

**COURSE DATA****Data Subject**

<b>Code</b>	36556
<b>Name</b>	Fundamentos del diseño gráfico y visual
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2021 - 2022

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. Period</b>	<b>year</b>
1333 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	2	Second term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1333 - Degree in Audiovisual Communication	2 - Comunicación	Basic Training

**Coordination**

<b>Name</b>	<b>Department</b>
CENTENO MARTIN, MARCOS PABLO	340 - Language Theory and Communication Sciences

**SUMMARY**

The goal of this course is to introduce theoretical, critical and technical tools for the understanding and analysis of the process, conditions and components of graphic design and visual images. In addition, this course seeks to develop skills for graphic and visual design, as well as to develop the ability for expression through fundamental elements of composition. In short, this module has a two-fold theoretical-practical approach: one the one hand, familiarization with the social, political and cultural usage of graphic and visual design throughout history, with the theoretical frameworks for its analysis; on the other, familiarisation with the tools available for the creation of original design projects.



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

None.

## OUTCOMES

### 1333 - Degree in Audiovisual Communication

- Students must be able to apply their knowledge to their work or vocation in a professional manner and have acquired the competences required for the preparation and defence of arguments and for problem solving in their field of study.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Students must have developed the learning skills needed to undertake further study with a high degree of autonomy.
- Students should be able to work as a team, communicate their own ideas and integrate themselves into group projects aimed at achieving results.
- Students should have the capacity and creativity to take expressive and thematic risks within the availability and time constraints of the communicative production, applying solutions and perspectives based on the development of the projects.
- Students should possess the ability to organise and plan their tasks, performing them in an orderly manner and prioritising the journalistic processes in a logical manner.
- Students should be able to search for, select, read, interpret and analyse both written and audiovisual texts and documents (analytically, synthetically and critically).
- Students should have initiative, creativity, credibility, honesty, leadership spirit and responsibility, both personally and professionally.
- Students should be able to experiment and innovate through the understanding and use of the applied methods and technologies.
- Students should be able to defend a culture of peace and respect for the fundamental human rights within the processes of communication, specifically in regards to equality between women and men in all types of communication (informative, interpretative, semiotic, dialogic and opinion).
- Students should understand and be able to apply resources, elements, methods and procedures to build and analyse both linear and non-linear audiovisual narratives. This includes design, the establishment and development of strategies, and the application of the policies of persuasive communication within the audiovisual markets.



- In terms of creativity, students must be able to take expressive and thematic risks within the framework of availability and in terms of audiovisual communication. They must be able to apply personal solutions and points of view in the development of projects.

## LEARNING OUTCOMES

The goals of this module are of a theoretical and practical nature. On the one hand, developing the ability to critically and theoretically analyse examples of graphic design, their formal and narrative aspects and put them in relation to their historical and cultural contexts.

On the other hand, developing skills to conceive and create graphic and visual designs aimed at projecting certain semantic content and the ability to adapt them to different media environments.

## DESCRIPTION OF CONTENTS

### 1. Introduction to the fundamentals of graphic and visual design

### 2. Historical developments of design

### 3. Theoretical approaches to design

### 4. Design Components and visual language

### 5. Visual perception

### 6. Design applied to infographics

### 7. Design for the media I: design on television

### 8. Design for the media II: design in the cinema

**9. Design for the media III: advertising design****10. Design for the media IV: political design****11. Design for the media V: design on the web****12. Image processing in the digital environment****13. Planning a design project****WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	30,00	100
Computer classroom practice	30,00	100
Development of group work	10,00	0
Development of individual work	10,00	0
Preparation of evaluation activities	30,00	0
Preparing lectures	10,00	0
Preparation of practical classes and problem	30,00	0
<b>TOTAL</b>	<b>150,00</b>	

**TEACHING METHODOLOGY**Lecture class

The structure of the lecture class will include: an introduction to the topic by the tutor and a more specific study of certain themes through presentations and debates on course material previously introduced by the tutor.

Seminar classes

Seminar classes are practiced-based workshops that will revolve around the analysis of case studies from graphic and visual design and around the creation of original designs by the students according to the keys and guidelines set by the tutor. They may also include student's presentations of their work in the classroom.



## EVALUATION

Exam (50%)

Coursework (40%)

Attendance and participation (10%)

## REFERENCES

### Basic

- Arnheim, Rudolph (2002). Arte y percepción visual: psicología del ojo creador. Alianza Forma.
- Alberts, Joseph (2003). La interacción del color. Madrid: Alianza Forma
- Chaves, Norberto (1990). La Imagen corporativa : teoría y metodología de la identificación institucional (2a). Barcelona: Gustavo Gili.
- Dondis, D.A. (2020), La sintaxis de la imagen : introducción al alfabeto visual, Barcelona Gustavo Gili.
- Heller, Eva (2004). Psicología del color. Cómo actúan los colores sobre los sentimientos y la razón. Gustavo Gili.
- Jardí, Enric (2007). Veintidós consejos sobre tipografía : que algunos diseñadores jamás revelarán. Barcelona: Actar.
- Marcos, Alfonso ; Pilar Martín Martín (2000). Colorimetría. Gustavo Gili.
- Rom, Josep (2005). Els fonaments del disseny gràfic. Procés projectual i metodologia. Trípodus.

### Additional

- Adobe press (2013). Illustrator CC. Anaya Multimedia.
- Bonsiepe, Gui (1991). Sobre funció, forma, disseny i software". Temes de Disseny, 5, 97-101.
- Chaves, Norberto (2001). El oficio de diseñar. Gustavo Gili
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- ForoAlfa. Qué es el diseño. Recuperat , a <https://foroalfa.org/articulos/que-es-el-diseno>
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- Lupton, Ellen; Cole Jeniffer (2009). Diseño gráfico. Nuevos fundamentos. Barcelona: Gustavo Gili.





- Moles, Abraham (1988). El concepto funcionalista del Bauhaus en la sociedad del miracle econòmic, la Ho. Temes de Disseny, 2, 73-79
- Pelta, Raquel (2004). Diseñar hoy. Temas contemporáneos de diseño gráfico. Barcelona: Paidós Diseño.
- Rodríguez Valero, Daniel (2016). Manual de Tipografía Digital. Campgrafic.
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- Wong, Wucius (2001). Principios del diseño en color : diseñar con colores. Gustavo Gili.
- Young, J. W. (1982). Una técnica para producir ideas. Madrid: Eresma. Gràffica. <http://graffica.info/>
- Zimmermann, Y. (1998). Del diseño. Barcelona: Gustavo Gili.

## **ADDENDUM COVID-19**

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**

### **HYBRID LEARNING MODE (BLENDED)**

#### **1. Contents**

Contents initially presented in the module outline are kept.

#### **2. Workload and teaching schedule**

The weight of activities that add up to the hours of dedication in ECTS credits marked in the original teaching guide are kept. There are no changes from the original module outline.

#### **3. Methodology**

Theoretical lecture / practice-based seminar (face-to-face) class + BBC synchronous videoconference.



#### **4. Assessment**

Assessment method is maintained. Exam and coursework will be submitted online.

#### **5. Bibliography**

The bibliography that is accessible online is maintained and otherwise it is replaced by materials available in pdf format.