

OPTIONAL SUBJECTS FOR THE COURSE 2023-2024

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3D COMMUNICATION. 4CI21014

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

During the course students will learn to:

Have a general overview of the historical context of developments in 3D communication.

Correctly use terminology associated with modeling, texturing and mapping, lighting, animation, rendering and post-production in 3D modeling.

Understand the phases and methods used in creating 3D designs.

Understand the necessary tools and specific software to create 3D projects.

Understand the post-production processes of 3D pieces for different design applications. Finally, to learn how to adapt these 3D projects to the communicative style of the various contemporary vehicles of display.

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

Samples of students' work can be found at: http://easdvalencia.edu.gva.es/biblioteca/?page_id=543

3D POINT. DESIGN FROM THE FABRIC. 4CI21112

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

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

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

ADVERTISING PRODUCT PHOTOGRAPHY. 4CI21739

Advertising photography is based on research, the creativity of the composition, mastery of lighting and the quality of retouching and editing. The composition requires an important visual culture, creativity and knowledge, as well as research and analysis capacity on the part of the students. The real challenge is to be creative. This is a demanding discipline, in which photographers and photographers are expected to be able to carry out their work with a refined sense of lighting. The still life photographer or advertising photographer builds the images instead of taking them. Editing and post-production is the final point of the journey, in which the professional moves in the plane of desire, seduction and perfection. Thus, this subject takes a tour of the professional advertising project, from the beginning to its resolution, delivery to the client.

ARTIFICIAL INTELLIGENCE APPLIED TO THE DESIGN PROCESS. 4CI21760

Artificial intelligence (AI) will likely change the way designers work at all levels. One of the main ways it will do this is by providing designers with new tools and software that will help them create designs more efficiently and effectively. For example, AI-powered design software could automatically generate variations of a design based on a set of inputs, allowing designers to quickly explore different design options and adapt to unexpected client changes.

Additionally, AI could be used to analyze data about user preferences and behavior, which could be used to make design decisions. This could lead to more personalized and user-centric designs.

It is important to mention that AI could take command of repetitive and tedious tasks, allowing designers to focus on more complex and creative aspects of their work.

Competition in the design sector is getting stronger and is undoubtedly linked, among other factors, to technological knowledge. It is almost a requirement for all designers of the future to graduate from our school. The general objective of this subject is to know what an AI is, what types there are, how to communicate with it and master its syntax, for the generation of both work images and finalist art images.

AUDIOVISUAL PORTFOLIO. 4CI21122

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

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

AUDIOVISUAL STAGING AND VIDEO-MAPPING. 4CI21120

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

AUGMENTED REALITY APPLIED TO THE DESIGN PROCESS. 4CI21721

Augmented reality can be understood as an interdisciplinary tool, which allows you to help, visualize and share content beyond photography or rendering. (Currently these two techniques together with prototyping are the presentation standards of a project).

Augmented reality allows us to see the concept / approach / or project carried out, in 1: 1 scale, with a materiality close to the real one and anywhere, as long as you have a Smartphone or Tablet at hand. It could be said in another way that it helps the student and teachers in a complementary way to see the project with a real approach to 99%, at low cost and without the need to make expenses in volumetric or other models.

It is definitely a tool that will improve the way of working on projects and communicating them, making our students more competitive and increasing the general level of quality in their proposals and communications.

MANISES. CERAMICS WORKSHOP. 4CI21723 (IN THE SCHOOL OF CERAMICS OF MANISES)

The workshop is focused on all the specialties of the Higher Degree in Design and its main objective is to bring the student closer to the knowledge of ceramic techniques from the use and use of an exceptional ceramic paste, porcelain. Making known the expressive and practical possibilities of it as a vehicle for the development of new objects of both a symbolic and functional nature. The results are applicable to Jewelry, Fashion accessories, Illustration and Product Design.

General objectives:

- Know the basic techniques, tools and processes of porcelain.
- Become familiar with the methods of forming and decorating porcelain.
- Know how the porcelain firing technique works.
- Experiencing the expressive possibilities of porcelain
- Acquire the basic technical knowledge to design and make porcelain products of the specialty they study.

CERAMICS WORKSHOP. 4CI21031

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

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

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

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

CHARACTER CREATION. 4CI21718

This course is focused on developing creative capacity and graphic thinking as a strategy when designing characters that can later be used in design projects in different specialties. At present, the creation of characters is used in multiple design disciplines, be it for an advertising campaign, in editorial illustration, to be animated in an audiovisual creation, as part of concept art in video game development, in product design as a children's toy, as well as in figurative prints in fashion design and in the process of making jewelry designs in human or animal shapes. The general objective of the course is to master creative processes and experiment with various character design methods as part of project processes in different fields of design. The methodology that we will apply is learning through doing, developing strategies that encourage graphic experimentation and the use of different drawing techniques for ideation, representation and communication.

CHILDREN'S ILLUSTRATION WORKSHOP. 4CI21023

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

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

COLLABORATIVE PROCESSES IN DOCUMENTARY PHOTOGRAPHY. 4CI21123

Within this subject we deal with documentary photography from different perspectives meaning to connect the photographic practice with the social domain, linking it to a real collaborative experience. It is set out to be able to develop, in a semester, a photographic documentary project in collaboration with social actors from the local environment.

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

CREATIVE BOOKBINDING WORKSHOP. 4CI21059

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

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

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

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

CREATIVE TECHNIQUES. 4CI21725

Creativity is one of those skills that a designer must cultivate. We can exercise and develop that capacity just as we do with others. Knowing techniques, exercises and the resources used by other designers becomes an essential tool for maintaining a creative mind.

A workshop is proposed in which to experiment through reflections and practical exercises different creativity techniques and practical cases, where to experience resources that help them in the search for solutions and to empathize with hypothetical clients.

The subject provides fundamental tools to stimulate creativity and apply it in the different processes of a designer's work. As well as strategies and resources to improve communication with the client.

DESIGN IDEAS LABORATORY. 4CI21063

In this optional subject students will be collaborating directly with companies and institutions through real projects.

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

DESIGN PROJECTION WORKSHOP. 4CI21133

It is expected to practice the design with basic elements, notes and sketches, suggested as an easier way of controlling basic tools such as the pencil. It is necessary to be aware of the perspective representation, interpretation and interaction from 2D to 3D dimension drawing, with texture and chiaroscuro. It would not be possible to project effectively without drawing and without effective and comprehensive representation such as conical perspective and analytical drawing. Also it is interesting to know and to draw in graphic language used in the project, the one it is passed to 3D formulas.

The relationship between mental procedures, being a representation of the bonding between the mind and the hand, is a way to enforce designers' intelligence development. It is not possible to design something that has never been seen before through the drawing. Neither is possible to have a contact with the client without sketches or notes. It is important to point out that this is a transversal subject. It is expected to go through the different specialities such as fashion, graphic design, interior design, product design and its itineraries.

DESIGNING PERFORMANCE. 4CI21137

The main objective of the optional course Designing Performance is to nurture the professional profile of our degree beyond the compartment of a specialty, seeking the crossbreeding between the different designs with art and performance through a real project, bringing the student closer to the areas where you can develop your professional activity. The objective is to carry out a school and extra-school project at the same time. This project must publicize the communication of excellence of the EASD-València. The teacher leads pedagogically by teaming up and defining the project as the classes progress. The teacher together with the students will find financing from entities and companies, always supported by the EASD-Valencia sub-directorate.

The theoretical and conceptual framework in which these types of projects are located will be established, giving special insight into the future position of Valencia as Design Capital. The theoretical framework will study the landscape between design, art, performance, design students, youth and social needs. Both the strategies and the most appropriate tools to approach and materialize it will be analyzed and designed.

The enrolled students will carry out a single collaborative project tutored by the teacher in several different phases, ranging from planning and practical execution in real contexts, to the display of the result, with the aim of mastering the conceptual, methodological and techniques for creating, planning and materializing professional projects in the interdisciplinary field.

DEVELOPING PHOTO STORIES:PHOTOBOOK EDITION. 4CI21734

Telling a story, that is the objective: to narrate, tell, tell... generate an object where all the graphic, material, editorial or any other type of resources are at the service of the narration.

This subject aims to complement all the optional subjects already present in our studies, but especially the optional ones: Domestic photographic archives, Management and creation, Sequential art and comics, Project and exhibition curation, Collaborative processes in documentary photography, Creative binding workshop, Editorial experimentation workshop, Fashion photography workshop, Children's illustration workshop...

DIGITAL DESIGN WITH CLO 3D. 4CI21761

Technological advances have changed the way in which designers carry out the tasks of creating and developing their designs. Visual artists, graphic designers, product designers, illustrators, integrate 3D techniques into their workflows that allow them to materialize anything they can imagine with photo realistic quality.

Also in the field of fashion, 3D design is configuring new creation processes, from the conception of the idea to its materialization. On the other hand, 3D design for the textile industry has increased the speed of design and production times, in addition to facilitating the creation of more sustainable business models.

The objective of the course is to complement the training of students in the knowledge of 3D technologies for creation, visualization, fitting, simulation and communication of clothing and fabric design for different products.

A specific software for international use CLO 3D will be used that physically reproduces the behavior of tissues on a 3D model, be it an avatar or an object, with a high level of efficiency in the work environment.

This course is aimed not only at fashion designers, but at anyone who is attracted to the new possibilities of 3D physical-digital design and manufacturing for its application in other fields, such as the integration of fabrics. In one product, the design of costumes for videogames, the development of animated garments for advertising use, the digital creation of accessories, the presentation of pieces of jewelry on characters with their own style, etc, ...

The understanding and use of this type of software increases the creative development of students since it offers unlimited possibilities in drawing patterns with minimal effort in variations. It allows the development of prototypes, reducing execution time and obtaining the necessary technical documentation to introduce the design into an industrial production flow.

It also represents an opening to new digital business spaces, such as the creation of FNT or the metaverse, which demands professional profiles capable of creating specific content for this virtual reality.

DIGITAL PRINT APPLIED. 4CI21763

The subject is born from the collaboration between product design and fashion design, with the aim of putting into practice the knowledge that our students have received throughout their studies in different specialties.

It is intended to integrate the drawing skills acquired so far to specifically apply them to the design of digital textile and surface printing, which will offer them a specialized professional outlet.

The aim is to encourage students to produce work and/or projects that will be a unique addition to their portfolio, thus offering a new dimension to their existing drawing and illustration skills. They will learn the techniques necessary to communicate, design and apply commercial digital prints for different types of products and supports (fashion textiles, home, graphics, ceramics, stationery, jewelry, etc.) from research to the final product.

The purpose is to design and print a cohesive collection of prints on a large format digital printer, applying current trends using platforms such as WGSN. Photoshop and Illustrator will be used to manipulate images and the resulting designs will be printed on digital and sublimation printers.

These projects will be managed as it would be done in a real environment. The techniques acquired will contribute to training professionals capable of adapting to the needs of the market:

They will acquire the knowledge and skills necessary to generate ideas and develop designs applicable to different products and surfaces.

The techniques currently used in the industry will be deepened and at the end of the course the students will have a variety of design samples printed on various surfaces.

Whenever possible, the course will include:

- Collaboration with leading companies in the sector, such as Athenea and Moltó.
- Professionals will be invited to give masterclasses and workshops.
- and a visit to an exhibition to see how print designers sell their collections. (Visit to Premiere Vision during the month of February at the end of the course)

DIGITAL PRODUCTION LABORATORY. 4CI21121

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

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

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

DIGITAL SCULPTING. 4CI21720

Digital sculpting is a discipline that combines traditional modeling procedures with malleable materials, such as clay, with new CGI (Computed Generated Imagery) technologies.

Regarding the contribution of the subject to the professional profile of the students, it provides them with a series of knowledge for the projective application of a discipline - digital sculpting - which is increasingly in demand in all areas of design. Among his many contributions, he highlights the possibility of making a conceptual three dimensional sketch quickly, which facilitates communication between designer and client and substantially reduces work time. The similarity of digital sculpting with other traditional modeling techniques is also remarkable, allowing the designer to use it with a poetic intent that can hardly be achieved by other digital modeling techniques.

DRAWING AND CALLIGRAPHY. 4CI21004

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

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

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

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

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

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

EDITORIAL EXPERIMENTATION WORKSHOP. 4CI21002

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

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

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

EMBROIDERY APPLIED TO FASHION ILLUSTRATION. 4CI21109

Is an optional subject where you can carry out creative interpretations through this technique and reflect a style of your own that can be applied to different areas of design.

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

ENAMEL WORKSHOP. 4CI21057

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

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

EXHIBITION CURATOR. 4CI21717

This course provides students with the knowledge of curating and managing projects and exhibitions, linking theoretical-conceptual thinking with visual creation, allowing them to be able to make sense of a curatorial idea and to carry out all the steps (concept, selection of pieces / products, the management of the exhibition space, be it real or virtual, deadlines, documentation, promotion ... etc) so that your proposal is viable. It is also a first step to open up a new working path for our students from higher design studies. In addition, it allows to develop not only the curatorial proposal itself, but also the communication, documentation, archiving and proposals for "placement" of the projects through the full involvement of all the departments and specialties of the school that, as an academic and cultural center, is capital.

FAMILY PHOTO ARCHIVES. MEMORY & (RE)CREATION. 4CI21135

With this subject we intend to contribute to the training of the student by expanding their vision of the photographic phenomenon through the study and management of photography and domestic audiovisual archives, mainly developed in the family context. For this, we will consider the phenomenon from two aspects:

In the first we will study the photographic archive / A.V. home as a memory receptacle, each managing its own file based on approaches based on documentation, preservation and digital transfer.

In the second aspect, we will use the phenomenon as a starting point for the execution of a creative project in which, starting from the existing codes in photography and domestic audiovisual, we will face the new family and social realities. This creative work will not have to be considered from a photographic perspective. The field of fashion, interior design, product, graphic design, sculpture and jewelry are perfectly suited to a theme that can be easily adapted to each of these disciplines.

The objectives to be met would be these:

- Learn to physically preserve the family photo / audiovisual archive.
- Document the file using new information technologies.
- Carry out a creative project based on material related to photography and home audiovisuals.

FASHION DESIGN STUDIO WORKSHOP. 4CI21034

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

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

FASHION PHOTOGRAPHY WORKSHOP. 4CI21073

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

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

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

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

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

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

FILM WORKSHOP. 4CI21018

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

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

FOOTWEAR DESIGN. 4CI21723

The subject of footwear design is born from the collaboration between the specialties of product design and fashion design, in order to combine the knowledge of both disciplines directed towards the same goal.

The main objective is focused on carrying out projects based on real briefings by companies in the footwear sector, which will provide the student with a real and direct contact with the market, always framed in a project structure and methodology adjusted to the needs of the design or briefing requirements.

To do this, the fashion and products teacher will teach alternately in classes in the two groups to reinforce this concept, school teachers and professionals from the sector will also be invited to give seminars, workshops, master class or visits to companies etc, specific to the different contents of the subject.

GENDER AND DESIGN: A PERSPECTIVE. 4CI21724

Designers and designers have a social responsibility, what we design occupies a place in the world and becomes part of our lives. Design must bring social innovation.

Training that allows us to understand how genres are constructed is essential and thus avoid that designs (visual messages, products, spaces, fashion ...) contain dominant narratives that detract from our

creations rigor.

This elective provides the tools to design with a gender perspective, essential knowledge to understand how genres are constructed and dismantle myths that we have strongly internalized. They are necessary resources to avoid stereotyped, sexist and non-inclusive designs.

Knowledge fosters the awareness and responsibility necessary to propose designs and research projects free of sexism.

GENDER STAGING: VIDEO AS A SUBVERSIVE TOOL. 4CI21124

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

Because of the multi-disciplinary character this optional subject is set out with, it turns out to be interesting for any design speciality. The future designers must be able to identify which elements take part in the production of men and women's identity in a non-equal world, to think about the gender's presentation and representation in the visual, textual and artistic practices, to develop the abilities to apply the gender's transsexuality in its labor practice and within its design projects, as well as detecting and getting rid of sexism through great practices.

IMAGE TRANSFER: TECHNIQUE AND APPLICATIONS. 4CI21130

Transfer of images on various materials is a subject that has as objectives for students:

Use different materials as a support for illustrations, prints and drawings, through transfer techniques.

Practice concepts of reduction, economy of means and materials, sustainability, and autonomy, for a future autonomous professional.

Apply, from an interdisciplinary approach, their techniques and their solutions to fashion, jewelry, product, graphic, interior, photography and illustration projects.

INITIATION TO PARAMETRIC DESIGN. 4CI21110

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

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

This new paradigm allows real-time verification of the effects of each process that makes up the whole project, allowing linking definitively the concept of productivity with the project, saving time, material and human costs.

The impact that the insertion in the world of parameterization design and digital manufacturing reveals goes beyond the superficial thought that it is "fashionable" or that it is a passing vanguard, that is a real help for the designer, and which establishes a tangible and present reality today with numerous examples in all areas of design: architecture, interior design, product design, fashion design, etc.

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

INTEGRATING DESIGN AT THE POINT OF SALE. 4CI21010

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

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

To get to this point, we will need to:

Obtain, analyze and apply relevant information for design projects that impact the effectiveness of the presentation at the point of sale.

Understand how to apply basic marketing concepts to commercial premises.

Organize, manage, coordinate or advise work teams involved in communication and design in commercial premises.

Learn about and apply the regulations that govern and determine the professional work of designers, protect consumers, care for the environment, health and communication.

INTERIOR DESIGN STUDIO WORKSHOP. 4CI21033

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

INTRODUCTION TO VIDEO GAME DESIGN. 4CI21111

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

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

INTRODUCTION TO WEB DESIGN. 4CI21026

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

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

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

JEWELRY DESIGN AND TECHNIQUES WORKSHOP. 4CI21022

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

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

By using jewelry techniques and concepts the aim is not only to develop specific, manual skills that are applicable in other technical and creative areas but also for students to understand different processes in which artisan and industrial production phases are combined. In this sense, jewelry techniques allow

students to be easily introduced into the areas of manual prototyping and in industrial reproduction techniques and to gain a practical understanding of how these correlate.

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

LANDSCAPE and PUBLIC SPACES. 4CI21735

From the domestic landscape, such as the terrace or garden of a house, but also through the urban landscape such as squares, streets, walks and parks. All these projects need to be prepared by professionals with sensitivity and taste for design, like our students, but acquiring the adequate preparation to intervene in this type of space. This course aims, therefore, to provide that extra training that students need to intervene in outdoor spaces, a totally new field for them, with all the opportunities that this entails.

LETTERPRESS LAB. 4CI21719

This subject is proposed as a space for experimentation around the traditional technique of letterpress printing. It focuses on recovering the impression with movable types of wood and lead to integrate the results into a contemporary context.

Participants will understand the operation of traditional printing and discover the artistic possibilities of it, being able to print their own projects and exploring variants according to the particular interests of each one. The results of the workshop can be incorporated into the digital and production process, if desired, to make serial pieces - but different from each other - or unique pieces.

The final objective is to rescue the traditional technique of letterpress printing, discover its new potentials, apply them to 21st century design, and thus contribute to enriching the expressive possibilities of design.

LIGHTING AND LUMINAIRES. 4CI21012

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

MANAGE YOUR FREELANCE BUSINESS ONLINE. 4CI21008

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

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

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

METAL FORMING WORKSHOP. 4CI21117

It is a subject focused on all the specialties of the Higher Degree in Design, in which students will come into contact with manual technical processes related to metalwork. Some metals that have high cold plasticity, such as copper, silver, gold and brass. These metals, commonly called soft, allow a wide variety of metal shaping techniques to obtain hollow shapes, reliefs and textures from plates without the need

for welds.

In this subject the students will put into practice some of these techniques from a craft perspective, but with possibilities of semi-industrial application. These techniques are pressure forming - manual and with a press - and chiseling, and include the development of dies and tools to reproduce your own designs. The results are applicable to both jewelry and small objects and accessories for fashion and products.

Through this subject it is intended:

- Expand the creative possibilities of design students.
- Develop specific manual skills of traditional and contemporary techniques, always starting from an experimental and multidisciplinary perspective in search of innovation and personal language.
- The possibility that students from different specialties of the Degree in Design coincide in the subject is a positive factor to enrich the variety of proposals to develop and adapt them to personal interests, as well as for the transfer of knowledge between the various areas.

ONLINE COMMUNICATION AND E-COMMERCE. 4CI21024

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

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

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

PKG AND COMMUNICATION. 4CI21762

Packaging is a design discipline halfway between product and design. There are aspects such as volume, shape, construction, production and materials that have more to do with the discipline of product design. But packaging is also a communication element that companies have to reach their target audience. This aspect enters fully into the discipline of Graphic Design. And it is in this aspect where we are going to focus on the content of this subject. Packaging from the point of view of communication and graphic design has certain specificities that make it unique. The interaction of the PKG with the client; The customer touches, feels, smells, uses. The volume; It is about graphic design in all three dimensions. The use of materials; the number of techniques and materials used in packaging that grows every year. The purpose of the course is to help students understand this discipline and apply their knowledge of design to solve packaging communication projects.

In the subject we will learn to work on packaging projects from the methodology and the solution of communication problems. We will learn to choose and work with fonts. We will learn to work the composition in three dimensions. We will learn to work on the communicative concepts of identity and apply them to packaging. In short, we will learn to solve Packaging problems from the perspective of communication.

PHOTOGRAPHIC IMAGE LABORATORY. 4CI21025

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

In this case, the photography course moves in two different directions: on one hand it builds on students' knowledge of processes, gaining knowledge and researching the characteristics, properties, qualities, behavior, handling capacity and functionality of materials that make up photographic language, all of which are studied within the technological and conceptual context in which the course is carried out.

PRODUCING A SHORT FICTION FILM. 4CI21003

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

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

PUBLIC SPEAKING FOR PROJECT PRESENTATION. 4CI21061

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

REAL TIME ARCHITECTURAL DISPLAY. 4CI21116

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

RHINO 3D MODELLING. 4CI21069

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

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

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

SAY IT WITH WORDS: DRAWING OR MARKING / LETTERING. 4CI21115

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

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

SEQUENTIAL ART AND COMICS. 4CI21006

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

It has its own, specific language, to the extent that it is considered the ninth art. For this reason the course aims to provide students with their own skill set related to communication and other similar fields

in which narrative is an essential quality, especially cinema, theater, novels, photography and figurative painting. They need to know different types of angles and the dramatic quality they have, the comic strip and its rhythmic aspect, the script and its narrative functions, the human figure and its expressive and symbolic characteristics and the different sounds and speech that are shown through onomatopoeia, speech bubbles and the narrator's voice.

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

SIGNAGE. 4CI21070

This optional subject deals with signs that provide wordless information.

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

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

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

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

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

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

SILK SCREEN-PRINTING WORKSHOP. 4CI21005

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

SPANISH COURSE Winter semester. 4CI21601

A basic course of Spanish for the Erasmus students to help them to communicate with the mates and teachers.

SPANISH COURSE Spring semester. 4CI216218

A basic course of Spanish for the Erasmus students to help them to communicate with the mates and teachers.

SPECIFIC TECHNICAL ENGLISH FOR DESIGNERS. 4CI21011

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

Design degree students therefore need to be completely committed to learning English as this is essentially related to putting their studies into practice. With this in mind, the English syllabus in the design degree is structured around the specific needs of students' professional profiles, taking into account the most likely communication situations. They must be able to create written documents such as letters, quotes or project/product descriptions, hold interviews and telephone conversations, make presentations in front of audiences, attend industry trade fairs in representation of their company/studio,

understand texts related to the world of design (specialist magazines, websites, catalogs, etc.), and learn a series of specific, English terms from the fields of art and design. In order to achieve these goals, students need to learn to be receptive to the English language and to maintain this throughout their lives. They will need to constantly work on and hone their linguistic abilities and take up any opportunity outside the classroom that will help them broaden their knowledge.

THE MOBILE AS A CREATIVE TOOL. 4CI21134

Photography and video have undergone an unprecedented revolution, due to the incorporation of a camera and microphone into the mobile phone. The way in which we consume and produce images on a daily basis has led to the development of various applications that facilitate their production and post-production work. Likewise, permanent connectivity to the network means that for many creators, the mobile is an indispensable tool in their work, finding in the phone a means not only for capturing and processing images but also as an instrument to share them on social networks, interact and communicate with followers, who could become potential customers or consumers of your creations. Therefore, this subject aims to equip future designers with the necessary skills to obtain photographs and videos capable of standing out from the torrent of images that bombard us on a daily basis. Obtain images, adjust them, process them, store them, choose and share them on social networks through applications and with the same device. Likewise, the knowledge of the different social networks and the convenience of their use will provide the artist with criteria to choose where to show their projects.

TIMELESS FURNITURE. 4CI21028

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

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

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

URBAN DESIGN. 4CI21136

This subject uses the urban sketchbook as an ideation tool in the project process of a design. The general objective is to expand and promote the capacity for observation and analysis of our local environment through the practice of drawing from life, as well as enriching the spatial vision and graphic resources that the student has acquired in his previous training, to strengthen the Mastery of different techniques and you can choose the most appropriate resources depending on the characteristics of the design project to be carried out.

At present, in multiple cities of the world, collectives of cartoonists have emerged, also known as urban sketchers that draw the cities where they live and the places where they travel. Under the premise of John Berger "drawing is discovering", the course contributes to generating interest in the city's historical, artistic and cultural heritage through drawing and using the material produced in ideation processes and creating specific designs for each specialty. The methodology that we will apply is to learn through doing, the discovery of new resources will be promoted from different ideation techniques and graphic experimentation.

VIRTUAL ENVIRONMENTS WORKSHOP. 4CI21009

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

The subject begins by studying the essential characteristics and properties involved in any rendering process, continuing with how to treat materials, dealing with aspects such as the creation of basic materials, texture mapping and the use of more advanced materials. They will then study various scene

lighting methods, both for interiors and exteriors. Finally, they will be given an introduction to simple animation techniques, geared in particular towards camera movements to design dynamic rendering.

WHAT IF?. 4CI21132

Forms of Design Research

This subject has the intention to encourage design students to be aware of the social changes that have been happening nowadays so they can be part of this scenario as design professionals/citizens. It is also expected to prepare the student to face final research works (Thesis) throughout practices or research, so they can acquire new skills in order to have an individual project approach.