

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

<b>Code</b>	36556
<b>Name</b>	Fundamentals of graphic and visual design
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2023 - 2024

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</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>
ROGER MONZO, VANESSA	340 - Language Theory and Communication Sciences

**SUMMARY**

The objective of this subject is to introduce the management of theoretical, critical and technical tools for the understanding and analysis of the mechanisms, conditions and components of the design of graphic and visual images. In addition, the subject seeks to promote the development of graphic and visual design skills, as well as develop the ability to express yourself through fundamental elements of composition. In short, the course has a theoretical-practical approach for familiarization with the commercial, social and cultural use of graphic and visual design, with the theoretical frameworks for its analysis and with the tools available for the creation of original design works.



## 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.

## COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

### 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.
- Que los estudiantes tengan la capacidad y la creatividad necesarias para asumir riesgos expresivos y temáticos en el marco de las disponibilidades y plazos de la producción comunicativa, aplicando soluciones y puntos de vista fundados en el desarrollo de los proyectos.
- 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 (RD 1393/2007) // NO CONTENT (RD 822/2021)**

### **English**

- Knowing the usual codes and modes of representation of audiovisual communication.
- Identifying the social, cultural and historical relevance of the aesthetic proposals of the audiovisual industries.
- Carrying out analysis of stories and audiovisual works.
- Identifying organizational structures in the field of visual and sound communication.
- Knowing the relation between the agents in audiovisual communication: authors, institutions, companies, media, media and receivers.
- Selecting any type of document from a database.
- Using documents in analogue and digital databases.
- Expressing intentionality through the use of images.
- Applying one's solutions for the development of audiovisual projects.
- Taking responsibility for your own project.
- Developing a creative or research project.
- Updating knowledge of the fields of audiovisual communication.
- Building technically linear and non-linear audiovisual stories.
- Designing persuasive visual strategies.
- Applying graphic ideation resources and procedures.
- Creating elements of corporate identity
- Designing scenery elements
- Analyzing the relevance of images' creativity.



## DESCRIPTION OF CONTENTS

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

- 1. Introduction to the fundamentals of graphic and visual design.
- 1.1. Discussion on the differences between design and art.
- 1.2. The profession of the graphic designer, characteristics and skills.
- 1.3. Introduction to reference designers .

### 2. Components of design and visual language.

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- 2.1. Visual elements and their basic structures: point, line, shape, object, texture, space, typography and color.
- 2.2. The golden ratio, rule of thirds and its applications .

### 3. Visual perception

- 3. Visual perception
- 3.1. Image theories and visual perception. Introduction to Gestalt contributions
- 3.2. Iconicity levels

### 4. Design for the media: design in advertising

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- 4.1. Fields of action. Business design strategies. Branding and brand image
- 4.2. Logos: isotype, logotype, imagotype, isologo
- 4.3. The billboard

### 5. Design for the media: design in cinema

- 5. Design for the media: design in cinema
- 5.1. The movie poster
- 5.2. Designers, adaptations according to genres and historical evolution
- 5.3 Film credits

### 6. Design for the media: broadcast design

- 6. Design for the media: broadcast design
- 6.1. Elements and graphic tools. Characteristics and uses
- 6.2. Graphic packaging (packaging) of a television channel: identity (ident), bumpers and transitions

**7. Design for the media: design on the web**

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7.1. Introduction to web formats

7.2. Composition elements. Formats, characteristics, uses and applications.

7.3. UX and UI design.

7.4. Web-page design

**8. Generative AI for content design**

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8.1. Artificial intelligence in the creative process

8.2. Strategies for creating images from text and other images

8.3. AI tools

**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

-Final written test: 30%

-Assessment of attitude and participation in class dynamics (observation in the learning context itself: execution of tasks, practices, group work, attendance): 10%

-Assessment of technical learning (development of graphic and visual design projects that range from short and simple individual works to extensive and complex works, both individually and in groups): 60%

In order to be evaluated positively in the final test and in the presentation of proposed works, a minimum score of 5 out of 10 must be obtained.

The passing of the subject by the student requires two requirements:

-class attendance;

-The involvement and participation in the work carried out both individually and in groups.

Absences must be previously communicated and justified.

The evaluation requirements will be equivalent both in the first call and in the second.

The problems of spelling, syntax and / or written expression will score negatively pudiendo llevar el suspenso de la prueba.

Intellectual honesty is vital to an academic community and for the fair evaluation of the student's work. All work submitted in this course must be originally authored by every student. No student shall engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

In the case of plagiarism in an evaluation work of a student, this may be scored with the numerical grade of zero, regardless of the disciplinary procedure that may be initiated and, where appropriate, the sanction that is appropriate in accordance with current legislation.

The general qualification system will follow the regulations of the University of Valencia approved by the Government Council on May 30, 2017. ACGUV 108/2017.

## REFERENCES

### Basic

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- 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.
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- Marcos, Alfonso ; Pilar Martín Martín (2000). Colorimetría. Gustavo Gili.
- Rom, Josep (2005). Els fonaments del disseny gràfic. Procés projectual i metodologia. Trípodos.

#### **Additional**

- Adobe press (2013). Illustrator CC. Anaya Multimedia.
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- Moles, Abraham (1988). El concepte funcionalista del Bauhaus en la societat del miracle econòmic, la Ho. Temes de Disseny, 2, 73-79
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- Rodríguez Valero, Daniel (2016). Manual de Tipografía Digital. Campgrafic.
- Wong, Wicius (2005). Fundamentos del diseño. Editorial Gustavo Gili.
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- Young, J. W. (1982). Una técnica para producir ideas. Madrid: Eresma. Gràfica. <http://graffica.info/>
- Zimmermann, Y. (1998). Del diseño. Barcelona: Gustavo Gili.