



Universitat de Lleida

# DEGREE CURRICULUM

# **ARTS AND CRAFTS**

Coordination: LEGA LLADOS, FERRAN JOAN

Academic year 2023-24

## Subject's general information

<b>Subject name</b>	ARTS AND CRAFTS			
<b>Code</b>	102180			
<b>Semester</b>	1st Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in Digital Design and Creative Tehcnologies	2	COMPULSORY	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRALAB		TEORIA
	<b>Number of credits</b>	3		3
	<b>Number of groups</b>	1		1
<b>Coordination</b>	LEGA LLADOS, FERRAN JOAN			
<b>Department</b>	COMPUTER ENGINEERING AND DIGITAL DESIGN			
<b>Teaching load distribution between lectures and independent student work</b>	60H. teaching classes. 90H. Personal work			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan Spanish			
<b>Distribution of credits</b>	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 1.22. 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 course. The course is divided into 5 blocks that complement each other.

### 1- What is design?

Function vs. Aesthetics.

The creative briefing.

### 2- Graphic design.

The brand image / corporate branding.

The logotype.

Color psychology. How does color affect design?

### 3. Style and typography:

Defining a page, a book, a space.

Creative typography. Brossa / Viladot. Visual poetry.

How to develop and work with typography with Illustrator or Glyphs.

### 4. Is design equal to advertising or equal to art?

Poster design.

Is design equal to advertising?

The creative process in design.

### 5. Contemporary design.

Different cultures, different designs for a global world. Types of design: Nordic, American, Oriental, Mediterranean.

From craftsmanship to industrial creation and postmodern design.

## 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	H.	Theme	Description	deliveries
1	2Teo 2Pra	Què és el disseny?	Function vs. Aesthetics.	
2	2Teo 2Pra	Què és el disseny?	The creative briefing.	
3	2Teo 2Pra	Graphic Design.	Logo	
4	2Teo 2Pra	Graphic Design.	The brand image / corporate branding.	
5	2Teo 2Pra	Graphic Design.	Color psychology. How does color affect design?	
6	2Teo 2Pra	style and typography.	Defining a page, a book, a space.	PRA 1
7	2Teo 2Pra	style and typography.	Creative typography. Brossa / Viladot. Visual poetry.	
8	2Teo 2Pra	style and typography.	Creating Tipography styles with Illustrator o Glyphs.	
9		Partial exam		
10	2Teo 2Pra	Design = Art = Publicity.	Poster design.	
11	2Teo 2Pra	Design = Art = Publicity.	Design = publicity / Art	
12	2Teo 2Pra	Design = Art = Publicity.	The creative proces in design.	PRA 2
13	2Teo 2Pra	Contemporary design.	Nordic, American, Oriental, and Mediterranean Design.	

14	2Teo 2Pra	Contemporary design.	From crafts design to postmodern design.	
15	2H 2H	Projects presentation.	Projects presentation.	PRA 3
16		Exams week.	Exam.	P1
17		Exams week.		
18		Setmana tutorials.		
19		Recovery Exams week.		RECOV.

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.

ACR	Evaluation activities	Ponderation	Minium Note	in group	Obligatory	Recoverable
PRO1	Practice 1	10%	No	No	Yes	No
PRO2	Practice 2	20%	No	No	Yes	No
PRO3	Practice 3	35%	No	No	Yes	Yes

P1	Exam.	35%	Si	No	Yes	Yes*
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**Final Note** = P1 (0,35) + PRO 1 (0,10) + PRO2 (0,20) + PRO 3 (0,35)

In order to pass the course, the **FINAL\_NOTE** must be equal or higher than 5.

In case the **FINAL\_NOTE** is lower than 5, students can take a recovery exam during the period indicated on the EPS website.

If the student has to take the recovery exam, the **FINAL\_NOTE** will be calculated with the following weighting:  
**Recovery Note** = Recovery exam\* (0,35) + PRO 1 (0,10) + PRO2 (0,20) + PRO 3 (0,35). The recovery exam will have a minimum grade of 5. In case of not reaching the 5, even if the average with the practices is higher than 5, the grade that will remain in the minutes will be 4.9 as indicated in the evaluation regulations.

**\*\* The Alternative Evaluation**, which can be used by students who meet the requirements established in the UDL evaluation regulations, will involve the completion of an exam with 100% of the content of the theoretical framework of the subject, and also will have to meet a design project to be agreed with the teacher. The weighting will be: FINAL SCORE 50% Exam (minimum grade of 5) + 50% Artistic project. In case of having to recover the subject, the recovery exam and the recovery of the artistic creation project can be done. The recovery exam will have a minimum grade of 5. If this minimum grade is not exceeded in the exam and the average with the practices is approved, the grade that will be subtracted from the record will be 4.9 as established in the evaluation regulations.

## Bibliography

### Required 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 Bancaria "La Caixa".

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

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

Lupton, E. i Abott, 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 disèu gràfic?* Barcelona: Gustavo Gili.

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