographic hardware and software. Analog and digital capture systems.

Research methods and experimentation of matter.

PRODUCTION TECHNIQUES AND DIGITAL EDITING

Moving picture. Strategies and work methodology for the realization. workflow.

Audiovisual techniques: production and edition. Research methods and experimentation of matter.

LIGHTING

Lighting strategies and methods. Study and characteristics of light.

Research methods and experimentation of matter

AUDIOVISUAL CREATION PROJECTS

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

Methodology and Research. Strategy and decision criteria, innovation and quality. Team work. Techniques for visualizing ideas. Team work. Development of integrated interdisciplinary projects.

Digital technology for the presentation and communication of the project. Presentation strategies and communication techniques

Research methods in design. The design process as research.

HISTORY AND CULTURE OF THE IMAGE

Knowledge, analysis and historical significance of audiovisual and interactive communication.

Designers, movements and contemporary trends.

Research methods and experimentation of matter.

5th semester

PHOTOGRAPHY OF PLACES, OBJECTS AND PEOPLE

Pre-production, production and post-production of photographic projects of spaces and objects.

Research methods and experimentation of matter.

MODELING AND ANIMATION

Creation of virtual spaces and fundamentals of animation in 2D and 3D three-dimensional environments. Management of technical aspects of modeling and animation Research and experimentation methods specific to the subject.

PHOTO AND EDITING RETOUCHING

Advanced photographic production and editing techniques. Digital image: the work process.

Photographic hardware and software. Analog and digital capture systems.

Research methods and experimentation of matter.

AUDIOVISUAL DESIGN MANAGEMENT

Intellectual and industrial property applied to Graphic, Photographic and Audiovisual Design. Resources, costs and organization of the professional activity. The value of graphic design. Research methods and experimentation of matter.

AESTHETICS AND CONTEMPORARY IMAGE TRENDS

Designers, movements and latest trends in graphic, photographic and audiovisual design. Your aesthetic.

Knowledge, analysis and historical significance.

Research methods and experimentation of matter.

PRODUCT DESIGN

1st semester

DESIGN BASICS

The main role of this subject is to equip students with the basic resources for creation in terms of form, composition and colour, through creative and experimental learning processes, building on students' existing skills and knowledge.

The content of this course is taught according to concise learning processes, which help students to assimilate the principles of visual language, providing them with a solid base of knowledge and skills in complex visual processes.

DRAWING AND GRAPHIC TECHNIQUES

This course provides students with an introduction into the theory and practice of techniques, methods and procedures that will enable them to represent three dimensional objects in a two dimensional plane using conventional drawing techniques. Students will develop their ability to graphically define ideas, images, objects and spaces, whether real or of their own invention.

This subject fulfils two roles: it is based on students' ongoing work under the guidance of the teacher, as it is an essentially practical and experimental course, and it acts as a basic introduction to graphic expression applied to design.

SYSTEMS OF REPRESENTATION

In the Systems of Representation course, students will build on 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.

They will learn the following representation systems: Orthographic projections, Axonometric and Conical projections, and sketching.

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 (PAM) is a practical and workshop-based subject. After starting off by looking at concepts, students then get to grips with the subject through practical projects, showing them that photography and audiovisual media are the tools by which modern designers can universally exhibit their creations. In this approach, the contents of PAM have not only been created for students to learn to use these tools for audiovisual creation and distribution (vimeo, youtube, etc.) but also to integrate photography and audiovisual media into design itself.

At present, 100% of design knowledge and promotion is carried out by means of a photo or a video. Based on this reality, the aim is to turn photography and video into more than just a tool, into another element of the designer's work, thereby converting this tool of photographic and videographic distribution into a tool for creation and design. In other words, in PAM, students gain technical and practical skills in the use of cameras, lighting and video and

photo-editing software, but integrated in the design process.

3rd semester

MATERIALS

Product designers must be able to approach the extensive range of materials available today and understand which will best adapt to the final characteristics they are looking for in a product. This is a scientific subject and will equip students with the necessary knowledge to make these decisions.

STRUCTURES AND SYSTEMS

This subject provides students with the necessary foundations to know how to solve and calculate structures, which is vitally important in the field of product design.

Product designers need to learn these skills in order to improve and guarantee the stability of their designs.

TECHNICAL DEPARTMENT PROJECTS

This type of project is one that could occur in professional situations when a designer is working in a company's Design Department.

In this case, the design of a product will be carried out according to strict, pre-established project conditions (work order), proposed by the Design Department.

Even though students will carry out all the phases of the project, they will focus on the technical phase, meaning that they will become familiar with the technical language, standards and technical communication.

This type of project is highly structured in terms of information input and output, with little room for freedom and risk, and is highly defined.

The technical communication and standards are set out according to:

- 1. Report, which will include the Background Report; the Objectives Report (of the project); the Design Criteria Report, (conceptual or supporting report), and the Descriptive Report.
- 2. Appendices.
- 3. Plans compliant with standards, with an overview plan and detail plans.

This standardised, technical communication may be used with the same structure in different countries, taking into account the technical standards in place in each country.

HISTORY AND CULTURE OF PRODUCT DESIGN

Building on the contents studied in the Principles of Design History, this subject is more specifically linked to the specialisation of Product Design. The aim of the course is to define and update the theoretical field known as the History of Industrial Design.

The main mission of this subject is to organically link events that have determined the development of product design with leading design theories and how these can be seen in the various artistic languages of everyday objects.

INDUSTRIAL DRAWING

Industrial Drawing offers students the communication tools they need to convey the graphic documents that make up a design project, using plans that are compliant with current standards, making it possible to manufacture and mass produce objects and their parts.

The contents of the course comprise a study programme in which communication and creative development converge into a single project process and are reflected in the various sections that make up the graphic documentation of the project.

The standards, graphic symbology, finishes and presentations form part of the visual language that we refer to in the learning process.

5th semester

PACKAGING PROJECTS

Packaging can be any product, manufactured with any sort of materials, that is used to contain, protect, handle, distribute, present and promote goods, which are transformed from raw materials into finished products and even services, in any phase of the manufacturing, distribution and consumption chain.

In a market as demanding as today's, packaging marks a key factor in innovation and competitiveness, and the sectors that call on its services are increasingly more receptive to the need for a design that fits the specific requirements of each product and user.

Packaging projects is a subject that looks at the professional situations in which designers work; in the areas of innovation and differentiation, having to closely watch social and economic codes (protection and conservation, promotion, presentation, choice of materials and production systems, sustainability, etc.), and variables in the field of communication and marketing (identification and differentiation in a highly segmented market, trend and consumption studies related to users, etc.).

In this course, students will carry out short projects and exercises, that may be open or defined, whether designing a new product, doing a redesign, styling or even a concept design; in all cases observing the requirements of the products to be packaged, consumer habits and market expectations.

AESTHETICS AND CONTEMPORARY TRENDS IN PRODUCT DESIGN

This subject is the culmination of the History of Product Design courses, as it focuses on the theoretical and aesthetic analysis of contemporary product design and its relationship with political and cultural, social and economic, environmental and technological phenomena that are constantly transforming the daily life of society.

This course will consist of assessing design products that have appeared since the emergence of postmodernism and the multiple trends and structure that it has taken on after the turn of the century, with the challenges of today and the trends of tomorrow.

The aim is not only for students to learn about the latest trends in product design but also to receive training in research techniques and methods that are inherent to this specialisation.

MARKETING AND COMMUNICATION

This subject analyses the concept and practise of marketing an object so that these future designers understand Marketing philosophy and are able to apply marketing principles, methods and techniques to develop their own collections and to apply in 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. Product designers need to identify and understand marketing strategy, the business environment, the target audience, positioning and companies' marketing mix, to be able to design a product whose values suit those of the client. Product designers have to create products that satisfy the needs of the client.

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.

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.

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.