



Universitat de Lleida

DEGREE CURRICULUM **ARTS AND CRAFTS**

Coordination: LEGA LLADOS, FERRAN JOAN

Academic year 2022-23

Subject's general information

Subject name	ARTS AND CRAFTS			
Code	102180			
Semester	1st Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	Bachelor's Degree in Digital Design and Creative Tehcnologies	2	COMPULSORY	Attendance-based
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRALAB	TEORIA	
	Number of credits	3	3	
	Number of groups	1	1	
Coordination	LEGA LLADOS, FERRAN JOAN			
Department	COMPUTER SCIENCE AND INDUSTRIAL ENGINEERING			
Teaching load distribution between lectures and independent student work	60H. teaching classes. 90H. Personal work			
Important information on data processing	Consult this link for more information.			
Language	Catalan Spanish			
Distribution of credits	3 theoretical credits 3 practical credits			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
LEGA LLADOS, FERRAN JOAN	ferran.lega@udl.cat	6	Office 122. To consult with the teacher

Learning objectives

Objectives:

- Conceptualize design and its historical role.
- Know the stages of development of a creative project.
- Develop creative skills to design innovative logos, fonts and visuals.
- Work and know the specific design software.
- Contextualize the organization of a digital creation company.
- Model objects.

Competences

Basic Competences (CB)

CB3. That students demonstrate, possess and understand knowledge of their area of study that starts from the base of general secondary education, and is usually at a level that, although supported by advanced textbooks, also includes some aspects that imply knowledge from at the forefront of your field of study.

General Competences (CG)

CG3. Ability to respond to contexts typical of digital environments, recognizing physical, cognitive, cultural and social factors that frame design decisions.

CG4. Apply the concepts and methods of digital technologies.

CG10. Make use of digital tools and media in your professional development.

Specific Competences (CE)

CE12. Knowing how to apply sufficient design knowledge to analyze data, synthesize ideas, propose and defend a digital design concept and develop it until it can be put into practice using the appropriate creative technologies for each project.

CE13. Acquire aesthetic and artistic sensitivity to make decisions during the creative process, demonstrating skill in handling the specific techniques and procedures of digital art.

CE14. Ability to generate new ideas in the field of digital design from the artistic models of the different movements throughout the history of art, such as the Bauhaus, fostering the implementation of their creative skills and the power of anticipation and innovation.

CE15. Being able to individually carry out, present and defend an original project in the field of digital design and creative technologies before a university court, in which the competences acquired in the degree are synthesized and integrated.

Transversal Competences (CT)

CT1. Acquire an adequate oral and written comprehension and expression of Catalan and Spanish.

CT3. Acquire training in the use of new technologies and information and communication technologies.

CT6. Apply the gender perspective to the tasks of the professional field.

Subject contents

Fundamental contents of the subject.

1- What is design? Function vs Aesthetics.

2- The creative briefing.

3- The brand image / corporate Branding.

4- The psychology of Color.

5- The creative process in design.

6- From crafts to industrial creation.

7- Typography and its evolution.

8- Design history. The Bauhaus.

9- Contemporary and design.

10- Postmodern design.

11- Structure of a design company.

12- Introduction to Illustrator.

13- Introduction to Indesign.

14- Introduction to Glyphs.

Methodology

The teaching and learning methodology is linked to the following organizational modalities:

- The course is organized into classes where the technical contents of the subject are exposed. In these sessions the bases and the methods that are applied in the creation processes in the field of design are disclosed. In addition, there will be practices to evaluate the work and the autonomy of the students.

- Theoretical exposition of the teaching staff through audiovisual support and work proposals according to the thematic blocks to be developed.

- * Design case study.

- Debates and reflections around the analytical observation of design.

- * Visit of professionals in the sector.

- Design in the digital field.

- Personal brand design.

- Preparation of the entire design and prototyping process of a design project.

- Construction of a real prototype at 1: 1 scale of our project.

SOFTWARE

Adobe Illustrator

Adobe Indesign

TinckerCad / Autocad

Adobe Photoshop

Development plan

In this subject, a complete design project will be developed in all its phases of action, from the preparation of the brand image sketches, product design, typographic work, the development of a user guide in the form of a catalog, until the construction of a final 1: 1 full-scale prototype.

WEEK	DESCRIPTION	ACTIVITIES
1	What's Design?	<p>1st session. (2h). THEORETICAL FRAMEWORK: Presentation of the subject and its objectives. What is design?</p> <p>2nd session. (2h). G1 PRACTICES: Start of internship work. Adobe package and open source software.</p>
2	Creative Brifing? Marshall Mcluhan, the medium is the message.	<p>1st session. (2h). THEORETICAL FRAMEWORK: Brifing and its characteristics. Reading and discussion of the article: The medium is the message. Marshall Mcluhan.</p> <p>2nd session. (2h). G1 PRACTICES: Development of a creative brifing.</p>
3	The Corporate Image: Logo, Isotype, Imagotype, Isologo. The company logo.	<p>1st session. (2h). THEORETICAL FRAMEWORK: The Logo and its historical evolution. Banding.</p>
4	The Psychology of Color in the field of design	<p>1st session. (2h). THEORETICAL FRAMEWORK: The Psychology of Color in the field of design</p> <p>2nd session. (2h). G1 PRACTICES: Design practices. Corporate image of a company.</p>
5	The creative process in design.	<p>1st session. (2h). THEORETICAL FRAMEWORK: The creative process in design.</p> <p>2nd session. (2h). G1 PRACTICES: Start of the Design Object project.</p>

6	From crafts to industrial processes. Article IVAM.	1st session. (2h). THEORETICAL FRAMEWORK: From crafts to industrial processes. 2nd session. (2h). G1 PRACTICES: Classroom practices: plan, elevation and profile of the 3D design.
7	Typography I. Depero Futuristic.	1st session. (2h). THEORETICAL FRAMEWORK: Creative typography. Typography and art. 2nd session. (2h). G1 PRACTICES: History of Typography I.
8	Typography II.	2nd session. (2h). G1 PRACTICES: Creative typography practice
9	<i>Partial exam</i>	<i>Partial Exam P1</i>
10	Design history. The Bauhaus.	1st session. (2h). THEORETICAL FRAMEWORK: Design history. The Bauhaus. 2nd session. (2h). G1 PRACTICES: Design and layout of a catalog.
11	The design company. Poster design, L'art Nouveau.	1st session. (2h). THEORETICAL FRAMEWORK: Presentation of a design professional who will talk to us about a company. 2nd session. (2h). G1 PRACTICES: <i>El cartelismo en l'art Nouveau.</i> <i>La importancia del cartelismo.</i>
12	Types of design. Javier Mariscal an icon of Spanish design.	1st session. (2h). THEORETICAL FRAMEWORK: American, Nordic, Mediterranean and Eastern design. 2nd session. (2h). G1 PRACTICES: Final project preparation.
13	Holiday	Holiday
14	Visual poetry. Text, art and design.	1st session. (2h). THEORETICAL FRAMEWORK: Visual poetry. <i>Joan Brossa-Guillem Viladot</i> 2nd session. (2h). G1 PRACTICES: Visual poetry practices.
15	Exhibitions of practical work.	1st session. (2h). THEORETICAL FRAMEWORK: Exhibition of G1 works in front of the group. 2nd session. (2h). G1 PRACTICES: Exhibition of G2 works in front of the group.

16 17	Partial Exams	Partial Exam P2
18	Tutorship.	Tutorship.
19	Recovery exams	Recovery exams

During the theoretical classes the students will have to take notes of the contents that will be exposed in the classroom. The professor will release and post some materials displayed in the classroom on the virtual campus, but it is the responsibility of the students to carry out the readings, and take the class notes.

Evaluation

The assessment instruments are based on the observation, monitoring and control of the change processes produced in the work carried out by the students, as well as on the development of the project and creative process.

	Evaluation activity	Ponderation	Minium Note	In Group	Obligatory	Recovery
P1	Partial Exam 1	25%	No	No	Si	No
PRA1	Practice 1	10%	No	No	Si	No
PRA 2	Practice 2	15%	No	No	Si	No
PRA 3	Practice 3	25%	No	Si	Si	No
P2	Partial Exam 2	25%	No	No	Si	No

NOTA_FINAL = 25% P1 + 25% P2 + 10% PRA1 + 15% PRA2 + 25 PRA3 = TOTAL 100%.

To pass the subject the **Final note** must be equal or higher than 5.

If the FINAL_NOTE is lower than 5, students may take a make-up exam during the period indicated on the EPS website.

If they have to take the make-up exam, the FINAL_NOTE will be calculated with the following weighting: Make-up exam mark* 50% + Pra 1 10% + Pra 2 15% + Pra 3 25%.

*In order to make average in the recovery exam, this will have a minimum grade of 5. Otherwise, if you do not reach 5, the subject will remain failed and no average will be made.

Bibliography

Compulsory bibliography:

Campi, I. (2020). *Què és el disseny?* Barcelona: Gustavo Gili.

Recommended bibliography:

Arias, C. Appelbaum, S. Moore, M. y Pearce, A. (2010). *Sensación, significado y aplicación del color*. Santiago de

Chile: LFNT.

Barnicoat, J. (2000). *Los carteles, su historia y su lenguaje*. Barcelona: Gustavo Gili.

Campi, I. (1994). *Iniciació a la història del disseny industrial*. Barcelona: Edicions 62.

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Cheng, K. (1999). *Diseñar una tipografía*. Barcelona: Gustavo Gili.

Construint Nous Mons. (2017). *Construint Nous Mons, les avantguardes històriques a la col·lecció de l'IVAM*. València. Fundació Bancària "La Caixa".

Depero Futurista. (2014). *Depero Futurista, Fundación Juan March*. Catálogo de la exposición. <https://www2.march.es/arte/catalogos/ficha.aspx?p0=cat%3A243&p1=429>

Droste, M. (2006). *Bauhaus*. Madrid: Taschen.

Heller, E. (2004). *La psicología del Color*. Barcelona: Gustavo Gili

Lupton, E. i Abbott, J. (2004). *El a,b,c de la Bauhaus*. Barcelona: Gustavo Gili.

Montesinos, J.L. y Mas, Montse. (2001). *Manual de tipografia. Del plomo a la era digital*. Barcelona: Campgrafic editors.

Newark, Q. (2002). *Què es el disseny gràfic?* Barcelona: Gustavo Gili.

Stanic, E. y Lipavsky, C. (2009). *Atlas of graphic design*. Barcelona: Maomao Publications.