



DEGREE IN DESIGN

academic guide 25 – 26

INDEX

ESDI information	4
1. About ESDI	4
2. Organization	5
Academic regulations	6
1. Methodology	6
2. Types of Evaluation	6
3. Class Attendance	7
4. Academic Tutoring	7
5. Year Progression	7
6. Validations and Recognitions	7
7. Calls/Examinations	8
8. Other Special Academic Procedures	9
9. Grades	9
10. Career Services	10
11. International Relations	11
12. Use of Spaces and Facilities	12
13. Enrollment	12

14. Admission Requirements	12
15. Elective Workshops and Seminars	12
16. Professional Guidance and Support Service	12
Study Plan	14
1. Undergraduate Degree in Design	14
2. Structure of the Study Plan	14
3. Distribution of Compulsory and Basic Training Subjects by Academic Years	15
4. Elective Subjects	15
5. Description of Compulsory and Basic Training Subjects by Academic Years	19
6. Description of Elective Subjects by Specialization	51

ESDI INFORMATION

1. ABOUT ESDI

ESDI is a university school of design affiliated with Ramon Llull University, the first private university in Catalonia, with over 35 years of experience training designers.

ESDI was founded in 1989 as the first higher school of textile design in Spain, by the Textile Design Foundation FUNDIT and thanks to the support of government institutions (the Ministry of Industry and the Generalitat of Catalonia, among others) and more than 90 business associations and leading companies in the textile sector.

The purpose of creating this school was to provide competitiveness to the Catalan business network and to respond to the needs of society and industry in a territory with a strong textile tradition. Its current mission is to support and drive the industry through design and innovation, with an international outlook but from a territorial balance, providing the necessary pedagogical tools to train people capable of redesigning and transforming the world. To fulfill this mission, ESDI offers design studies in all its disciplines, such as fashion, graphic design, product design, and interior design.

ESDI is located in the listed building of the Docks Vells in Sabadell, large warehouses where raw textile materials from the Guild of Manufacturers companies used to be stored. The set of industrial warehouses that make up ESDI covers a total of 18,000 m², where the university campus is located, with spacious workshops and classrooms that enable multidisciplinary work, providing all the tools within the same building, becoming a reference and meeting point between designers, creatives, and professionals from national and international partner companies.

This deep connection with industry is the school's *raison d'être* and a fundamental pillar of its educational model.

ESDI, A TALENT FACTORY.



2. ORGANIZATION

ESDI Higher School of Design is organized into the following departments:

- General Management
- Academic Management
- Teaching Coordination
- Academic Quality

Bachelor's Degree in Design:

- AEAD Graphic
- AEAD Audiovisual
- AEAD Fashion
- AEAD Product
- AEAD Interior

Research:

- TADD
- The Create Lab

Marketing and Business Management

- Communication
- Admissions
- International

Finance and Management Control Department

- Administration
- Academic Secretary

Specialization Studies, Career Services and Alumni
IT, Maintenance and Cleaning

ACADEMIC REGULATIONS

1. METHODOLOGY

The teaching method followed at ESDI seeks a balance between three components:

1. The theoretical foundations that form the basis of learning.
2. The tools and languages that make it possible to bring ideas into practice.
3. Professional experience within companies.

There are three types of subjects:

- Conceptual: theoretical subjects that provide knowledge and skills in the fields of Humanities and Social Sciences.
- Instrumental: focused on the tools and materials essential to understand the types of products to be designed.
- Project-based: subjects that teach the specific working methodology of design.

These groups are assigned a basic morning schedule, except for the 4th year, which is mainly in the afternoons. During the academic period, they may have some classes outside their basic schedule. Undergraduate Degree in Design students must complete, during the fourth year, a period of internships in companies (minimum of 120 hours), which allows them to integrate and adapt to the real working world.

2. TYPES OF EVALUATION

As a general rule, assessment is continuous and takes place within the academic period established for the subject, in accordance with the sequence of the study plan and the framework calendar approved by the university. Assessment is understood as the process of evaluating the degree of achievement of student learning in relation to the competencies of the subject. Assessment is carried out based on objective and quantifiable evidence, with transparent criteria duly communicated.

Single assessment is recognized as a right of the student who, by exercising it, waives continuous assessment in one or more specific subjects. The exercise of this right cannot result in discrimination compared to continuous assessment regarding the maximum grade that can be obtained, nor in relation to the assessment criteria and levels of achievement of the competencies associated with the subject. For a student to opt for single assessment (only in the case of theoretical subjects), they must:

- Request from the professor in charge of the subject, within the first 3 weeks from the start of the semester, whether it is possible to carry out the single assessment.
- Request from the academic secretary the “single assessment request” form, which the student must complete and deliver to the professor to obtain their consent.
- Once signed by both the student and the professor, the document must be submitted to the secretary so that the school’s academic management can grant authorization.
- After signing, the secretary will notify both the student and the professor.

3. CLASS ATTENDANCE

Within the framework of continuous assessment, students are required to attend classes. Failure to do so may result in the loss of the right to assessment (NA) in those subjects where the course instructor considers it justified. In the course guide of each subject, the teaching staff must indicate the minimum attendance percentage required to pass the subject. If such percentage is not specified in the syllabus, a general rule of a minimum of 80% attendance will apply, with students required to justify the reasons for their absences. Depending on the nature of the causes of the unforeseen absences, the teaching staff, after consulting the student’s tutor at the institution, may decide whether the loss of the right to assessment in the ordinary call applies.

Once 10 minutes have passed after the beginning of a class, exam, or assignment submission, the student may not enter the classroom unless the delay can be justified with a valid document.

Attendance in classes of subjects in which the student is not enrolled is not permitted without authorization from the academic management.

Absences will be justified in cases of illness or medical problems, attendance at external exams, or summons from official bodies, provided that the corresponding supporting documents are presented. Other possible circumstances such as serious family problems will be assessed by professors and/or tutors. Attendance at workplaces and delays due to public transportation will not be considered justified absences. All supporting documents must be original documents signed or stamped. Scanned documents sent by email will not be accepted.

4. ACADEMIC TUTORING

Students may request tutoring sessions to ask any questions they consider appropriate, preferably to the Design Experimentation and Application Areas or to the University Department. In addition to the corresponding classes, the institution will establish a tutoring system for certain types of subjects and skills to be developed.

5. YEAR PROGRESSION

Subjects pending from previous years must necessarily be enrolled. The student must give priority to these subjects.

6. VALIDATIONS AND RECOGNITIONS

Subjects taken in other university studies or in Higher Vocational Training Cycles may be validated or recognized. To validate or recognize subjects by academic record, the following documentation must be provided according to the year of enrollment:

- NEWLY ADMITTED STUDENTS: Submit the official academic certificate of the studies completed, including the degree, the grades obtained with the final average, and attach the syllabus, contents, or course guide of the subjects taken.

This information must be validated and stamped by the original educational institution. All this documentation must be submitted to the school's admissions department before enrollment in July, so that the program coordinators can indicate which subjects can be recognized. If the original degree does not have official recognition, the maximum number of credits that can be recognized is 36 (15% of the total Undergraduate Degree in Design ECTS, 240 ECTS).

· **STUDENTS ALREADY ENROLLED AT ESDI IN THE UNDERGRADUATE DEGREE IN DESIGN:** Request from the Academic Office the subjects to be recognized, and it will review whether the student must provide additional documentation beyond what was submitted at the time of first-year enrollment. The Academic Office will forward the documentation to the program coordinators so they can assess whether it is possible to recognize the requested subjects. This process must be completed before September 30, the deadline for making any changes to enrollment.

· Another recognition pathway is through work experience: If the student can prove having worked for at least two years as a designer in a company, it will be possible to recognize up to 36 credits. These credits will be reviewed and authorized by the program coordinators. The documentation to be submitted must include a company certificate stating the period during which the student was employed, the tasks performed with a brief description. This document must be signed by the company manager. A social security employment record is also accepted if the company certificate cannot be provided. In the case of self-employment, proof of registration receipts must be submitted.

7. CALLS/EXAMINATIONS

All subjects have two official exam sittings. During the first, second, and third years, first-semester subjects will have exam sittings in January and June. Fourth-year students will have the second sitting of all subjects in April. Second-semester and annual subjects will have the first sitting in May and the second in June.

The first sitting of the Final Undergraduate Degree Project (TFG) consists of submission at the end of May and defense in June. For the second sitting, submission takes place at the beginning of July and the defense in mid-July.

In the case of annual subjects taught by different professors in each semester, the first semester will have official sittings in January and June, and the second semester will have them in May and June. If the grade(s) of the partial exam(s) are below 4, they must be retaken in the next extraordinary sitting of the same academic year. If the grade obtained in one of the partial exams is equal to or greater than 4, it will be reserved, if necessary, until the June sitting of the same academic year.

Enrollment in any subject grants the right to sit two exam sittings during the academic year. The maximum number of sittings a student may take for any given subject is four throughout the entire degree.

Failure to attend (NP) due to justified causes must be communicated in writing by the student to the professor and the corresponding tutor no later than 24 hours after the official exam date. In this case, it will not count towards the total of four sittings mentioned. In the case of unjustified absence, the student will receive a Not Assessed (NA) in the official record of the subject with the consequent loss of one sitting.

The student who does not pass the fourth sitting of any subject has the right to request a review of the evaluated material before a special board. This board will be appointed by the school management and will be composed of

two professors from the school.

Exceptionally, once the four sittings and the appeal to the special board have been exhausted, the student may request the possibility of a fifth sitting. The Teaching Coordination Committee will assess whether the student's record and request are sufficiently justified and will inform the student whether the request has been accepted or rejected. If rejected, the student will not be able to continue studying at the institution.

8. OTHER SPECIAL ACADEMIC PROCEDURES

8.1 GRADE APPEAL

When the student does not agree with the grade obtained in a subject, they may request a review of their evaluation before a special board. The requirements that must be met are as follows:

- Have attended the grade review session established by the institution.
- In the case of failing a subject, have exhausted the two official exam sittings to which they are entitled during each academic year.
- Complete the special board request form available to students at the Academic Office. Requests will not be accepted after one week from the day of the grade review session.

8.2 REQUEST FOR EXAM DATE CHANGE

A change of exam date may only be requested for exceptional reasons and always with documentary justification:

- If the student is ill and hospitalization has been necessary, or if there is a medical prescription indicating the impossibility of traveling to the institution.
- Due to the death of a first-degree relative.
- Due to a judicial or police summons (does not include appointments for administrative procedures).
- If the student is an elite athlete whose exam coincides with sporting events that justify their absence.

In all cases, the corresponding supporting documents must be submitted.

9. GRADES

The grades recorded in the official transcripts must be both numerical and alphanumerical. The scale to be applied is as follows:

- NA: Not Assessed.
- NP: Not Presented.
- From 0.0 to 4.9: Fail.
- From 5.0 to 6.9: Pass.
- From 7.0 to 8.9: Good.
- From 9.0 to 10: Excellent.
- From 9.0 to 10: Distinction (MH).

Awarding an MH depends on the teacher's criteria. There is no minimum number of distinctions, and the maximum cannot exceed 5% of the students enrolled in a subject during the corresponding academic term, unless the number of enrolled students is fewer than 20; in this case, only one distinction may be awarded.

Some subjects are taught by two or three professors. In these cases, the subject has a single grade obtained from the weighted average of the parts. In order to calculate the average, the student must achieve at least a 4 in each part of the subject; otherwise, the subject will be considered failed. If the student fails one part, the following year they must enroll in the entire subject again.

In the case of subjects with partial evaluations, the final grade is the average, provided that both grades are equal to or higher than 4. If the partial grades are below 4, they must be retaken in the next extraordinary sitting of the same academic year. If the grade obtained in one of the partials is equal to or higher than 4, it will be reserved, if necessary, until the June sitting of the same academic year. If both parts are failed, the final grade recorded will be the highest grade obtained, provided it is below 4.

If the final grade does not reach the passing level, the student will have the entire subject pending for the following year. The evaluation criteria of each subject are the direct responsibility of each professor, in the exercise of their right to academic freedom.

10. CAREER SERVICES

The Career Services Office aims to facilitate the employability of students and alumni, as well as to foster their professional development throughout their academic journey. Through this service, students are offered guidance, internship opportunities, and access to a network of partner companies so they can apply their knowledge in real work environments.

- Curricular internships: Curricular internships are part of the curriculum and are designed to complement academic training with practical experience in companies or organizations. They take place during the academic term and are subject to specific academic requirements, such as completing a set number of hours and preparing a final internship report.
- Extracurricular internships: Extracurricular internships are an additional opportunity for students to broaden their professional experience while continuing their studies. Unlike curricular internships, they are not part of the curriculum, but they allow students to acquire professional skills in a real environment. These internships are regulated through an agreement between ESDI and the company, just like curricular ones, and may only be carried out once the student has completed at least 50% of the credits of the Undergraduate Degree in Design and maintains an active enrollment. Internship positions are published in the footer of the ESDI website, under the section "External Internships."
- Other Services: The Career Services Office also offers guidance in the search for opportunities (support in identifying suitable positions and orientation in selection processes), access to the exclusive alumni platform (aimed at final-year students who have completed curricular internships and graduates, offering among other services, a job board with employment opportunities), and the organization of professional orientation days, networking events, and sessions on entrepreneurship.

This service is a fundamental pillar for the transition from the academic to the professional field, ensuring that students and alumni have the tools and opportunities to enter and grow in the job market.

11. INTERNATIONAL RELATIONS

ESDI has an International Relations and Foreign Affairs Department that oversees the community and international mobility. This Department is responsible for managing stays at European and non-European universities for ESDI students. Starting from the third year of the Undergraduate Degree in Design, students may choose to study one or two semesters at another institution.

12. USE OF SPACES AND FACILITIES

The entire ESDI educational community is called upon to respect the facilities and keep the building in perfect condition.

Eating and drinking in the different spaces is prohibited, except for water.

Students who wish to use the facilities of the institution to carry out any extraordinary activity must formally request permission from the persons responsible for the different areas or from Management.

The exhibition spaces distributed throughout the facilities are managed by the Department of Interiors. It is mandatory to contact this department to propose any exhibition. To communicate extracurricular activities or proposals, the various bulletin boards reserved for this purpose must be used. The rest of the walls must be kept clean and free of any communication elements.

In the particular case of the use of workshops, laboratories, studios, and other common spaces, it is necessary to follow at all times the guidelines established by the different functional areas, especially the reservation rules for them. Likewise, it is strictly mandatory to respect the general safety regulations accepted at the time of enrollment and also the specific rules of each space published in the "Information" section of the Virtual Campus.

Below is the list of workshops and spaces managed by the different units:

COMMON USE SPACES: Project classrooms

AEAD PRODUCT AND AEAD INTERIORS:

- Product Workshops A and B
- Metal and Painting Workshop
- Laser Cutting Workshop
- 3D Printing Lab

AEAD FASHION

- Sewing workshops and adjoining spaces
- Printing workshop and auxiliary classroom
- Knitting workshop
- Sample library

AEAD GRAPHIC AND AEAD AUDIOVISUAL

- Video studio
- Photography studio
- Audio classroom
- Graphic workshop
- Engraving workshop

13. ENROLLMENT

Enrollment is the administrative act that formalizes the relationship between the student and the University for the completion of an academic activity. The ordinary enrollment period is in the month of July. Failure to meet this deadline entails a financial penalty. Enrollment is considered formalized when the Academic Office validates the proposal and communicates it to the student. This implies the obligation to comply with the selected payment method and the acceptance of the institution's financial and academic regulations.

14. ADMISSION REQUIREMENTS

To enroll in the Undergraduate Degree in Design, students must apply through one of the following pathways:

1. Students from the Spanish educational system:
 - University entrance exam (PAU)
 - Higher Vocational Training Cycle
 - Transfer of academic record (having been enrolled in another University)
2. Students not from the Spanish educational system:
 - University entrance credential for Spanish universities issued by UNE-Dasiss
 - Official resolution document of recognition of the most recent studies prior to university access

In the case of foreign students, it is the responsibility of the student to obtain the access document before completing the first year. If this procedure has not been initiated, the student will not be able to enroll in the second year and will lose the right to request any documentation related to their studies. There is detailed regulation regarding this process.

15. ELECTIVE WORKSHOPS AND SEMINARS

In order to provide students with complementary training, the school offers a series of activities that add knowledge to the subjects of the curriculum. The range of activities to choose from consists of:

- Workshops held during the academic year.
- Talks and lectures given by professionals.
- Podcast working group: creation of the content program for the Podcast developed by ESDI professors and students.
- Summer courses offered by the institution, once the academic year has ended, within the framework of the URL courses.

16. PROFESSIONAL GUIDANCE AND SUPPORT SERVICE

At ESDI we offer the Personal Counselling Service to all students enrolled at the institution. The aim of this service is to ensure the psychological and emotional well-being of the students.

This service is composed of a licensed psychologist who provides psychological counselling, and a professor from the Undergraduate Degree in Design team together with the coordinators of the Higher Vocational Training Cycles of the institution, who manage cases of students with Specific Educational Support Needs [NESE].

Psychological counselling offers a space and time for guidance and support, providing students with listening, tools, and resources to manage si-

tuations that may put their psychological and emotional well-being at risk, in addition to offering other activities related to students' emotional well-being.

Support for NESE cases looks after students who have additional health-related difficulties that affect their academic development, facilitating, as far as possible, their continuation of studies; and advising, when health must be prioritized, on what study-related decisions they may take. Guidance and counselling in NESE cases, therefore, are exclusively related to academic matters.

STUDY PLAN

1. UNDERGRADUATE DEGREE IN DESIGN

Design studies aim to train professionals capable of shaping our environment through the coordination and integration of all the factors that affect it. The effort of defining an object, project, or service, which will later be produced, requires the designer to carry out a process of reflection, ideation, and project development. This working process will allow them to coherently formalize the structure of the future object, project, or service, in such a way that it meets the utilitarian and symbolic needs that define it.

The design process also has social, cultural, productive, and ecological implications and consequences. The official Undergraduate Degree in Design qualifies students to deal with the design process in general and, from the third year onwards, allows them to specialize in one of the following professional curricula:

- Graphic Design
- Fashion Design
- Product Design
- Interior Design
- Audiovisual Design

2. STRUCTURE OF THE STUDY PLAN

Types of subjects	1st year	2nd year	3rd year	4th year
Basic Training (BT)	36 ECTS	24 ECTS		
Compulsory (C)	24 ECTS	36 ECTS	34 ECTS	
Elective (ELE)			26 ECTS	30 ECTS
Internships				14 ECTS
Final Degree Project (FDP)				16 ECTS

3. DISTRIBUTION OF COMPULSORY AND BASIC TRAINING SUBJECTS BY ACADEMIC YEARS

- 1st YEAR
- Theory and History of Art I (BT - 6 ECTS - annual - ESP/ENG)
 - Theory and History of Design I (C - 6 ECTS - annual - ESP/ENG)
 - Sociology (BT - 6 ECTS - annual - ESP/ENG)
 - Fundamentals of Project Design (C - 4 ECTS - 1st S - ESP/ENG)
 - Representation Drawing (BT - 6 ECTS - annual - ESP/ENG)
 - Technical Drawing I (BT - 6 ECTS - annual - ESP/ENG)
 - Theory and Workshop of Form (BT - 6 ECTS - annual - ESP/ENG)
 - Photography I (C - 6 ECTS - annual - ESP/ENG)
 - Computer Science I (BT - 6 ECTS - annual - ESP/ENG)
 - Introduction to Projects (C - 8 ECTS - annual - ESP/ENG)

- 2nd YEAR
- Theory and History of Art II (BT - 6 ECTS - annual - ESP/ENG)
 - Theory and History of Design II (C - 6 ECTS - annual - ESP/ENG)
 - Communication I: Functions of the Product (BT - 6 ECTS - annual - ESP/ENG)
 - Literature and Communication (C - 3 ECTS - annual - ESP/ENG)
 - Professional Ethics (C - 5 ECTS - annual - ESP/ENG)
 - Business I: Organization and Processes (BT - 6 ECTS - annual - ENG)
 - Projects I (C - 8 ECTS - annual - ESP/ENG)
 - Comprehensive Projects I (C - 8 ECTS - annual - ESP/ENG)
 - Materials and Technology I (C - 6 ECTS - annual - ESP/ENG [fashion only ESP])
 - Computer Science II (BT - 6 ECTS - annual - ESP/ENG)

- 3rd YEAR
- Design Topics (C - 6 ECTS - annual - ESP)
 - Business II: Organization and Processes (C - 6 ECTS - annual - ESP)
 - Projects II (C - 8 ECTS - annual - ESP)
 - Comprehensive Projects II (C - 8 ECTS - annual - ESP)
 - Materials and Technology II (C - 6 ECTS - annual - ESP)
 - + Electives of Pathways (EL - 26 ECTS - annual - ESP or CAT)

- 4th YEAR
- Internships (C - 14 ECTS)
 - Final Undergraduate Degree Project (C - 16 ECTS)
 - + Electives of Pathways (EL - 30 ECTS)

4. ELECTIVE SUBJECTS

In the elective subjects is where the specialization skills of each pathway are learned. The training program includes the following elective subjects. However, not all of them must be taken.

The number of accumulated elective credits required to obtain the mention of a pathway in the degree will be 56 ECTS. A minimum of 50 ECTS must belong to the module of the corresponding pathway, complemented, in this case, with a minimum of 6 additional ECTS chosen from the elective subjects of other pathways.

4.1 ELECTIVE SUBJECTS - GRAPHIC

3rd YEAR

Typography I (EL - 4 ECTS - annual - ESP)
Computer Science III (EL - 4 ECTS - 1st S - ESP)
Digital Image Processing (EL - 3 ECTS - 2nd S - ESP)
Video (EL - 4 ECTS - 1st S - ESP)
Models and Originals (EL - 4 ECTS - 2nd S - ESP)
Calligraphy (EL - 3 ECTS - 1st S - ESP)
Illustration (EL - 4 ECTS - 2nd S - ESP)
Portfolio and Project Presentation (EL - 4 ECTS - 2nd S - ESP)
Departmental Intensification (EL - 4 ECTS - 1st S - ESP)

4th YEAR

Projects III (EL - 6 ECTS - 1st S - ESP)
Graphic Arts (Ecodesign) (EL - 3 ECTS - 1st S - ESP)
Photography II (EL - 4 ECTS - 1st S - ESP)
Typography II (EL - 4 ECTS - 1st S - ESP)
Projects IV (EL - 6 ECTS - 1st S - ESP)
Graphics for Advertising (EL - 4 ECTS - 1st S - ESP)
Expression Techniques: Generative AI (EL - 3 ECTS - 1st S - ESP)
Graphic Analysis: Infographics and Data Visualization (EL - 4 ECTS - 1st S - ESP)
Industrial Packaging (EL - 3 ECTS - 1st S - ESP)
Departmental Intensification (EL - 4 ECTS - 1st S - ESP)

4.2 ELECTIVE SUBJECTS - FASHION

3rd YEAR

Textile Design Projects (EL - 4 ECTS - annual - ESP)
Textile Computer Science I (EL - 4 ECTS - annual - ESP)
Pattern Making and Sewing (EL - 4 ECTS - 1st S - ESP)
Dyeing and Finishing (EL - 4 ECTS - 1st S - ESP)
History of Fabric and Clothing (EL - 3 ECTS - 1st S - ESP)
Collection Concepts (EL - 4 ECTS - 2nd S - ESP)
Spinning (EL - 3 ECTS - 2nd S - ESP)
Departmental Intensification (EL - 4 ECTS - annual - ESP)

4th YEAR

Fashion Projects I (EL - 6 ECTS - 1st S - ESP)
Materials and Technology III: Handling and Pattern Making (EL - 8 ECTS - 1st S - ESP)
20th Century Fashion: Styling and Fashion Photography (EL - 3 ECTS - 1st S - ESP)
Fashion Projects II (EL - 6 ECTS - 1st S - ESP)
Textile Computer Science II (EL - 4 ECTS - 1st S - ESP)
Technical Fabrics (EL - 3 ECTS - 1st S - ESP)
Departmental Intensification (EL - 4 ECTS - 1st S - ESP)

4.3

ELECTIVE SUBJECTS - PRODUCT

3rd YEAR

Techniques of Material Use and Mechanics (EL - 4 ECTS - 1st S - ESP)
Advanced Computer Science: Industrial (EL - 4 ECTS - 1st S - ESP)
Ergonomics (EL - 4 ECTS - 2nd S - ESP)
Small Appliance Design (EL - 3 ECTS - 2nd S - ESP)
Models and Prototypes (EL - 4 ECTS - 1st S - ESP)
Product: Project Analysis - Jewelry (EL - 4 ECTS - 1st S - ESP)
Portfolio and Project Presentation (EL - 4 ECTS - 2nd S - ESP)
Bionics (EL - 3 ECTS - 1st S - ESP)
Departmental Intensification (EL - 4 ECTS - annual - ESP)

4th YEAR

Projects III (EL - 6 ECTS - 1st S - ESP)
Technique (EL - 3 ECTS - 1st S - ESP)
3D Modeling and Rendering (EL - 6 ECTS - 1st S - ESP)
Projects IV (EL - 6 ECTS - 1st S - ESP)
Fashion Projects II: Footwear (EL - 6 ECTS - 1st S - ESP)
Ecodesign (EL - 4 ECTS - 1st S - ESP)
Furniture Design (EL - 4 ECTS - 1st S - ESP)
Industrial Packaging (EL - 3 ECTS - 1st S - ESP)
Automotive (EL - 4 ECTS - 1st S - ESP)
Departmental Intensification (EL - 4 ECTS - 1st S - ESP)

4.4

ELECTIVE SUBJECTS - INTERIORS

3rd YEAR

Computer Science III (EL - 4 ECTS - 1st S - ESP)
Installations I (EL - 4 ECTS - 1st S - ESP)
Lighting and Acoustics (EL - 3 ECTS - 2nd S - ESP)
Models and Prototypes (EL - 4 ECTS - 1st S - ESP)
Design and Adaptability (EL - 3 ECTS - 2nd S - ESP)
Outdoor Space Design (EL - 4 ECTS - 1st S - ESP)
Portfolio and Project Presentation (EL - 4 ECTS - 2nd S - ESP)
History of Architecture (EL - 3 ECTS - 1st S - ESP)
Departmental Intensification (EL - 4 ECTS - 1st S - ESP)

4th YEAR

Projects III (EL - 6 ECTS - 1st S - ESP)
Materials and Finishes (EL - 4 ECTS - 1st S - ESP)
Rehabilitation (EL - 4 ECTS - 1st S - ESP)
Installations II (EL - 6 ECTS - 1st S - ESP)
Computer Science IV (EL - 4 ECTS - 1st S - ESP)
Ephemeral Assemblies (EL - 4 ECTS - 1st S - ESP)
Departmental Intensification (EL - 4 ECTS - 1st S - ESP)

4.5 ELECTIVE SUBJECTS - AUDIOVISUAL

4th YEAR

Projects III (EL - 6 ECTS - 1st S - ESP)

Aesthetics of Digital Media (EL - 6 ECTS - 1st S - ESP)

Design and Programming of Interactive Systems (EL - 8 ECTS - 1st S - ESP)

Alternative 3D Techniques (EL - 4 ECTS - 1st S - ESP)

Graphics for Advertising (EL - 4 ECTS - 1st S - ESP)

Graphic Analysis: Infographics and Data Visualization (EL - 4 ECTS - 1st S - ESP)

Audiovisual Installations (EL - 5 ECTS - 1st S - ESP)

Departmental Intensification (EL - 4 ECTS - 1st S - ESP)

5. DESCRIPTION OF COMPULSORY AND BASIC TRAINING SUBJECTS BY ACADEMIC YEARS

5.1 FIRST YEAR

5.1.1 THEORY AND HISTORY OF ART I

DESCRIPTION

The subject proposes a historiographic approach to the main theoretical discourses, aesthetic ideas, and artistic manifestations of the History of Western art, placing special emphasis on painting, sculpture, architecture, and applied arts. The aim is to introduce students to the understanding, study, and interpretation of artistic manifestations, considering their ideation process, their “materialization,” and their sociocultural value and reception. The chronological axis of the subject begins in the 19th century and extends until the First World War. Nevertheless, a historiographic recognition will be carried out of the sociocultural events and artistic manifestations that made possible the birth of what we call modern art. The assignments that accompany the theoretical development of the subject are designed to put into practice analytical, synthetic, and critical thinking, familiarization with theoretical texts, written expression, and the application of the concepts of Art History in the students’ professional lives.

LEARNING OBJECTIVES

1. To have knowledge of art and its theories from the 18th to the 20th centuries.
2. To understand the impact and role of art in the development of modern society.
3. To recognize the historical, political-economic, and sociocultural contexts of the artistic movements under study.
4. To recognize the relevance of the artistic movements under study within the framework of Art History in general and the visual culture of the 18th to the 20th centuries.
5. To understand the mechanisms of production, communication, reception, and evaluation of the artistic object for the period under study.
6. To learn to situate artistic manifestations within the set of cultural dynamics and identify which relationships and of what type artistic practice establishes with other fields of action.
7. To acquire a global, analytical, and synthetic vision of the artistic movements under study that allows the development of a personal discourse.
8. To acquire reading and comprehension skills suitable for the complexity of the contents, as well as the specific nomenclature and vocabulary.
9. To acquire critical writing skills for one’s own ideas, always based on their interrelation with the subject’s content and its theoretical assumptions.
10. To develop critical thinking about artistic manifestations in order to apply it in professional practice.
11. To use the bibliography correctly.
12. To satisfactorily complete the proposed assignments.

BASIC SYLLABUS

1. Preliminary issues:

- Definition of the concept of art, function, agents, historical changes.
- The art-history binomial or the History of Art. Terms.
- Writing history. Sources for study and example of basic writing.
- Artistic languages.

2. Recognition of the 18th century:

- The aura of the ancient world, neoclassicism, and the distribution of archaeology.
- The Romantic movement.

3. The transition to the historical avant-gardes.

4. Introduction to the historical avant-gardes:

- General approach to their terms and movements.
- Geographic, political, and cultural context.

5. The historical avant-gardes:

- Impressionism.
- Post-Impressionism.
- Fauvism.
- Expressionism.
- Cubism.
- Futurism.
- Abstraction.
- Constructivism and Suprematism.
- Dadaism.
- Neoplasticism.
- Surrealism.
- Interaction with other artistic-cultural manifestations.

5.1.2 THEORY AND HISTORY OF DESIGN I

DESCRIPTION

The aim of the subject is to learn when design was born as an autonomous discipline and how it was consolidated as a profession throughout the 19th century and the beginning of the 20th century. Another objective is to turn the knowledge of design history into valid theory for professional practice. All this is intended to encourage reflection on the profession called “design.”

LEARNING OBJECTIVES

1. To understand the importance of knowing the history of design from the early 19th century to the present, for the correct development of professional practice.
2. To understand the impact of materials on the development of society and on the evolution of forms.
3. To understand the correlation of cultural, social, and ideological aspects with the different conceptions of design.
4. To turn knowledge of design history into valid theory for professional practice.
5. To be able to argue personal views on design in a critical way, with knowledge and respect for oneself, classmates, and the course instructor.

BASIC SYLLABUS

Block I: The origins of modernity in design.

1. The Gutenberg Galaxy.

1.1. The discovery of printing and its social and cultural impact.

1.1.1. Interpretation by Renato de Fusco.

1.1.2. Interpretation by McLuhan.

1.1.3. Interpretation by the UB research group.

Block II: Industrial revolution and social impact.

2. Industry and mass society.

2.1. The mechanization of the world.

2.2. Scientific advances.

2.3. Technological advances.

Block III: The reform of decorative arts and the pillars of design.

3. New Techniques. Iron architecture.

3.1. Neo-Gothic and Structural Rationalism. Viollet-le-Duc.

3.2. Engineers' architecture. New typologies.

3.3. Joseph Paxton and The Crystal Palace. A new constructive paradigm.

4. Theories for the reform of decorative arts.

4.1. The Utopian Socialists:

4.1.1. Robert Owen.

4.2. The Functionalists:

4.2.1. Henry Cole.

4.2.2. Owen Jones.

4.2.3. Richard Redgrave.

5. Arts & Crafts.

5.1. John Ruskin. A new aesthetic idealism.

5.2. William Morris. Modernity and design.

Block IV: Modernism, an international style.

6. Birth of a unique style.

7. Belgium (Art Nouveau).

7.1. Victor Horta and the use of iron in domestic architecture.

7.2. Henry van de Velde and the line of force.

8. France (Art Nouveau).

8.1. Paris and Hector Guimard.

8.2. The Nancy School and Emile Gallé.

9. Germany (Jugendstil).

9.1. Darmstadt and the Mathildenhöhe artists' colony.

9.2. Munich.

10. Austria and the fin-de-siècle culture in Vienna (Secession).

10.1. Adolf Loos:

10.1.1. Debate on ornament.

10.1.2. Debate on materials.

11. Werkbund and AEG.

11.1. Individuation.

11.2. Typification.

Block V: First avant-gardes of the 20th century.

12. Italy: Futurism.

12.1. Manifestos.

12.2. Utopian architecture.

13. The Netherlands: De Stijl.

13.1. Design principles as design methodology.

14. Russia: Constructivism.

14.1. The factory transforms the artist into a designer.

15. Germany: Bauhaus.

15.1. From expressionism to the modern design movement.

15.1.1. Teachers.

15.1.2. Houses.

15.1.3. Influences.

15.1.4. Pedagogies.

DESCRIPTION

The subject proposes a reflection on the social behaviors that have modified contemporary society and that have transformed personal, cultural, and spatio-temporal relations. We will start from a conceptual knowledge that places us in the field of classical anthropology and sociology, to reach the analysis of contemporaneity: localization, globalization, multiculturalism, interculturality, otherness... for its application in the field of design.

LEARNING OBJECTIVES

1. For students to acquire the basic and necessary knowledge to understand the social environment and to analyze the social and cultural phenomena that define a specific society.
2. To apply their knowledge to their work or vocation in a professional way and to possess the competences usually demonstrated through the elaboration and defense of arguments and the resolution of problems within their field of study.
3. For students to apply the foundations of social and communication theories that allow them to analyze a text or an object.
4. For students to be able to determine the social, communicative, and aesthetic values that objects or services have.
5. For students to have the capacity to gather and interpret relevant data in order to make judgments that include reflection on relevant issues of a social, scientific, or ethical nature.
6. For students to be able to transmit information, ideas, problems, and solutions to both specialized and non-specialized audiences.
7. For students to know how to use bibliographic sources in a research paper.

BASIC SYLLABUS

1. Sociology as a tool for Design.
 - 1.1. Analysis and Creativity: an essential relationship.
 - 1.2. Interdisciplinarity in the design process.
 - 1.3. Sociosemiotics and its contribution to design.
 - 1.4. Color and its relationship with social behavior.
2. Introduction to Sociology.
 - 2.1. Sociology as a science.
 - 2.2. Basic concepts of Sociology.
 - 2.3. Homo sociologicus.
 - 2.4. Man within society.
3. Individual and Society.
 - 3.1. Social representations: search for the link between anthropology, society, and social psychology.
 - 3.2. Individual and society. Identity and otherness: recognition of the individual and their relationship with the other.
 - 3.3. Geo-identity.
 - 3.4. The body as a social space.
4. Social context. The decline of modern narratives.
 - 4.1. The breakdown of the great ideologies.
 - 4.2. The overcoming of the postmodern spirit.
 - 4.3. Glocalization.
 - 4.4. Liquid times: the flexible generation and its social conception.

5. Debates around the 21st century: the polarization of a society in transformation.

5.1. Slow rationalism: the pandemic and the new social order.

5.2. The religion of data.

5.3. Non-gender. The overcoming of Queer theories.

5.4. Neomasculinism.

5.5. The return of radical ideologies: from the far right to anarchy. Crisis of capitalism.

5.6. Terror as a form of international coercion.

5.7. The circular alternative.

DESCRIPTION

The subject proposes a dual and complementary approach to the basic operative principles that guide and articulate design activity: on the one hand, it covers its instrumental character to generate the “modus operandi” of the activity, and on the other, it stimulates reflection on the use and opportunity that support it within a specific framework of action.

LEARNING OBJECTIVES

1. To master the methodological tools that allow the student to approach design activity.
2. To organize a research project, regardless of the subject matter.
3. To master the techniques that exist to express in a simple way what one wants to present. A language adapted to each type of presentation and the use of the most suitable materials for each type of presentation.

BASIC SYLLABUS

Basic principles of design activity:

1. Design methodologies.
2. Techniques and tools of design activity.
3. Analysis of background and references.

DESCRIPTION

Students will learn basic elements of linear composition, plane geometry, space, and the adaptation of drawing to the project. We will also address portrait, perspective, and the human figure, as well as color, textures, and chiaroscuro. The subject introduces students to the problem of representation through freehand drawing. Observation and analysis skills are developed through the use of drawing as a means of knowledge. Practically, students will learn and experiment with different graphic techniques to understand their expressive possibilities. Creative thinking will also be developed. The objective is that the student is able to express any idea through drawing, and that these ideas are creative and interesting.

LEARNING OBJECTIVES

1. To perceive and observe the environment to capture the formal aspects of reality.
2. To analyze and solve problems of representation and structuring of forms and spaces through drawing conventions.
3. To master the execution of sketches and freehand perspectives.
4. To understand, assimilate, and solve the human figure.
5. To acquire all these technical notions, both of line and of shading, in order to put them at the service of an idea.
6. To sharpen critical and creative thinking, and to be able to formalize it in the best way through drawing.
7. To become accustomed to the use of drawing as a tool of analysis, expression, and experimentation, both for professional purposes and personal interests.

BASIC SYLLABUS

1. Objects and spaces:
 - 1.1. Materials and supports.
 - 1.2. Basic notions.
 - 1.3. Introduction to visual and poetic play. Refining the idea.
 - 1.4. Dihedral.
 - 1.5. Geometric synthesis. Abstract composition.
 - 1.6. Axonometric. Perspective.
 - 1.7. Relating concepts. Conceptual synthesis.
2. Human Figure:
 - 2.1. General drawing practice. Work with continuous line, texture drawing.
 - 2.2. Study of extremities: hands and feet. Structure, movement, and gesture.
 - 2.3. Study of the human figure. Basic volumetric synthesis and graphic interpretation.
 - 2.4. Model sessions. Understanding movement, rhythm, and gesture.
 - 2.5. The human figure in space, interaction, movement. Rendering the figure in context.

5.1.6 TECHNICAL DRAWING I

DESCRIPTION

Technical Drawing is an essential means of expression and communication, both in the development of scientific research processes and in the graphic understanding of technological or artistic projects whose purpose is the creation and manufacture of a product. Its essential function in these processes is to help formalize or visualize what is being designed or discovered, and it contributes by providing from an initial outline of possible solutions to the final stage of development, where the results are presented in finished plans or designs. In this theoretical-practical subject, the basic principles of technical drawing will be taught and practiced, focusing on design in general and applying concepts specific to the students' chosen pathway (Graphic, Product, Fashion, or Interior Design) in the practical exercises.

LEARNING OBJECTIVES

1. To acquire the basic formal/technical concepts necessary to develop simple and complex forms that in the future may become products (objects, garments, spaces, 2D or 3D graphics...).
2. To improve spatial vision. To understand from which forms objects are constituted and how they relate to each other in a space for later representation.
3. To acquire, through practice, habits of interaction with formal creation processes, according to personal predispositions, developing selection criteria, verification of the creation process, analysis, and evaluation of results.
4. To apply the concept of creativity to the production of new forms.
5. To master the languages and expressive resources of representation and communication.
6. To perceive and observe the environment and the formal aspects of objective reality.
7. To develop a critical capacity supported by arguments in the search for solutions in the design process.
8. To be able to self-evaluate the results obtained.

BASIC SYLLABUS

Plane Geometry:

1. Fundamental geometric constructions.
 - Fundamental elements: relative positions. Point. Line. Plane.
 - Loci. Perpendicular bisector. Angle bisector. Circumference. Parallel line.
 - Angles: types. Classification by value. Classification in relation to other angles. Equality of angles.
 - Thales' Theorem.
2. Regular polygons.
 - Polygons. Elements to consider in a polygon. Classification. Construction criteria.
 - Triangles. Properties. Classification. Notable lines and points. Equality and similarity of triangles. Triangulation.
 - Thales' circle.
 - Quadrilaterals. Classification and characteristics.
3. Proportionality and similarity. Scales.
 - Proportionality.
 - Similarity.
 - Scales.
4. Geometric transformations.
 - Geometric transformations.
 - Isometric transformations or movements.
 - Homothety.
 - Composition of movements.
 - Equality and equivalence.
5. The circumference. Tangencies.
 - The circumference. Elements of the circumference.
 - Relative positions. Line and circumference. Circumference and circumference.
 - Properties of tangency. Between line and circumference. Between circumferences.
 - Related loci.

6. Conic curves.
 - Generation of conic curves. Classification and elements of a conic.
 - Ellipse, parabola, and hyperbola.
 - Constructions of the ellipse.
- Representation Systems:
7. The dihedral system.
 - Introduction to the dihedral system.
 - Representation of solids in the dihedral system.
 - Identification of different types of lines and planes in the dihedral system.
8. The axonometric system.
 - Introduction to the axonometric system.
 - Representation of solids in the axonometric system: isometric system, DIN5 system, cavalier perspective, military system.
9. Conical perspective.
 - Frontal.
 - Oblique.

5.1.7 THEORY AND WORKSHOP OF FORM

DESCRIPTION

Students will learn basic elements of geometry, form, space, color, and their adaptation to the project. We will also address the treatment of volume, as well as color, textures, and chiaroscuro both in two-dimensional and three-dimensional images. The subject introduces students to the problem of representation through different techniques of representation with color and in three dimensions. Observation and analysis skills are developed through the use of drawing, volume, textures, and color as a means of knowledge. Practically, students will learn and experiment with different graphic techniques and materials to understand their expressive possibilities. They will also learn ways of apprehending the figure, reading visual forms (forms as signs, as persuasion, as communication).

LEARNING OBJECTIVES

1. To perceive and observe the environment to capture the formal aspects of reality.
2. To analyze and solve problems of representation of forms and spaces using drawing conventions.
3. To know the fundamentals of color and its application in visual communication projects.
4. To master the execution of sketches and freehand perspectives.
5. To identify, formulate, and solve problems of semiotic coding in a multidisciplinary environment.
6. To develop analytical capacity that allows conceptual determination in all phases of the formal configuration process, especially those related to the detection and definition of design problems.
7. To develop critical capacity to discern, evaluate, and select with criteria, facilitating the emergence of solid and reasoned design solutions.
8. To acquire, through practice, habits of interaction with formal creation processes, in accordance with personal predispositions, developing criteria for selection, verification of the creation process, analysis, and evaluation of results.

BASIC SYLLABUS

1. Introduction to the concept of form. The visual elements of form: point, line, plane, space, object, texture, and color.
2. Typologies of form. Their exemplification in different creative fields.
3. Laws of image perception. Gestalt theory. Visual illusions.
4. Theory of degrees of iconicity. Complexity and abstraction.
5. Volume. Two-dimensional and three-dimensional composition. Modularity. Morphological elements, scalar elements, dynamic elements.
6. Visual and tactile textures.
7. Color theory. Color wheel, harmonies and contrasts, color interaction.
8. Application of all concepts studied in a final project.

5.1.8

PHOTOGRAPHY I

DESCRIPTION

Focusing on photography as visual communication, this course will help students become familiar with the basic methods of digital photography: mastering techniques related to capturing, processing, and presenting digital images, and understanding the expressive possibilities they offer. Its objective is to provide students with the basic technical and conceptual competences to produce photographic images appropriate to their intentions and goals.

LEARNING OBJECTIVES

1. Students will be able to use a reflex camera in manual mode; they will know how to correctly configure aperture, shutter speed, and ISO sensitivity according to their intentions.
2. They will acquire fundamental knowledge about the use of light in photography.
3. They will understand the basic rules of composition and apply them appropriately.
4. They will acquire the competences to communicate with a professional photographer, sharing technical language and understanding their artistic vision.
5. By the end of the course, students will have a basic knowledge of the history of photography.

BASIC SYLLABUS

0. Introduction to the course.
1. Fundamentals of photography.
 - 1.1. The nature of photography and the formation of the photographic image / Functioning of analog and digital cameras; different menus and options.
 - 1.2. Concept of exposure. F-numbers; shutter speeds; ISO sensitivity / Tips and applications for advanced use of mobile device cameras.
 - 1.3. Focus, sharpness, depth of field, capturing movement. Outdoor practice with cameras and mobiles.
 - 1.4. Introduction to the photography studio.
 - 1.5. Introduction to the uses and applications of photography. Visual references.

2. Characteristics of light and photometry.
 - 2.1. Characteristics of light: intensity, color temperature, contrast, natural and artificial light. Exposure reading; histogram; ETTR technique.
 - 2.2. Practice in studio or outdoors with cameras and mobiles.
 - 2.3. Introduction to developing in Adobe Camera Raw; format and resolution of the digital image.
3. The visual language of photography.
 - 3.1. Reading and photographic composition I – Introduction to the “grammar” of visual language.
 - 3.2. Reading and photographic composition II – Practical deepening.
 - 3.3. Reading and photographic composition III – Practical deepening.
4. Encounters with the history of photography.
 - 4.1. A brief journey through the history of photography I.
 - 4.2. A brief journey through the history of photography II.
 - 4.3. A brief journey through the history of photography III.
 - 4.4. A brief journey through the history of photography IV.
5. Visual narrative, staging, and lighting.
 - 5.1. Sequences and visual narrative / Photographic staging.
 - 5.2. Object lighting: practical tips.
 - 5.3. People lighting: practical tips.
6. The photographic project and photography as artistic expression.
 - 6.1. Introduction to the photographic project.
 - 6.2. Presentation and analysis of works by renowned authors / Young photography.
 - 6.3. Advanced developing techniques in Adobe Camera Raw and introduction to the use of alternative software for digital image processing.

5.1.9 COMPUTER SCIENCE I

DESCRIPTION

This subject will provide advanced knowledge of software for the development of models and projects in a digital environment.

LEARNING OBJECTIVES

1. To have the necessary knowledge for the correct computer-based development of any type of project.
2. To use computer science as a tool for different projectual uses in the presentation of work.
3. Ability to express an idea through research and the search for references.
4. Knowledge of digital design tools.
5. Ability to obtain a series of final products to incorporate into the portfolio.
6. To internalize the “Easy to learn, hard to master” methodology.
7. Creative development and observation skills.

COMMON SYLLABUS (1ST SEMESTER)

1. Photoshop: Professional development in design and image retouching.
2. Illustrator: Professional development with pen tool and vector shapes.
3. Indesign: Implementation of editorial formats.
4. Recognition of the interfaces of the software programs Adobe Photoshop, Adobe Illustrator, and Adobe Indesign.
5. Advanced vector design.

GRAPHIC / PRODUCT / FASHION SPECIFIC SYLLABUS

1. Intermediate technical mastery of the software: Adobe Photoshop and Adobe Illustrator.
2. Photoshop: Implementation of professional projects – color correction, photomontage, photo retouching, and pixel art illustration.
3. Illustrator: Introduction to illustration in isometric perspective, document layout with illustration and text, page composition techniques, deepening of 3D illustration techniques.
4. Mastery of preparing final documents using both programs.

INTERIOR DESIGN SPECIFIC SYLLABUS

1. Autocad: Learning a computer tool for 2D drawing for the proper graphic representation of projects.
2. Software introduction, commands / basic drawing, osnap, layers, dimensions, text, hatches, dimensioning (basic plotting optional).

5.1.10

INTRODUCTION TO PROJECTS

DESCRIPTION

The subject proposes an introduction to design methodology based on the different specializations. The first semester focuses more on the tools and resources necessary for the process and the materialization of projects, in order to carry out the first projects during the second semester and thus become familiar with design methodology.

LEARNING OBJECTIVES

1. To apply methodology in order to develop a design project from its initial conception as an idea to its final materialization.
2. To bring together content learned in other subjects and integrate it into a project.
3. To master design methodology.
4. To control project feasibility.
5. To take into account usability, sustainability, and respect for diversity.
6. To internalize the use of methodological processes for approaching design projects.
7. To master and know how to apply Design Thinking methodology.
8. To master and know how to apply research techniques for carrying out ideation processes.
9. To master and know how to apply creativity techniques for carrying out ideation processes.
10. To become familiar with teamwork.
11. To make successful presentations of design projects.

COMMON SYLLABUS

1. Practical application of the basic procedures of Design Thinking methodology.
2. Practical application of techniques and tools of design activity.
3. Practical application of ideation and creativity techniques.
4. Project presentation techniques.

GRAPHIC DESIGN SPECIFIC SYLLABUS

1. Documentation, research, and analysis as fundamental parts of the creative process.
2. The design process and its culmination: the formal proposal.
3. Use of manual and digital tools.
4. Proper handling of screen support and techniques necessary for working on paper.

FASHION DESIGN SPECIFIC SYLLABUS

1. Documentation, research, and analysis as fundamental parts of the creative process. Moodboard and sketchbook. Color charts.
2. Introduction to textile manipulation techniques.
3. Understanding, projecting, and presenting: creation of a garment.
 - Use of specific materials.
 - Understanding what a collection is.

PRODUCT DESIGN SPECIFIC SYLLABUS

1. Documentation, research, and analysis as fundamental parts of the creative process. Students are introduced to a specific sector, since the relationship with the company and its requirements guide the project. The user to whom the project is directed is also analyzed.
2. The design process and its culmination: the formal proposal. Briefing, market and reference study. Definition of objectives, motivations, and problem statement. Design and construction. Technical development. And formalization.
3. Use of manual and digital tools. Prototyping.

INTERIOR DESIGN SPECIFIC SYLLABUS

1. Formal development in spaces as a generator of spatial concepts capable of accommodating complex program requirements.
2. Use of manual resources to express and represent spaces and ideas. Models and drawings.
3. Introduction to learning specific drawing software.

5.2

5.2.1

SECOND YEAR

THEORY AND HISTORY OF ART II

DESCRIPTION

The subject proposes a historiographical approach to the main theoretical discourses, aesthetic ideas, and artistic manifestations of the History of Western Art, placing special emphasis on painting, sculpture, architecture, and applied arts. The aim is to introduce students to the understanding, study, and interpretation of artistic manifestations by considering their process of ideation, their “materialization,” and their sociocultural value and reception. The chronological framework of the subject begins in the interwar period and extends to the present. Special emphasis will be placed on the process of “democratization” of artistic languages, themes, and audiences, as well as on new theoretical lines resulting from globalization. The assignments that accompany the theoretical development of the subject are designed to put into practice analytical, synthetic, and critical thinking, to promote familiarity with theoretical texts and written expression, and to apply concepts from the History of Art to the students’ professional lives.

LEARNING OBJECTIVES

1. To acquire knowledge of art and art theories from the 20th century.
2. To understand the impact and role of art in the development of modern society.
3. To recognize the historical, political-economic, and sociocultural contexts of the artistic movements studied.
4. To recognize the relevance of the artistic movements studied within the framework of the History of Art in general, and the visual culture of the 20th and 21st centuries in particular.
5. To understand the mechanisms of production, communication, reception, and evaluation of the artistic object for the period studied.
6. To learn to place artistic manifestations within the set of cultural dynamics and identify what types of relationships artistic practice establishes with other fields of action.
7. To acquire a global, analytical, and synthetic vision of the artistic movements studied that allows the elaboration of a personal discourse.
8. To acquire reading and comprehension skills suited to the complexity of the contents, as well as to the specific nomenclature and vocabulary.
9. To acquire the ability to write critically about personal ideas, always grounded in their interrelation with the content of the subject and its theoretical assumptions.
10. To develop critical thinking about artistic manifestations in order to apply it to professional practice.
11. To correctly use bibliographic sources.
12. To satisfactorily complete the assignments proposed.

BASIC SYLLABUS

1. Preliminary issues:
 - 1.1. Definition of the concept of art, function, agents, historical changes.
 - 1.2. The art-history binomial or the History of Art. Terms.
 - 1.3. Writing history. Sources for study and examples of basic writing.
 - 1.4. Artistic languages.
2. Introduction to the historical avant-gardes:
 - 2.1. General approach to their terms and movements.
 - 2.2. Geographic, political, and cultural context.

3. The historical context around World War II.
 - 3.1. Artistic movements: the legacy of the early 20th century.
 - 3.2. New currents I: North American Abstract Expressionism.
 - 3.3. The Guilbaut thesis: USA vs Europe.
 - 3.4. New currents II: Informalism.
 - 3.5. The case of Antoni Tàpies.
 - 3.6. New currents III: Art brut.
4. Introduction to the second half of the 20th century.
 - 4.1. Political and cultural context.
 - 4.2. The impact of mass media.
 - 4.3. Pop art.
 - 4.4. Minimal art.
 - 4.5. Conceptual art.
 - 4.6. Arte povera.
 - 4.7. Land art.
 - 4.8. Performance art.
 - 4.9. Happening.
5. Modernity vs Postmodernity.
 - 5.1. Fundamental texts.
 - 5.2. Conceptual and aesthetic principles.
 - 5.3. Artists and paradigmatic cases.
6. Art in the era of globalization.
 - 6.1. Political and cultural context.
 - 6.2. Fundamental texts.
 - 6.3. Conceptual and aesthetic principles.
 - 6.4. Artists and paradigmatic cases.
 - 6.5. Digital arts or net.art.
 - 6.6. New discourses I: gender perspective.
 - 6.7. New discourses II: decolonial perspective.
 - 6.8. New discourses III: environmental perspective.

5.2.2 THEORY AND HISTORY OF DESIGN II

DESCRIPTION

The course will analyze the origins of modernity through the history of design and design history theories in Europe and the United States. Subsequently, during and after World War II, the design process will be linked to historical, economic, cultural, artistic, and social contexts.

LEARNING OBJECTIVES

1. To understand the importance of knowing the history of design, from the early 19th century to the present, for the proper development of professional practice.
2. To understand the impact of materials on the development of society and on the evolution of forms.
3. To understand the correlation of cultural, social, and ideological aspects with the different conceptions of design.

BASIC SYLLABUS

1. Design from World War II to the present.
2. Theories and currents of design in Europe and the United States.
3. Design and design processes.
4. Cultural, social, and ideological aspects in different conceptions of design.

5.2.3

COMMUNICATION

DESCRIPTION

The subject analyzes the main communication models developed in the 20th century, their evolution in the 21st century, and their relationship with the sociocultural context. The course focuses on non-verbal and verbal communication as the main axes of human interactions, as well as on the study of all textual forms of expression: visual, objectual, written... We start from structural semiotics as a discipline that allows us to approach these communication models. Socio-semiotics is presented as an analytical tool that can help design students understand the different levels of meaning found in the objectual universe. Design as a discipline has the ability to generate formal discourses around the construction of identity signs, which enable the definition of the social and cultural reality of a specific community.

LEARNING OBJECTIVES

1. For students to acquire the basic and necessary knowledge to understand the social environment and to analyze the social and cultural phenomena that define a specific society.
2. To allow students to learn the semiotic theories developed by the founders of this discipline and their application to object analysis.
3. For students to determine the social, communicative, and aesthetic values of objects or services.
4. To introduce students to discourse analysis tools that can help them break down a text from a symbolic perspective.
5. To teach students to apply image analysis in order to generate critical discourses about their immediate environment.
6. To show students precise semiotic work methodologies to develop symbolic textual approaches that help them conceive a project from a conceptual perspective.
7. For students to learn to use bibliographic sources in a research project.

BASIC SYLLABUS

1. Non-verbal communication.
 - 1.1. Proxemics.
 - 1.2. Kinesics. Gestures.
 - 1.3. The environment and the communication of emotions.
2. Introduction to semiotics.
 - 2.1. Human communication.
 - 2.2. Symbols and the interpretation of possible worlds.
 - 2.3. Symbolism in advertising posters.
 - 2.4. Ferdinand de Saussure.
 - 2.5. Peirce.
3. Denotative message and connotative message. Roland Barthes.
 - 3.1. Denotative message.
 - 3.2. Connotative message.
 - 3.3. Mythologies.
 - 3.4. Rhetoric of the image.
 - 3.5. The semiotic value of objects.
4. Design and semiotics.
 - 4.1. Semiotics and morphology.
 - 4.2. The objectual universe.
 - 4.3. Designed objects.
 - 4.4. The heuristic artifice.

5.2.4 LITERATURE AND COMMUNICATION

DESCRIPTION

This subject is conceived, in principle, as a “writing and literary text discussion workshop,” understanding text from a broad perspective. Throughout the semester, two skills will be developed. First, comprehension and written and spoken expression oriented toward design. We will work on formats such as short presentations, opinion columns, academic articles, and essays. Second, the updating of contemporary imaginaries as a fundamental element to broaden sensitivity and taste. As it is designed as a workshop, classes will not be purely theoretical and expository. In this case, participation is essential, and continuous assessment will be the means to foster and ensure participation.

LEARNING OBJECTIVES

1. To enable students to become familiar with the different methodologies that can be employed when researching a topic for the subsequent production of a popular or scientific text related to design.
2. To introduce students to the practical tools necessary for writing and communication.
3. To teach students how to communicate the products, services, or experiences they design, based on an analysis of their target audience and its interests.
4. For students to learn how to use bibliographic resources in a research paper.

BASIC SYLLABUS

Throughout the semester, we will mainly develop comprehension and written and spoken expression oriented toward design. We will work on formats such as short presentations, opinion columns, academic articles, and essays. As it is conceived as a workshop, classes will not be purely theoretical and expository. In this case, participation is essential, and continuous assessment will be the way to foster and ensure participation.

5.2.5 ETHICS OF THE PROFESSION

DESCRIPTION

The ethics of design is the discipline that provides students with the necessary tools to approach practice in the creative process from a conscious perspective. This course establishes procedures that help analyze professional behavior and provide criteria to exercise the activity of a designer according to the sociocultural values that define our community. In this sense, we will discuss sustainability from social, cultural, and environmental perspectives, as well as the instruments available to carry out projects that comply with the requirements outlined in the so-called SDGs. In this way, we will establish design principles that will guide the technical, formal, conceptual, structural, production, sales, and consumption decisions of Design professionals.

LEARNING OBJECTIVES

1. To acquire the basic concepts of business economics, marketing, and communication.
2. To understand the basic concepts and fundamental terminology of business organization and processes.

3. To interpret business situations in analytical and strategic terms and interact with different stakeholders.
4. To prepare a budget and present marketing plans.
5. To incorporate professional ethics into the practice of the profession.
6. To identify ethical values that can guide moral decisions, applicable to the designer: products, systems, or services.
7. To identify ethical values that can guide moral decisions, applicable to the designer: themselves.
8. To identify ethical values that can guide moral decisions, applicable to the designer: in “philosophies” of design.
9. To identify ethical values that can guide moral decisions, applicable to the designer: in other designers.

BASIC SYLLABUS

BLOCK 1:

- 1.1. Why ethics in design?
- 1.2. What is the relationship between ethics and design?
- 1.3. The future responsibilities of design:
 - Vilem Flusser.
 - Clive Dilnot.
 - Josep Maria Martí Font.
 - Jordi Pericot.

BLOCK 2:

- 2.1. Defining the basic concepts of applied ethics:
 - What is “ethics”? What is “morality”? How do they work? How are they transmitted?
 - Stages of moral development by Piaget and Kohlberg.
 - What are the principles of applied ethics?

BLOCK 3:

- 3.1. What are ethical values? How do they work? How are they transmitted?
 - Individual values: Of the student. Of professionals.
 - Collective values: Codes of ethics from design associations. Collective manifestos.

BLOCK 4:

- 4.1. Ethical values of the past.
 - Values in the history of design.

BLOCK 5:

- 5.1. Ethical values of the present. New design philosophies and fields of action:
 - Sustainable design. Emotionally durable. Slow Design. Cradle to Cradle. Sustainable aesthetics.
 - User-Centered Design.
 - Universal Design, for all, inclusive.
 - Open Design.
 - Co-design.

BLOCK 6:

- 6.1. Ethical values as a design tool.

5.2.6 BUSINESS I: ORGANIZATION AND PROCESSES

DESCRIPTION

The aim of this subject is to prepare students to face the professional world and to give them a first approach on how to relate to the different agents in the business environment. In this way, the aim is to provide them with the working and management tools, based on the standards of the company, the competition and the market, to create frameworks for dialogue between the designer and the market. This is an introductory level course and the objective is to introduce students to key business concepts which they will then develop further in EMPRESA II.

LEARNING OBJECTIVES

1. To know the basic concepts of the world of business economics, marketing and communication.
2. To Know the basic concepts, the fundamental terminology of organization and business processes.
3. To Interpret the business situation in analytical and strategic terms and relate to the different interlocutors.
4. To Know the most common forms of business development and implementation in our market and within the design sector.
5. Knowing how to identify the appropriate strategies for the different business challenges.
6. Drawing up budgets and knowing how to develop a marketing plan.
7. To incorporate the ethics of the profession into the free practice of the profession.
8. To learn from colleagues and learn to work in a team.

BASIC SYLLABUS

1. Introduction to business:
 - 1.1. Overview of the business landscape; entrepreneurship and new ventures, large companies, international businesses.
 - 1.2. Business model: mystic definition (mission, vision and values), business model concept and unique value proposition.
 - 1.3. Design and innovation: Design thinking and innovation in business.
2. Business organization:
 - 2.1. Business entities: business entity selection and considerations.
 - 2.2. Organizational structures and Hierarchy roles; definition, characteristics, job roles.
 - 2.3. Involved actors in the business scenario: customers, suppliers, collaborations and partnership.
3. Market investigation:
 - 3.1. Conducting a market investigation: Research process & typologies.
 - 3.2. Qualitative and quantitative investigation.
 - 3.3. External analysis; PESTEL analysis and competitors' analysis.
 - 3.4. Internal analysis of a firm: Porter's Value Chain and BCG matrix.
4. The marketing plan:
 - 4.1. Business strategy: segmentation and positioning.
 - 4.2. Marketing Plan (4 p's): Product, price, placement, promotion.
5. Basic financial management for designers:
 - 5.1. Understanding financial statements and reports.
 - 5.2. Budgeting, pricing, and cost analysis for design projects.
6. Business Ethics in Design:
 - 6.1. Ethical consideration of market.
 - 6.2. Ethical considerations in the design industry.

5.2.7

PROJECTS I

SPECIFIC DESCRIPTION GRAPHIC

This subject allows students to learn and master the basic tools used in design project management. The aim is for them to be able to create and manage complex works of event organization of different types. For this reason, projects are addressed from their conceptualization to the final evaluation once the event that was the object of the proposal has been completed.

SPECIFIC DESCRIPTION FASHION

A theoretical-practical project-based subject. It is conceived as a space for learning and experimenting with methodological processes for the poetic and meaningful use of creative languages applied to the field of clothing design. Understanding different methodologies and work strategies will allow students to generate specific projects and, in turn, acquire the basic tools necessary for the configuration and development of a personal project language. The fundamental aspects to develop a fashion collection starting from a conceptual basis are addressed, while prototypes are also built.

SPECIFIC DESCRIPTION PRODUCT

A practical subject for learning the development of a complete product design project. The methodology during the development of a product is a crucial factor that will determine the final quality of the design. The subject aims to consolidate students in the correct approach to all phases of design in order to anticipate and take into account all aspects involved in the development of a product. Students will analyze all the aspects to be considered in the conceptualization of a new design, develop a hypothesis, a concept, and propose their ideas in a preliminary project. Finally, they will develop an executive project, taking into account all technical and usage aspects.

SPECIFIC DESCRIPTION INTERIORS

The subject is configured as an axis that synthesizes the knowledge of the specialization. It is a meeting point of the different contents that make it up and which essentially comprise tools of both a conceptual and technical nature.

SPECIFIC SYLLABUS GRAPHIC

1. Elevator pitch.
2. Buyer persona vs target audience.
3. Project charter.
4. Gantt chart-WBS.
5. Project life cycle.
6. Org Chart and a Stakeholder Map.
7. Scrum methodology.
8. Budget.
9. Prototype.
10. Means.
11. Results and findings.

SPECIFIC SYLLABUS FASHION

1. Creation of conceptualizations based on personal interests related to relevant social, environmental, and current issues, thus understanding the contribution of fashion design to society.

2. Development of compositions to explain an idea: collage.
3. Creation of color palettes and proportions.
4. Surface treatment: Introduction to printing techniques and experimentation.
5. First approaches to assembling a fabric card.
6. Development and presentation of textile catalog.
7. Development of sketchbook and recording of the personal process.
8. Writing of descriptive report.
9. Fashion illustration and forms of representation.
10. Collection analysis.
11. Development of technical drawings: measurements, dimensions, specifications, materials.
12. Construction of technical sheet.
13. Understanding the anchor points of a garment.
14. Possibility of generating a path and a reading through constructive resources in a garment.

SPECIFIC SYLLABUS PRODUCT

1. Analysis phase (Context / Market / Use / User / Technical framework / References).
2. Conceptualization phase (Premises / Conclusions / Objectives / Briefing / Preliminary project).
3. Basic project (Technical references / Breakdown / Processes / Use / Assembly).
4. Executive project (Report / Plans / Renderings / Prototyping).

SPECIFIC SYLLABUS INTERIORS

1. Specific project methods and instruments of the specialization.
2. Project visibility.
3. Usability, sustainability, and respect for difference criteria within the specialties.
4. Conceptual and technical elements of design.

5.2.8 COMPREHENSIVE PROJECTS I

DESCRIPTION

This subject aims to stimulate in students the ability to design from a global and sustainable perspective, as well as to strengthen teamwork skills, while emphasizing conceptualization and experimentation of proposals across different disciplines. The content related to the design process will be addressed depending on the projects undertaken. Students are encouraged to “expand” design practice beyond the trade, to understand the designer’s profession as that of an explorer and researcher in changing contexts. The course also emphasizes the communicative function of design, positioning the designer as a narrator, communicating an idea or discourse, and as a designer of experiences. Students will be guided through the materialization of a proposal that must respond to research and be presented according to the type of project, adopting strategies that help explain and sell it. The subject also introduces theoretical content on sustainability, climate change, and circular economy as a basis to integrate aspects into design processes that promote projects more respectful toward the environment or aimed at raising awareness of these issues.

SPECIFIC DESCRIPTION FASHION

This subject aims to stimulate in students the ability to design from a critical and constructive view of their own work, addressing issues related to the methodology applied to fashion projects. From creation, visual perception, and artistic functions, concepts are articulated that are analyzed and developed to build personal working systems that provide a creative base for concrete projects. Work with color palettes and texture research is also included, as well as a deeper exploration of the Moodboard as a work tool. The subject also intends to provide general knowledge of textiles, to technically distinguish them according to the materials used, texture technologies, and finishes: woven and knitted fabrics, jacquards, prints, embroideries... It further explores knitting techniques to provide an overview of methods (weft knitting and warp knitting), basic weaves, and the most common applications of different knit fabrics in clothing.

LEARNING OBJECTIVES

1. Apply the methodology to develop a design project from its initial conception as an idea to its final materialization.
2. Combine content learned in other subjects and integrate it into a project.
3. Master methodological tools that allow students to approach design activity.
4. Organize a research project, regardless of the subject matter.
5. Master techniques that make it possible to simply express what is intended to be shown. Use of language adapted to each type of presentation and selection of the most appropriate materials.
6. Control project feasibility.
7. Consider usability, sustainability, and respect for diversity criteria. Acquire a broad vision of concepts related to Sustainability.

BASIC SYLLABUS

- 1.1. Design as comprehensive design.
- 1.2. Design as a cooperative and collaborative process.
- 1.3. Fundamentals of analysis for the development of design proposals.
 - Context analysis, reference analysis, design thinking.
- 1.4. Design from different disciplines.
 - Conceptualization of ideas, development of a coherent discourse.
 - Strategy development, objectives, concept synthesis, leveraging strengths, keywords, communication.
 - Proposal development, materialization, support materials, concept visualization, tangible resources to formalize the proposal.
 - Presentation or staging.

SPECIFIC SYLLABUS FASHION

This subject proposes the creation of a personal working methodology, developing concepts to provide depth to proposed projects. Through practical exercises, the concept is addressed in different ways.

- Work with visual tools: Moodboards, mind maps, sketchbooks.
- Application of these tools to an initial concept proposal.
- How to measure this concept.
- What value to assign to it.
- Where to position oneself.
- Awareness of the concept.

SPECIFIC DESCRIPTION GRAPHIC

This subject presents Adobe InDesign software in depth for editorial design and layout of graphic materials. Students will learn to publish books, digital magazines, e-books, posters, and interactive PDFs, as well as online documents that incorporate audio, video, slideshows, and animations.

SPECIFIC DESCRIPTION FASHION

In this subject, we will work on the bases of the body, sleeve, skirt, and classic trousers, and include a new culotte base. The process will be carried out with pattern transformations on the corresponding base and assembly on a mannequin to develop the more creative part. Students will acquire knowledge of different volumes, dart transfers, adjustments, and allowances to be applied according to the garment. Sleeves, necklines, and collars will also be included.

SPECIFIC DESCRIPTION PRODUCT

This subject aims to combine theory and practice so that students learn the necessary knowledge about metal and wood to apply in their future projects. For a designer, mastering production technologies and materials is essential for their products to be manufactured. Understanding industrial processes ensures that designs are viable both productively and economically. The subject relies on chemical concepts to explain the behavior of materials according to their functions and applications, and on physical concepts to explain the processes that take place in different technological applications.

SPECIFIC DESCRIPTION INTERIORS

Study of the behavior, strengths, and limitations of materials so they can be used correctly. Manufacturing processes of different materials and possible applications in products. The course is structured around the description and analysis of all the parts that make up a building, covering all its variables from the construction system and physical behavior to the types of materials used. Direct contact with materials is proposed through samples and visits to suppliers, as well as proper measurement taking and knowledge of basic furniture for basic spaces.

SPECIFIC SYLLABUS GRAPHIC

1. Introduction to InDesign.
2. Adding text.
3. Formatting text.
4. Adding and transforming graphics.
5. Applying color and effects.
6. Edited content.
7. Multi-page documents.
8. Organizing content with layers.
9. Adding interactivity.
10. Sharing InDesign projects.

SPECIFIC SYLLABUS FASHION

The subject “Materials and Technology I” will be linked to “Projects I”. During the course, four projects will be carried out in which pattern-making techniques will be developed, to be used in “Projects I”. From the selected design, the corresponding patterns will be made in “Materials and Technology I”.

SPECIFIC SYLLABUS PRODUCT

1. Wood:
 - History.
 - Generalities (Solid wood / Veneers / Boards / Laminates).
 - Transformation processes: Reduction / CNC / Shearing / Deformation / Forming / Recomposition.
 - Uses.
 - Finishes.

2. Metal:

- History.
- Properties and types of metal.
- States of metal (liquid / plastic / solid).
- Cutting.
- Joining.
- Finishes.

SPECIFIC SYLLABUS INTERIORS

1. The structure.
2. Exterior enclosure.
3. Carpentry and interior partitions.
4. Installations.
5. Materials.
6. Measurements.
7. Furniture.

SPECIFIC DESCRIPTION GRAPHIC

This instrumental subject is divided into two blocks. The “Introduction to Web Design” block aims to study different programming languages applied to interactive application design, learning their technical foundations and understanding their scope and projection in the field of design. The subject also proposes investigating new perspectives of digital interactive creation, bringing design and science disciplines closer together through shared resources. The block on “usability, interaction design, and UI design with Figma” seeks to deepen the theoretical content necessary to approach digital product design successfully. Students will acquire the tools needed to design prototypes for websites and apps.

SPECIFIC DESCRIPTION FASHION

The first block of the subject is conceived as a creative training/fashion illustration module. Creative training is a 13-week journey where we explore texture, color, composition, proportion, and expression in creative drawing. In the second block, the subject is conceived as an improvement of computer science from the perspective of the tool in service of the designer. General concepts of applied computer science and basic knowledge of software focused on vector drawing, editing, and digital image processing will be taught.

SPECIFIC DESCRIPTION PRODUCT

The subject focuses on the use of the Solidworks program in a general way, a solid and parametric modeling software based on operations, to enable students to reproduce their projects in the 3D virtual environment, as normalized 2D graphic expression, and as photorealistic presentation through rendering.

SPECIFIC DESCRIPTION INTERIORS

The subject is oriented toward learning drafting and representation of interior design projects. The course is divided into two blocks. The first block focuses on 2D drawing with AUTOCAD, providing the necessary tools for students to develop the criteria to work independently in drafting projects. In the second block, students will explore and engage in creative representation.

SPECIFIC SYLLABUS GRAPHIC

Block 1: Introduction to Web Design.

- 1.1. Website and application design through code.
- 1.2. Introduction to HTML5 programming (responsive design).
- 1.3. Introduction to style sheets.
- 1.4. Introduction to JavaScript in HTML environments.
- 1.5. SEO / Search Engine Optimization.

Block 2: Introduction to Interface Design (UI) and Interaction Design (ID).

- 2.1. Types of interfaces.
- 2.2. Dimensions of interaction design.
- 2.3. Design principles.
- 2.4. Designing the experience.
- 2.5. Designing with Figma.

SPECIFIC SYLLABUS FASHION

Module 1:

- 1.1. Stains / Chinese ink / textures and techniques.
- 1.2. Color and volume / proportion.
- 1.3. Collage technique.

Module 2:

- 2.1. Workspace.
 - Tools, Palettes, and Preferences.
 - Creating documents.
- 2.2. Use and management of Typography.
 - Text and image: Composition and organization.
- 2.3. Color and image.
 - Import, management, and linking of images.
 - Graphic formats.
 - Color management and application.
- 2.4. Computer representation techniques.
 - Assisted illustration.
 - Representation of textile textures.
 - Technical drawings by computer.

SPECIFIC SYLLABUS PRODUCT

1. Program interface and philosophy.
2. Associative modules: part, assembly, and drawing.
3. Add-ons: sheet metal, surfaces, molds, rendering.
4. Program's evaluative capacity.
5. Industrial standardization.

SPECIFIC SYLLABUS INTERIORS

1. AUTOCAD:

- Interface, navigation tools, model units.
- Draw elements (line, polyline, circle, rectangle, polygon, arc, spline, ellipse...).
- Modify (move, copy, rotate, scale, mirror, array, fillet, trim, extend...).
- Hatch, wipeout, draw order...
- Layer, plot style, line style.
- Block, dynamic block.
- UCS, isolate, freeze...
- Xref, pdf, image...
- Text and annotation styles.
- Layout and publish.

2. SKETCHUP:

- Interface, navigation tools, model units.
- Model (extrude, boolean tools...).
- Clipping plane (cross section...).
- Perspective and camera settings.
- Export model (make 2D) and export view (pdf, jpeg).

3. PHOTOSHOP:

- Interface.
- Insert, edit, transform textures.
- Brush tools, shadow and dirt.

5.3 5.3.1

THIRD YEAR DESIGN TOPICS

DESCRIPTION

The subject proposes a visual and conceptual study of the trajectories of design and international art production from the late 20th century to the present. Current moments and debates in art, architecture, design, and urban landscape will be analyzed. The critical reading of the shifts and debates of our time aims to provide knowledge about the post-industrial cultural context and thus foster attitudes in the professional development of design. In line with the learning objectives, the subject also proposes to raise and debate, from design studies and practice, the interrelation of social, cultural, technological, and economic issues. Emphasis will be placed on the evolutionary and exponential contextualization of design, as well as on the main characteristics, methods, and tools generated by the discipline of design and designers to establish themselves not only as a creative practice but also as know-how, capable of integrating complexity to face current and future challenges, mediating between knowledge and the lives of individuals, groups, and societies.

LEARNING OBJECTIVES

1. To understand the correlation of cultural, social, and ideological aspects with different theoretical-practical conceptions of design.
2. To identify and evaluate significant authors and design projects and provide corresponding critique.
3. To transform knowledge of design history and its methodologies into valid theory for the practical resolution of complex problems from a professional perspective.
4. To be able to argue personal views on design critically, with knowledge, and respectfully toward oneself, peers, and the course instructor.

BASIC SYLLABUS

1. Genealogies of contemporary culture.
 - 1.1. Modernity, anti-modernity, postmodernity, and altermodernity.
 - 1.2. Posthumanisms.
 - 1.3. Visual cartography of trends and concepts.
2. Design and contextualization of professional practice. From “Total Design” to Design of Futures.
 - 2.1. Evolution of design studies and professional practices (functions, tools, and methodologies of design).
 - 2.2. Design and future narratives: Design and innovation; eco-design versus sustainability; Systemic design and circular economy; Comprehensive design management.
 - 2.3. Design as a life and professional project.

5.3.2 BUSINESS II

DESCRIPTION

Business II is an advanced course that builds on the basic knowledge acquired in Business I and applies it to the specific context of design students. In this course, students will learn how to develop a business plan for start-up companies, combining theoretical learning with practical application. Students will acquire the skills and knowledge necessary to understand the development of new businesses and have the tools to deal with the complexities of the business world as it relates to the design industry.

LEARNING OBJECTIVES

1. Learn the tools to understand the purpose of a business and the fundamental building blocks to create a business.
2. Develop a business plan appropriate to the business objectives and market reality.
3. Interpret the business situation in analytical and strategic terms and interact with the different interlocutors.
4. Make a budget and present marketing plan.
5. Apply the tools learnt in PREVIOUS COURSE (Empresa I) in the business model definition (Module I) and in the innovation project (Module II).
6. Learn from peers and learn to work as a team.

BASIC SYLLABUS

1. Business Model Definition:
 - 1.1. Introduction to business model Canvas.
 - 1.2. Value proposition Canvas.
 - 1.3. Internal aspects of a business model: key partners, key activities and key resources.
 - 1.4. Market aspects of a business model: customer segmentation, customer relationship and channels.
2. Testing the MVP: Launching project.
 - 2.1. MVP development.
 - 2.2. Prototyping and testing the MVP.
 - 2.3. Market testing.
3. Developing a Business strategy:
 - 3.1. Brand strategy.
 - 3.2. Targeting de customer: Customer Journey & buyer persona.
 - 3.4. Product portfolio strategy.
4. Launching a Marketing plan:
 - 4.1. Marketing plan fundamentals: 4P's & 4C's.
 - 4.2. 4C's: Consumer and convenience.
 - 4.3. The communication and commercialisation.
 - 4.4. KPI and marketing plan performance.
5. New venture financial plan:
 - 5.1 Economic and financial plan for new ventures.
 - 5.2 The operating account.
 - 5.3. The balance sheet.
 - 5.4. Cash flow (operating + investment + financing).
 - 5.5. Financial KPI's.
6. Sustainability in Design.

SPECIFIC DESCRIPTION GRAPHIC

This subject will present mainly practical project-based exercises. Students will internalize and understand methodologies specific to design in order to analyze, develop, and execute a project with a solid discourse and body of work. In the first block, students will work on projects more focused on corporate identity. Emphasis will be placed on meanings, conceptualization, and all those aspects that define a brand image. Attention will also be given to the digital world: giving movement and life to an identity. In the second block, the focus will be on publishing, working from content generation, typography, editorial design, art direction, and graphics applied to packaging.

SPECIFIC DESCRIPTION FASHION

In the first semester, the subject covers the subsector of denim and knitwear. In the second, leather will be approached both theoretically and practically.

SPECIFIC DESCRIPTION PRODUCT

The course emphasizes the exploration of creative, analytical, resourceful, and problem-solving capacities in the face of project challenges. Students will adopt aesthetic criteria and evaluate forms and details, making decisions to determine the most suitable elements and materials.

SPECIFIC DESCRIPTION INTERIOR DESIGN

The subject acts as a core axis synthesizing the knowledge of the specialty. It is a meeting point for the various contents that form it, essentially comprising tools with both conceptual and technical character.

SPECIFIC SYLLABUS GRAPHIC

1. Identity generation: how to analyze, select, and conceptualize the distinctive aspects of a theme and translate them graphically.
2. System design: identity, naming, and campaign.
3. Editorial design based on personal content.
4. Art direction in packaging.

SPECIFIC SYLLABUS FASHION

1. Seed idea (Moodboard) and the approach to it.
2. Documentation and information gathering to enrich the Moodboard, enabling the student to properly face the subsequent evolution of the project.
3. Analysis of all the elements involved in each garment of the Capsule Project looks, within an integral design idea.

SPECIFIC SYLLABUS PRODUCT

1. Graphic expression.
 - Plan representation.
 - Graphic representation of individual parts.
 - Advanced dimensioning.
 - Manufacturing specifications.
 - Graphic representation of assemblies.
 - Standardized tolerances.

2. Project methodology.

- Types of projects.
- Project components.
- Project briefs: assignment and approach.
- Product datasheet.

3. Project practice.

- Research, definitions, and relevant analysis.
- Development of proposals, from initial ideas to the final design.
- Project documentation.

SPECIFIC SYLLABUS INTERIOR DESIGN

1. Relations.

- 1.1. Spatial relations in project realization.
- 1.2. Relations between program parts.
- 1.3. Levels of relation.

2. Organizations.

- 2.1. Organization of form and space in design.
- 2.2. Strategies.

3. Circulations.

- 3.1. Circulation as a connecting element between spaces.
- 3.2. Circulation as a delimiting element of spaces.

4. Constraints.

- 4.1. Space ambiance.
- 4.2. Environmental constraints.

5. Materiality.

- 5.1. Relation between space and material.
- 5.2. Material as a space-configuring element.

6. Lighting.

- 6.1. Influence of light sources on spaces.

7. Project organization.

- 7.1. Project organization process.

SPECIFIC DESCRIPTION GRAPHIC

Based on a thematic proposal, students must apply design methodology(ies) in the execution of projects. The course focuses on developing projects that allow design practice to expand beyond the limits of its own discipline. It aims to foster a critical and non-compartmentalized perspective, strengthen the ability to materialize ideas, and emphasize the communication of a project as part of the proposal.

SPECIFIC DESCRIPTION FASHION

The main essence of the subject is to develop and enhance in students a “creative attitude.” It also seeks to expand and consolidate cultural and aesthetic references in their creative background.

SPECIFIC DESCRIPTION PRODUCT / INTERIOR DESIGN

The main objective of the subject is to provide students with working tools, arguments, references, and project criteria. It focuses on design approaches that place the user at the center of the project, deepening techniques to identify and question users’ needs and interpret their context in order to generate solutions.

SPECIFIC SYLLABUS GRAPHIC

1. Context analysis, reference analysis.
2. Conceptualization of ideas, development of a coherent discourse.
3. Strategy formulation, objectives, synthesis of concepts, appropriation of key points, keywords, communication.
4. Proposal development, materialization, support material, visualization of concepts, tangible resources to formalize the proposal.
5. Presentation or staging.

SPECIFIC SYLLABUS FASHION

1. Research and analysis of current trends.
2. Research and analysis of inspiration/information for projects.
3. Transfer of personal and artistic discourse to paper.

SPECIFIC SYLLABUS PRODUCT / INTERIOR DESIGN

Module 1:

- 1.1. Context analysis.
- 1.2. Trend analysis.
- 1.3. Target - Persona definition.
- 1.4. Customer Journey.
- 1.5. Proposal representation.
- 1.6. Preparation, execution, and documentation of user interviews.
- 1.7. Testing and improvement iterations.
- 1.8. Usability storyboard.
- 1.9. Project technical documentation.

Module 2:

- 2.1. Project methodology in retail and contract design.
- 2.2. Retail space and furniture redesign.
- 2.3. Analysis and updating of new uses/formats and architectural-technical aspects with integral circular design criteria.
- 2.4. Interior design in “contract” spaces.
- 2.5. Analysis and updating of new uses/formats and architectural-technical aspects with integral healthy and circular design criteria.

5.3.5 MATERIALS AND TECHNOLOGY II

SPECIFIC DESCRIPTION GRAPHIC

Learn firsthand the processes by which an image goes from a printed form to a medium through different types of printing, finishes, and binding typologies. Understand the types of materials used in graphic arts and inks. Prepare a briefing (BI) and final artworks (Aaff) for printing, as well as how to manually create a binding. In the second block, students will learn the workflows to design and develop websites and prototype mobile applications using Wordpress and Sketch, following UX/UI methodologies and techniques.

SPECIFIC DESCRIPTION FASHION

Study of the behavior, strengths, and limitations of materials to ensure proper use. Manufacturing processes of different materials and their possible applications in various products. Deepening into technical processes for the development of garments according to the difficulties presented in each case. Each practice will pose a greater challenge, forcing the student into continuous experimentation, using both learned techniques and new ones acquired, thus achieving continuous progress in learning.

SPECIFIC DESCRIPTION PRODUCT

Theoretical and practical subject aimed at acquiring descriptive and technical knowledge about plastics and experimental materials applied to product design and their applications.

SPECIFIC DESCRIPTION INTERIOR DESIGN

This course combines lectures with project-based learning activities. Practical sessions include active and cooperative learning methodologies, such as project-based learning on already constructed works.

SPECIFIC SYLLABUS GRAPHIC

1. Graphic arts:
 - Case study analysis in graphic arts.
 - Materials and inks for printed projects.
 - Preparation of documents for printing.
 - Binding and manipulation of graphic materials.
2. Web design:
 - UI and UX.
 - Wordpress.
 - Sketch.

SPECIFIC SYLLABUS FASHION

1. Collection garment.
2. Garments from Projects II.
3. Tailored blazer.
4. Garments from Projects II: Research in volume.

SPECIFIC SYLLABUS PRODUCT

1. Plastics
 - 1.1. History.
 - 1.2. Elementary chemistry of polymers.
 - 1.3. Processes: injection, extrusion, blow extrusion, injection blow, rotational molding, compression, casting, resins, thermoforming.
 - 1.4. Finishes.
2. New materials:
 - 2.1. Pla, abs, pet-g. Additive printing. 3D printing molds.
 - 2.2. 3D ceramic printing.
 - 2.3. New printing materials. Fluid printing.
 - 2.4. Milling with digital design. Rhinoceros, Grasshopper, Solidworks.
 - 2.5. Engraving. Slicer for Fusion.
 - 2.6. Biomaterials.
 - 2.7. Thermoforming of non-plastic surfaces.

SPECIFIC SYLLABUS INTERIOR DESIGN

1. Generic groups of materials.
2. The invariants of interior space as a set of elements that constitute the compositional parts of interior space, essentially consisting of: openings, surfaces, and circulation elements.
3. Openings differentiated into doors and windows.
4. Vertical surfaces as interior partitions or façades.
5. Horizontal surfaces as floors or false ceilings.
6. Inclined surfaces as false ceilings or circulation ramps.
7. Circulation elements: stairs.
8. The context of the element.
9. The type, characteristics.
10. The construction detail.

5.4

5.4.1

FOURTH YEAR

INTERNSHIPS

DESCRIPTION

Internships are intended to complement and reinforce the student's training with professional experiences in the business environment. Educational cooperation agreements provide the framework that regulates the relationship between the company, the student, and the university. The Undergraduate Degree in Design aims to prepare students for entering the workforce. The internship, lasting 240 hours, represents the student's first contact with a professional studio.

BASIC SYLLABUS

1. Practical, technological, and theoretical knowledge for the practice of the discipline.
2. Systems, components, processes, and experiments specific to practice.

5.4.2

FINAL DEGREE PROJECT

DESCRIPTION

The Final Degree Project is the last pedagogical stage to evaluate the knowledge acquired by the student during their training period. It is a project that must integrate design, instrumental, and conceptual competencies. It is carried out individually with the guidance of a tutor. The FUP has specific regulations for each curricular pathway.

BASIC SYLLABUS

1. Global knowledge acquired during training.
2. Conceptual and technical tools specific to the student's pathway for designing a final project.
3. Ways of presenting and exhibiting the final project.
4. Disciplinary integration.

5.4.3

FREE ELECTIVE CREDITS

DESCRIPTION

These credits consist of attending workshops and seminars related to design studies. To pass the subject, students must write short reflections on the sessions, with the aim of encouraging them to reflect on the design topics covered.

BASIC SYLLABUS

The syllabus/content depends on the chosen activity. Activities, workshops, seminars, podcasts, or summer courses are communicated in advance and allow student enrollment.

6. DESCRIPTION OF ELECTIVE SUBJECTS BY MAJORS

6.1

MAJOR IN GRAPHIC - THIRD YEAR

6.1.1

TYPOGRAPHY I

DESCRIPTION

This instrumental subject on languages is organized through workshop exercises and complemented by theoretical concepts. It focuses on the formal interpretation of any type of text, using different typographic and layout resources, conveying information from authors to readers through various formats according to typologies.

LEARNING OBJECTIVES

1. Identify designs where legibility may be negatively affected by one or more factors. Learn to reason the causes and find solutions.
2. Create text blocks and layouts using exclusively typographic resources.
3. Use different typographic and compositional resources to introduce order in the content and achieve a fluid and enjoyable reading.
4. Understand the use of grids, as well as different methods of organizing content in an editorial project.
5. Design a final product to be read on paper and/or screen, prioritizing text legibility and user experience in both cases.

BASIC SYLLABUS

1. Text composition: legibility, hyphenation and justification adjustments, type alignment, typographic color and texture, line spacing, column width, orthotypography.
2. Page structure: proportions, Villard diagram, guidelines, column layout, double page, formats. Grids: creation and application.
3. Hierarchy: typographic resources to hierarchize information, table of contents, types of hierarchies (basic, inverted, dimensional, unexpected, web, and dynamic).
4. Editorial: analysis and development of an editorial project with print and digital applications, considering all subject content and the requirements for a product adapted to the current reality (Smart Design).

6.1.2

COMPUTER SCIENCE III

DESCRIPTION

In this subject, students will learn how to link different digital image processing software, such as Photoshop, Illustrator, and Lightroom. They will also learn advanced techniques with these programs to carry out various exercises throughout the course, as well as a project supervised by the professor with different delivery phases. The structure of the course is based on exercises, assignments, and the development of a project covering the entire semester.

LEARNING OBJECTIVES

1. Master the Lightroom tool and be able to create a catalog with their own photographs.
2. Master the Illustrator tool, isometric perspectives, and brushes.
3. Master advanced techniques, Matte Painting, and Advanced Photo-composition with Photoshop.

4. Develop skills to communicate information, ideas, and solutions related to the field of study.

BASIC SYLLABUS

1. Advanced Illustrator techniques.
 - Isometric perspective I and II.
 - Brushes.
2. The digital image: Lightroom.
 - The library.
 - Developing I and II.
 - Publishing.
3. Advanced Photoshop techniques.
 - Matte Painting and Advanced Photocomposition I, II, III, and IV.

6.1.3 DIGITAL IMAGE PROCESSING

DESCRIPTION

Introduction to the animation software Cinema 4D. The course begins by teaching modeling with classical techniques, from loop cuts to beveling polygons, surface and volume subdivisions, and progresses to introducing types of lights and materials to create basic animations and generate a render.

LEARNING OBJECTIVES

1. Acquire intermediate proficiency in Cinema 4D software.
2. Assimilate professional processes of modeling and animation in 4D.
3. Learn to apply appropriate representation techniques.
4. Identify the qualities of different creative and productive processes and define appropriate strategies for the nature of each phase.
5. Conceive, design, and implement a 3D typographic composition project with C4D.

BASIC SYLLABUS

1. Workspace and Introduction to Cinema 4D.
2. Basic Modeling.
3. Modeling through lines.
4. Polygonal Modeling.
5. Polygonal Modeling II.
6. Deformers and Volume Modeling.
7. Render, shading, materials, and textures.
8. Lighting and Cameras.
9. HDRI Lighting and Integration.
10. Introduction to Animation.
11. Animation Exercise I.
12. Animation Exercise II.
13. Mograph I.
14. Mograph II.
15. Dynamics.
16. Interconnectivity.

6.1.4

VÍDEO

DESCRIPTION

Introduction to the After Effects software, providing a vision of audio-visual media closer to motion graphics. Students will learn the technologies of capturing, recording, processing, storing, transmitting, and creating digital multimedia graphic animation.

LEARNING OBJECTIVES

1. Learn to operate After Effects software.
2. Assimilate basic concepts of animation and motion graphics.
3. Learn to create and apply effects in animation.
4. Assimilate workflows for composition in After Effects.
5. Prepare students in basic professional techniques of using After Effects.

BASIC SYLLABUS

1. Introduction to After Effects.
2. Compositions.
3. Basic Concepts of Animation.
4. Animated Text in After Effects.
5. Introduction to 3D in After Effects.
6. Shape Layer Animation.
7. 12 Basic Principles of Animation applied to After Effects.
8. Image Tracking and Color Keying.
9. Creation and Application of Effects. Glitch.
10. 3D Camera Tracker in After Effects.
11. Integration of 3D software and After Effects.
12. Rigging a 2D Character and approach to lipsync.
13. Color correction and color grading.
14. Presentation of the final course project.

6.1.5

MODELS AND ORIGINALS

DESCRIPTION

Creation of new editorial formats. Techniques and possibilities of paper (folding, stitching, die-cutting). Development of a portfolio for self-promotion. Production of a model for an illustrated short story. Analysis of a briefing and creative/solution-driven actions. Final project.

LEARNING OBJECTIVES

1. Delve into the world of self-publishing.
2. Learn about new formats and paper treatments.
3. Be able to design a portfolio for self-promotion.
4. Apply the techniques learned to graphic communication projects.
5. Improve spatial vision.
6. Break established models of self-promotion.

BASIC SYLLABUS

1. Students will create a digital mood board with images from their research process and will have to defend their chosen options.
2. Students will research new formats and apply creative methodologies to design the proposed projects.
3. Work on identifying the needs/target audience of a briefing and design accordingly.

4. Students will create a physical portfolio, applying the new formats learned, to be used in potential self-promotion campaigns.
5. Students will design an illustrated “pop-up” short story.

6.1.6 CALLIGRAPHY

DESCRIPTION

Students will learn the art of writing with artistic and properly formed letters, according to different styles. They will study the history of writing and its evolutions of ductility, framed by technical skills, materials, technological tools, and social context. Some sessions will focus on experimenting with materials, tools, and inks, as well as exploring interactivity in calligraphy, including insights into augmented reality applications.

LEARNING OBJECTIVES

1. Be able to create new templates and sizes for the same alphabet based on technical knowledge.
2. Become familiar with a new alphabet and know how to adapt it to an existing one to achieve a more personalized character.
3. Be able to create a composition of different elements without losing its own identity.

BASIC SYLLABUS

1. Carolingian script.
2. Uncial script.
3. Italic script.
4. Neuland script.

6.1.7 ILLUSTRATION

DESCRIPTION

Illustration as a tool for graphic communication. Style, form, composition, and concept as communicative resources. Niches and target audiences for illustrators. Press, editorial, and advertising illustration. Text comprehension and conceptual analysis. The use of rhetorical figures and visual metaphor as tools for visual provocation. Technical processes and representation tools:

- Drawing (pencil, pen, marker).
- Painting (watercolor, gouache, acrylic...).
- Collage.
- Digital (Photoshop, Illustrator, Procreate...).
- Printmaking.

LEARNING OBJECTIVES

1. Immerse in the world of illustration through references presented in class.
2. Understand the illustrator’s role within the graphic communication market.
3. Be able to synthesize a briefing, extract the concept, and turn it into an illustration.
4. Use visual metaphor as a graphic-conceptual tool.
5. Learn the main illustration techniques, both analog and digital.

6. Learn to use a press for printmaking.
7. Develop a real illustration project, from sketch to final artwork.

BASIC SYLLABUS

1. Creation of a digital mood board to collect research images and defend chosen options.
2. Students will choose a press article, analyze it, and create a graphic translation using any technique.
3. Students will choose an advertising briefing, analyze it, and create a graphic translation using a rhetorical figure.
4. Students will create a series of portraits in their sketchbooks using drawing techniques, still lifes using painting techniques, and a series of free-technique collages.
5. Students will use Photoshop as a digital drawing tool and upload the results to their mood board.
6. Students will vectorize an illustration and prepare it for one-color engraving and printing.
7. Completion of a final course project.

6.1.8 BOOK AND PROJECT PRESENTATION

DESCRIPTION

The course aims to guide students in defining their professional profile and facilitate the creation of their personal portfolio, understood as a project that showcases their academic development and serves as a tool for professional presentation. Students will identify and analyze different types of portfolio presentations to recognize their general characteristics and apply them to the development of their own portfolio. The portfolio will be designed using digital tools such as Adobe Photoshop, Adobe Illustrator, Adobe InDesign, and online content publishing platforms.

LEARNING OBJECTIVES

1. Students will learn to select, organize, justify, and present their design projects for the development of both an analog (printed) and digital portfolio.
2. Students will acquire communication skills to present their portfolio to clients or recruiters.
3. Students will be able to edit photographs, write texts, design mockups, edit a website, and layout a document.
4. Students will be able to design their personal portfolio using digital tools such as Adobe Photoshop, Adobe Illustrator, Adobe InDesign, and specific online content publishing platforms.

BASIC SYLLABUS

1. Analysis of references.
2. Selection of works.
3. Editing and layout tools.
4. Online content publishing platforms.
5. Creation and publication of personal portfolio.

6.2 MAJOR IN GRAPHIC - FOURTH YEAR

6.2.1 PROJECTS III

DESCRIPTION

This course tests all the knowledge acquired during the previous years regarding design specialization, representation languages, and concept analysis. It is a year of refinement, research, acquiring techniques to improve professional practice, and innovating. Through two main projects, students will work on concepts of identity, strategy, creativity, art direction, and communication. Students must approach projects comprehensively, from the conception of the briefing to the most specific applications. The applications may vary depending on the needs of each project.

LEARNING OBJECTIVES

1. Learn to develop communication and design projects in a professional way.
2. Deepen the design process to respond to a briefing; also, understand a briefing and be able to create one if it does not exist.
3. Be able to justify and argue design decisions throughout the process to deliver coherent and relevant conclusions.
4. Learn to know, analyze, and expand references in visual culture.
5. Be able to present and defend a project orally with an optimized digital support.
6. Become familiar with different types of projects and gain a global vision.
7. Expand imagination and sensitivity, improving oral expression and argumentation skills.
8. Develop analysis and synthesis capacity and foster self-awareness.

BASIC SYLLABUS

1. Campaign Art Direction.
 - Project/client management process.
 - Conceptual exploration.
 - Creative direction and research of graphic references.
 - How to generate a campaign with personality and coherence with the given brief.
2. Restaurant Branding.
 - How to generate a briefing using different techniques.
 - Conceptual exploration.
 - Creation of the brand's core values.
 - Creation of the brand's naming.
 - Creative direction and research of graphic references.
 - Design of the main brand. Basic manual of graphic guidelines.
 - Creation of a graphic visual system for applications.
3. Branding + Growth.
 - Briefing analysis.
 - Conceptual exploration.
 - Creative direction and research of graphic references.
 - Design of the main brand.
 - Creation of a graphic visual system for the brand.

6.2.2 GRAPHIC ARTS (ECO-DESIGN)

DESCRIPTION

Review of concepts about the processes by which an image is transferred from a printed form to a medium (paper, vinyl, plastic, etc.) through different types of printing (offset, screen printing, flexography, vacuum printing). Once mastery of the basics has been demonstrated, the next step will be to research and work with new materials and new technologies or inks.

LEARNING OBJECTIVES

1. Students must demonstrate that they have the mechanisms learned to solve a problem, capable of acting as a distinctive element and being applied across different media.
2. Correctly apply a sustainability analysis without automatism and provide a detailed description of the different materials and production processes.

BASIC SYLLABUS

1. Propose small projects with new challenges so that students can experiment with new ways of producing.
2. Research new materials and inks to support their projects and future professional work.
3. Analyze and deconstruct all the elements that make up a packaging product, as well as study its production and logistics to assess its environmental impact.

6.2.3 PHOTOGRAPHY II

DESCRIPTION

The course delves deeper into the photographic medium, expanding and consolidating technical knowledge, photographic language, and the processes of conceptualization and creation in photography.

LEARNING OBJECTIVES

1. Control the camera and its basic accessories such as lenses and filters.
2. Master studio lighting techniques.
3. Gain knowledge of the history of photography.
4. Develop critical and aesthetic skills to create photographic images.

BASIC SYLLABUS

1. The camera.
 - Control and evaluation of exposure with continuous light.
 - Depth of field.
 - Representation of movement.
 - Focal length and perspective control.
2. The photo studio.
 - Studio flash.
 - Flash photometry.
 - Lighting setups.
3. Photographic postproduction.
 - Digital workflow management.
 - Digital development.
 - Finishing and presentation.

4. Image capture, fieldwork.
 - Direct photography, street photography, documentary reporting...
5. Creative photography in the context of design.
 - Presentation and development of ideas.
 - The photographic project.
6. Experimental techniques.
 - Artistic photography.

6.2.4 TYPOGRAPHY II

DESCRIPTION

This course deepens typographic knowledge related to the world of type design and publishing. On the one hand, it studies the historical evolution of typography and materializes through a printed and digital publication adapted to today's reality. On the other hand, it experiments with the creation of lettering alphabets: from microtypography to expressive typography. Students learn about uses, divisions, and articulations of graphic space; understanding figure-ground relationships and degrees of formal and chromatic contrasts; using grids and layouts; and exploring dimensional relationships between signs and groups of signs. The course aims for students to be able to design a typeface in response to project requirements.

LEARNING OBJECTIVES

1. Ability to graphically resolve editorial work: structure, layout, hierarchy.
2. Ability to conduct documentary research.
3. Ability to justify the inclusion of illustration and write captions and complementary texts.

BASIC SYLLABUS

1. Typographic experimentation.
 - Research and documentation.
 - Observation of alphabets created for different processes.
 - Stylistic definition of the alphabet to be created. Proposal and creation process.
 - The alphabet: alphabetic signs, punctuation marks, and numbers.
 - Testing functionality and naming the new alphabet.
2. Printed and digital publication.
 - Documentary research and content selection.
 - Search for appropriate formats.
 - Relationship between text/image, layout, margins, and structure.
 - Typographic tests: sizes and leading. Hierarchy.

6.2.5 PROJECTS IV

DESCRIPTION

This project-based course is divided into two blocks. The first, interface design, focuses on the analysis and design of user experience through the redesign of a real use case and the creation of an app based on a predefined briefing. The second, print graphics, is oriented toward print graphic design projects with a clear interdisciplinary vocation across different branches of graphic design (corporate image, editorial, advertising, signage, etc.) and open to all kinds of languages (typography, photography, illustration, etc.).

LEARNING OBJECTIVES

1. Analyze and synthesize results.
2. Provide proposals to improve interface/user experience.
3. Empathize and define: use of specific techniques (persona creation, benchmarking, customer journeys...).
4. Structure content: information architecture.
5. Create flows and processes.
6. Deepen in the design process: wireframes, style guides, design systems, mockups, and prototyping.
7. Understand the assignment and develop information research skills (analysis).
8. Practice synthesis and proposal generation skills (drawing conclusions).
9. Graphically transcribe reference concepts (formalization).

BASIC SYLLABUS

1. Interface design.
 - Graphic analysis.
 - Creativity and originality in the design process. Subverting the creative process.
 - Concepts of interaction, interface, information design, information architecture, usability and its evaluation, agile design and development methods, collaborative design.
 - Practical development of interfaces for different formats, devices, and platforms.
 - Analysis and detection of problems and related user experience principles.
 - Analysis and empathy techniques such as persona creation.
 - Defining the information architecture of an app.
 - Design process: wireframes, style guides/design systems, and prototyping.
 - Use of Figma.
2. Print graphics.
 - Phase 1. Graphic design for an art exhibition:
 - Analysis (research of references, competition study, and briefing definition).
 - Evaluation of the acquired information and proposal development.
 - Final proposal applied to a flyer and presentation.
 - Phase 2. Signage:
 - Facade banner.
 - Banners.
 - Artwork labels (2 models).
 - Exhibition room walls (3 elevations).
 - Phase 3. Communication:
 - Poster.
 - Brochure.
 - Press (3 formats).
 - Merchandising (3 products).

6.2.6 ADVERTISING GRAPHICS

DESCRIPTION

This course focuses on After Effects as a tool for creating and applying motion graphics in television products and advertising content.

LEARNING OBJECTIVES

1. Learn the software programs taught in the course.
2. Identify the qualities of different creative and production processes, and define strategies suited to each phase.
3. Apply the appropriate representation techniques.
4. Design and implement an infographic project.
5. Develop teamwork skills.

BASIC SYLLABUS

1. Review of key tools for motion graphics.
 - Preferences, workspace, color depth, and alpha channel.
 - Blend modes and Track matte.
 - Types of layers, masks, and hierarchies.
 - Temporal interpolation for motion graphics (graph editor, keyframes, motion paths).
 - Text tool for motion graphics.
 - 2D composition and animation.
 - Rendering and codecs.
2. Advanced shape layers and masks.
 - Advanced shape layers.
 - Rotoscoping.
 - Paint tool and Clone.
3. Keying and color correction.
 - Keying (Keylight).
 - Color correction.
 - Time remapping.
4. Advanced tracking and 3D channels.
 - 3D space composition and animation (cameras, lights, and shadows).
 - Advanced tracking with After Effects.
 - Camera tracking.
 - Stabilize.
5. 3D rendering passes and channels.
 - 3D rendering passes and channels.
 - Ray Traced renderer.
 - Introduction to Cinema 4D in Ae.
6. Plugins and expressions.
 - Introduction to the most popular plugins.
 - Introduction to expressions.
7. Analysis of audiovisual content.
 - Technical analysis of commercials, ads, openings...

6.2.7

GENERATIVE AI EXPRESSION TECHNIQUES

DESCRIPTION

This course introduces students to the use of generative artificial intelligence tools applied to graphic design and visual communication. It explores the expressive possibilities of AI in generating images, typography, patterns, animations, and hybrid content, as well as the ethical, creative, and professional implications of its use.

LEARNING OBJECTIVES

1. Become familiar with the main generative AI platforms and software applied to graphic design.
2. Identify creative processes where AI can act as a support or innovation tool.
3. Apply prompt engineering techniques and parameter control to achieve results consistent with project goals.
4. Develop graphic projects that critically and creatively integrate generative AI.
5. Collaboratively produce and analyze visual pieces using AI.

BASIC SYLLABUS

1. Introduction to generative AI in design.
 - Current landscape of AI applied to visual arts.
 - Differences between text, image, sound, and video models.
 - Uses and limitations in graphic design.
2. Tools and work environments.
 - Image generation platforms (MidJourney, Stable Diffusion, DALL·E, etc.).
 - Local and cloud-based interfaces.
 - Resource banks and workflows with traditional design software (Photoshop, Illustrator, After Effects).
3. Prompt engineering techniques.
 - Visual language and prompt construction.
 - Advanced parameters to control style, composition, and variations.
 - Using visual references and personal inputs (images, typography, sketches).
4. Styles, aesthetics, and trends in generative AI.
 - Simulation of artistic techniques and graphic styles.
 - Generation of textures, patterns, and experimental typography.
 - Case studies applied to branding, editorial, and advertising.
5. Animation and audiovisual content with AI.
 - Tools for video and motion graphics generation.
 - Integration of AI into animation workflows.
 - Examples of hybrid audiovisual narratives.
6. Postproduction and editing of results.
 - Curation and selection of outputs.
 - Editing, retouching, and composition with graphic software.
 - Techniques for mixing manual and generative work.
7. Ethical and professional implications.
 - Originality, creativity, and the role of the designer in the AI era.
 - Current debates on ethics and the professional future.
8. Final project application.
 - Development of a graphic piece with generative AI.
 - Documentation of the creative process.
 - Presentation and critical analysis of results.

DESCRIPTION

This course introduces students to the analysis, design, and production of infographics and data visualizations as tools for visual communication. It covers their historical background, theoretical foundations, and principles of information design, while exploring work methodologies, graphic typologies, and new interactive and transmedia narratives.

LEARNING OBJECTIVES

1. Identify key references and become familiar with the latest trends in infographics and data visualization.
2. Develop a theoretical and analytical foundation for designing any type of infographic or dataviz.
3. Apply principles of information design, visual coding, and visual storytelling.
4. Master iterative work methodologies to organize, prioritize, and synthesize information.
5. Evaluate and select the most appropriate infographic typology according to the context and communicative goal.
6. Apply formal criteria and best practices in editorial and visual synthesis.
7. Become proficient with digital tools, technologies, and graphic resources for creating infographics and dataviz.
8. Develop cross-platform and interactive projects.

BASIC SYLLABUS

1. Introduction and first principles.
 - Genesis and historical evolution of data visualization.
 - Fundamentals of information design: perception, visual coding, schematization, and communicative goals.
 - Documentation, research, statistical analysis, and responsibility in data handling.
 - Study of classical references and case analysis.
2. Basic concepts of infographics.
 - Elements and fundamental structure of an infographic.
 - Ordering, prioritizing, and synthesizing information.
 - Color, visual resources, and graphic conventions.
 - Representation typologies: static, interactive, explanatory, and exploratory.
 - Applied cartography and visual codes.
 - Overview of online tools and programming environments for dataviz (Javascript, D3, Python, R).
 - Contemporary references and critical analysis of disruptive examples.
3. Methodology and work processes.
 - Research, contextualization, and prior analysis of information.
 - Iterative project development: visual thinking, storytelling, schematization, and editing.
 - Creation of visual and editorial languages.
 - Study of references in data journalism and applied storytelling.
4. New narratives.
 - Narrative, objectivity, and the role of the human factor in dataviz.
 - Dataviz as a decision-making tool.
 - Linear, branching, and scrollytelling narratives.
 - Interactive experiences: playables and transmedia narratives.
 - Study and analysis of references in new visual narratives.

DESCRIPTION

An introduction to the complex world of packaging, bearing in mind that in professional practice much emphasis is placed on the graphic application to objects provided by the client. The course will be based on predetermined exercises, while always leaving the possibility open to work on a real assignment, in response to the School's collaboration agreements with partner companies.

LEARNING OBJECTIVES

1. Handle the specific knowledge of this graphic discipline methodically, and develop the skills to interpret and solve unique problems in the professional field.
2. Develop the learning abilities required to apply them in packaging projects with sound judgment and coherence.
3. Demonstrate the ability to interpret real assignments so that the conceptual and formal response meets the real needs of the company commissioning the project.
4. Communicate projects to specialized or non-specialized audiences in an eloquent way, understanding eloquence as the "ability to speak or write effectively to persuade and convince."

BASIC SYLLABUS

1. Introduction to Univers Pack. Research leading to a Product Proposal.
2. Interpretation of a Real Company Assignment with Briefing. Interaction with the Client.
3. Packaging from different perspectives. Reality and irony.
4. The Graphic System applied to a Product Line. Structure and Identity.

6.3 MAJOR IN FASHION - THIRD YEAR

6.3.1 TEXTILE DESIGN PROJECTS

DESCRIPTION

The course addresses denim garment design in the second semester, and sportswear, tailoring, or leather design (chosen by the student) in the first semester. Each of these specialties follows specific patterns and finishing types.

LEARNING OBJECTIVES

1. Apply methodology to develop a design project from the initial idea to final materialization.
2. Integrate contents learned in other subjects into a project.
3. Master design methodology.
4. Control the feasibility of the project.
5. Take into account usability, sustainability, and respect for diversity.

BASIC SYLLABUS

1st Semester (choose one): Tailoring.

1. Types of finishes and specific characteristics applied in garment design.
2. Tailoring garments for any gender.
3. Project.
 - 3.1. Concept creation.
 - Market research.
 - Target audience study.
 - Research into possible innovations.
 - 3.2. Design and development of garments in the collection.
 - Choice of materials.
 - Study of silhouettes.
 - Patterns.
 - Construction.
 - Prints.
 - 3.3. Brand development.
 - Graphic environment.
 - Photography.
 - Communication.

1st Semester (choose one): Leather.

1. Theoretical Phase: Learn about “leather” as the main material, its structure, animal sources, qualities, and features, along with ornamental processes. Study ecological and sustainable tanning methods. Differentiate leather qualities and compare with synthetic substitutes regarding sustainability. Learn about units of measurement, cutting, sizing by animal type, and finishing techniques specific to leather.
2. Project Phase.
 - Dimension / Partition.
 - Geometric / anatomical structures.
 - Reticular structures.
 - Strip-shaped structures.

1st Semester (choose one): Sportswear.

1. Sportswear: design of collections for the sports environment.
2. Functionality based on physical activity.
3. Branding associated with this product type.
4. Characteristics and conditioning factors of sports, using specific materials, shapes, and finishes.

2nd Semester: Denim

1. History of denim.
2. Study and analysis of the classic 5-pocket jeans.
3. Fittings and patterns.
4. Technical sheets.
5. Treatments and finishes.
6. Aesthetic discourse in a Denim collection.
7. Branding and commercial approach.

6.3.2 TEXTILE INFORMATICS I: AI

DESCRIPTION

Mastering computer tools oriented to Fashion Design is essential in the industry. Through these applications, designers can communicate information at every stage of design, production, and commercialization of a fashion collection. This subject provides students with resources to learn how to design and develop their projects professionally and efficiently. The course is divided into two semesters with clearly differentiated content:

- The first semester focuses on learning CLO 3D, an advanced fashion design platform that allows designers to efficiently integrate the entire creation and management process. With CLO3D, garments are visualized virtually thanks to cutting-edge simulation technology, providing realistic representations of garments and collections in less time and at a significantly lower cost compared to traditional methods.
- In the second semester, we work with generative Artificial Intelligence applied to fashion design. Using Fermat as a platform, we will develop an initial concept that will be transformed into a clothing collection through AI. During the development of our creative proposal, we will use materials such as denim or woven fabrics, incorporate prints, and experiment with different creative techniques.

BASIC SYLLABUS

First semester:

1. Development of three volume projects aimed at exploring the different possibilities offered by CLO 3D.
2. Generate virtual designs of the garments chosen in the design projects subject.
3. Create fully realistic garments with all kinds of details.

Second semester:

4. Concept and idea of the collection.
5. Moodboard + Color palette.
6. Generation of 10 garments.
7. Design of a positional print and an all-over print.
8. Collection presentation.
9. Prompt Book.

6.3.3 PATTERNMAKING AND GARMENT CONSTRUCTION

DESCRIPTION

Study of the behavior, strengths, and limitations of materials so that they can be used correctly. Manufacturing processes of different materials and their possible applications in products. In-depth exploration of technical processes for garment development according to the difficulties of each case, with each practice creating a greater challenge that requires students to experiment, thereby advancing in their learning.

LEARNING OBJECTIVES

1. Students will demonstrate knowledge and understanding in the field of study.
2. Students will know how to apply their knowledge to their work or vocation in a professional manner and possess the competencies typically demonstrated through argumentation, defense, and problem solving.
3. Having acquired basic technical and creative knowledge, students will deepen their understanding of transformation techniques to further develop garment concepts and design by form and structure.
4. Reinforce concepts through the teaching methodology imparted, developed, and guided.
5. Gain agility in transformation through practical exercises and through the research and study of garments created by other designers.

BASIC SYLLABUS

1. Lingerie.
2. Lingerie garment, photo.
3. Lingerie garments.
4. Menswear collection garments.

6.3.4 DYEING AND FINISHING

DESCRIPTION

Acquire knowledge of different dyeing and finishing techniques. Experiment with them and apply them in projects.

LEARNING OBJECTIVES

1. Create prints based on a concept.
2. Adapt to new printing and pattern trends.
3. Create a technical sheet for the prints.
4. Experiment with all techniques to use them in projects.

BASIC SYLLABUS

1. Dyeing (natural and synthetic).
2. Resist techniques (Tie-dye / shibori).
3. Batik.
4. Heat setting.
5. Distressing and bleaching.
6. Screen printing.
7. Stamp / block printing.
8. Vinyl.
9. Sublimation.

6.3.5 HISTORY OF FABRIC AND CLOTHING

DESCRIPTION

History of fashion from antiquity to the creation of haute couture in the 19th century. Aesthetic, sociological, cultural, and anthropological aspects. The phenomenon of the need for clothing, understood as a reflection of social, technical, political, economic, and cultural changes, will serve as the guideline or “symptom” through which we will approach a historical moment, attempting to deduce “ethics” from “aesthetics.” The underlying idea is to keep in mind that fashion is a parallel phenomenon in life, and its success depends on its ability to capture changes and synchronize with them. Therefore, it is a living phenomenon.

LEARNING OBJECTIVES

1. Knowledge of fashion history and culture as a discipline.
2. Understanding of the different periods in Western fashion history, their aesthetic, stylistic, sociological, and symbolic characteristics, and the materials used in garment-making.
3. Ability to understand fashion as human expression and to situate silhouettes in space and time.
4. Familiarity with different narratives of fashion according to historiographic currents in the discipline.
5. Research maturity and capacity.

BASIC SYLLABUS

1. Introduction: Origin and concept.
 - Definition of the field of study.
 - Definition of the phenomenon: fashion, clothing, and trends.
 - Fashion and its functions: aesthetic and protective.
 - Fashion as a distinctive human phenomenon alongside language and the ability to manipulate and create objects.
 - Fashion as a reflection of society in each historical moment. Fashion and the ideal of Beauty. Keys and changes of direction throughout history.
 - Importance of technical evolution. Fabrics and non-wovens.
 - The four basics: Wool, linen, silk, and cotton.
2. From Antiquity to the 14th century.
 - General topics.
 - Historical evolution: fabrics and techniques.
 - The culture of draping: Mesopotamia, Egypt, Crete, Greece, Etruria, Rome.
 - The birth of the culture of sewing: the barbarian tradition, Byzantium, and the Middle Ages.
3. From the 15th to the 19th century.
 - General topics.
 - Historical evolution: fabrics and techniques.
 - Renaissance, the 16th century and Spanish influence, baroque clothing, the birth of bourgeois dress, Rococo or the era of appearance.
4. The century of the bourgeoisie.
 - General topics: the French Revolution, the Restoration, bourgeois aesthetics and the Romantic period, the new Rococo and the Victorian era, the century of the corset, the phenomenon of mechanization and industrialization, the birth of Haute Couture, the Belle Epoque.
 - Historical evolution: fabrics and techniques.

6.3.6 COLLECTION CONCEPTS

DESCRIPTION

The course presents the key ideas that transformed 20th-century fashion. These include: Comfort, the New Eve, military style, sportswear, androgyny, exoticism, the aesthetics of ugliness, deconstruction, new luxury, the return to origins and technology, and the new masculinity.

LEARNING OBJECTIVES

1. Provide students with knowledge of fashion culture, so that beyond styles of the decades, designers, and key garments of the 20th and 21st centuries, they also become familiar with photographers, illustrators, stylists, editors, and fashion institutions created in the 20th century.
2. Approach fashion as a cultural phenomenon arising in specific contexts, in which designers, creators, stylists, and countercultural movements act as aesthetic catalysts.
3. Differentiate between fashion, clothing, and trends. Introduce the chronological framework (a century, two decades, and the beginning of a third) and its unique dynamics compared to other historical discourses.
4. Understand the relationship between fashion and its social, economic, artistic, and intellectual context.
5. Identify major styles throughout the decades, including techniques and materials, and their contributions to fashion history.
6. Reflect on various movements and stylistic elements and their role as reflections of reality. Understand the importance of counterculture in generating aesthetic perspectives that, by questioning the past, open new spaces for exploration and creativity.

BASIC SYLLABUS

1. Definition of the field of study.
 - The 20th century as the century of decades. A new style every 10 years?
2. Major drivers of change / transformative agents.
 - Comfort as a transformative element in fashion; need / inspiration.
 - The New Eve.
 - The century of speed: accelerated changes in fashion; information / transformation.
 - Cinema as both mirror and diffuser of fashion.
 - The century of mass media.
 - The aesthetics of ugliness / the new conception of beauty. Surrealism, punk revolution, and counterculture.
 - Fashion for all. The century of democratization. Technology made it possible / Haute couture-RTW-PAP-fast fashion.
 - “Street style as inspiration” (modernity and postmodernity).
 - “Street style as sales strategy” (disenchantment): Hypermodernity.
 - Deconstruction, or the aesthetics of postmodernity. Hybridization. Recycling and other border aesthetics. Decontextualization as the beginning of new creative paths.
 - New luxury. The renewal of LVMH brands. The democratization of luxury. The birth of mastige.
 - The return to origins and technology as key sources of inspiration. Sustainability versus Hyper-Technology.
 - New masculinity.

6.3.7 SPINNING

DESCRIPTION

General overview of the textile process, from different types of known fibers to the final production of wool fabrics, going through spinning processes and preparation for weaving. Knowledge of the main fabrics used in clothing, as well as their analysis in order to complete a basic technical sheet.

LEARNING OBJECTIVES

1. Distinguish the materials that make up fabrics and the influence they have on the final properties of the fabrics.
2. Understand the spinning process and the characteristics of yarns obtained through different technologies, as well as their cost and quality implications.
3. Understand the plain weaving process in order to grasp its complexity and the implications it has on production lead times and fabric costs. Practice weaving on a manual loom.
4. Be able to conduct a basic technical analysis of plain fabrics to identify their most important characteristics.
5. Understand the basics and techniques of printing, dyeing, and finishing: restrictions, properties, contributions, technical difficulties, and implications on costs and production times.
6. Create a personal fabric book to identify the main types of fabrics, their origins, characteristics, and common uses in the fashion industry.

BASIC SYLLABUS

1. Differentiate plain and knitted fabrics. Differentiate printed, embroidered, and jacquard fabrics.
2. Spinning.
 - Preparation process for spinning.
 - Spinning process.
 - Continuous filament processes.
 - Special yarns, fancy yarns, elastomers.
 - Multi-ply yarns (twisted).
 - Yarn properties and quality.
 - Yarn numbering / count.
3. Plain fabrics.
 - Preparation process for weaving.
 - Technology and fabric formation. Loom machines, loom parts, and weft insertion systems.
 - Shed formation. Dobby and jacquard machines.
 - Preparation for weaving: warping and sizing.
 - Basic weaves (sample analysis).
 - Different types of fabrics; materials, names, uses, identification (physical sample analysis).
4. Industrial printing techniques.
 - Fabric printing techniques.
 - Discontinuous printing techniques, cut pieces or finished garments: screen printing, transfer, sublimation...
5. Dyeing and finishing of fabrics.
 - Processes of desizing, bleaching, and dyeing. Types of dyes and most suitable machines. Implications on production times, costs, and sustainability.
 - Basic finishes: chemical and mechanical.
6. Fabric Book: To be completed individually by each student.

6.4 MAJOR IN FASHION - FOURTH YEAR

6.4.1 FASHION PROJECTS I

DESCRIPTION

This course focuses on the development of a collection based on woven and knitted fabrics.

- Woven: conceived as a testing ground for different creative processes focused on the Final Degree Project theme. A personal search for new paths that will become the starting points of research. Development of “commercial” collections from the experimental ideas achieved.
- Knitwear: students will work with different techniques and themes in order to learn how to experiment and design a knitted garment from a specific concept, applying and expanding creativity.

LEARNING OBJECTIVES

1. Apply new creative processes whose methodology requires starting from personal ideas to build a design language.
2. Experiment without attachment to the outcome.
3. Learn to synthesize ideas from conceptual garments and transfer them into more “commercial” collections.
4. Initiate a project that may serve as the seed of the Final Degree Project.
5. Understand the importance of sustainability in fashion.
6. Work with and use unusual materials to create an accessory.
7. Apply knit structures such as openwork, ladder stitches, and dropped stitches to knitted garments.
8. Transform a surface through embroidery, stitching, painting, printing, etc.
9. Add volume to a garment by incorporating knitted or crochet pieces.
10. Master the different types of beginnings and finishes in knitwear.
11. Understand and apply hand knitting.
12. Master the main structure of a knitwear collection.
13. Work directly on a mannequin to create a garment.
14. Combine different structures in the same garment to create volume or transparency.
15. Express ideas and creativity in a sketchbook.
16. Knit different structures both by hand and using knitting machines.
17. Produce fashion illustrations for knitwear.
18. Create a technical sheet with all the specific information of a knit garment and its measurements (in Spanish and English).

BASIC SYLLABUS

1. Collection development through the creation of fabrics using all materials provided by Pronovias; fabrics, appliqués, embroidery, etc. Application to “commercial” collections inspired by the Final Degree Project theme.
2. From draping, embedding, and assembling, develop sketches, collages, and designs inspired by the Final Degree Project theme.
3. Unification of both projects. Final look. Shooting.

6.4.2 MATERIALS AND TECHNOLOGY III

DESCRIPTION

The course aims to establish a methodology that allows students to identify and solve problems during the development of each project. Achieving the requirements set for each fashion collection, analyzing and interpreting results. Knowledge of technological materials. Concept of volume to understand the pattern-making process from a two-dimensional element to a three-dimensional form and techniques to create volumes on mannequins. Sewing techniques and tricks depending on volume and fabric. Technical sheet section: ensuring garment quality. Technical product specifications, procedures, and guidelines for quality control and production monitoring. Workspaces with suppliers and manufacturers to guarantee development and quality standards.

LEARNING OBJECTIVES

1. Apply knowledge professionally through the elaboration and defense of arguments and problem-solving.
2. Deepen transformation techniques for greater development of garment concept and design by form and structure.
3. Reinforce concepts through the methodology taught, developed, and guided.
4. Develop agility in transformation through practical exercises, research, and the study of garments made by other designers. Research into form linked to the subject.
5. Product quality management.
6. Transversality of the concept of quality.
7. Understand interdepartmental synergies related to quality.
8. Resources and tools for product quality management.

BASIC SYLLABUS

1. Collection garment: photo.
2. Garments from Fashion Projects I.
3. Technical sheet section:
 - Introduction to quality management.
 - Quality management in the supply chain.
 - Transversality and synergies in quality control management.

6.4.3 FASHION OF THE 20TH CENTURY: STYLING AND FASHION PHOTOGRAPHY

DESCRIPTION

A journey through the 20th century via the main designers who have marked the decades and the history of fashion. An approach to the fashion phenomenon in relation to the social, economic, artistic, and intellectual context. The subject relies on sociology, anthropology, semiotics, and art history to understand fashion as a whole, while reflecting on its context.

LEARNING OBJECTIVES

1. Provide students with knowledge in the field of fashion culture so that, beyond styles, designers, and key garments of the 20th and 21st centuries, they also learn about photographers, illustrators, stylists, editors, and the temples of fashion culture created in the 20th century.

2. Work with the discipline from a perspective that allows students to understand fashion as a cultural phenomenon that emerges in specific contexts where designers, creators, stylists, and countercultural movements act as aesthetic catalysts.
3. Knowledge of the main authors (designers) of the 20th and 21st centuries who have defined styles, eras, and left their imprint on the history of fashion.
4. Knowledge of their biographies (as an explanatory basis of their development as creators and their aesthetics), styles, and main contributions to fashion.
5. Designers turned into brands will be explained from their beginnings to the present day, including the different creative directors and designers who have shaped them.

BASIC SYLLABUS

1. The century of designers. For the first time, fashion is spoken with names and surnames. Main designers and their contributions to the history of fashion across the decades.
2. Key designers:
 - 1910s: Poiret and Mariano Fortuny.
 - 1920s / 1930s: Chanel, Vionnet, Lanvin, Madame Grés.
 - 1940s / 1950s: Balenciaga, Schiaparelli, and Dior.
 - 1960s: Courrèges, Cardin, Rabanne, Mary Quant.
 - 1970s: Yves Saint Laurent, Halston.
 - 1980s: Mugler, Montana, Versace, Armani, Donna Karan, Calvin Klein, Jean Paul Gaultier, the Japanese school (Kenzo, Miyake, Yamamoto, Rei Kawakubo).
 - 1990s / 2000s: The Antwerp school (Margiela, Ann Demeulemestere, Dries Van Noten), the English school (Vivienne Westwood, John Galiano, Alexander McQueen, Hussein Chalayan, Gareth Pugh). Minimalism. The new man.
 - 2000/2021: The technological poetics: Iris van Herpen. The second life of things (Upcycling): Marine Serré, Collina Strada, Vode. The New Black: Telfar Clemens, Pyer Moss, Virgil Abloh, House of Aama.

6.4.4 FASHION PROJECTS II

DESCRIPTION

The course addresses design from the perspective of a specific product: lingerie-swimwear, childrenswear, or footwear, to be chosen by the student. Each of these specialties follows its own patterns and specific finishing techniques.

LEARNING OBJECTIVES

1. Assimilate basic concepts and language for the design of each specialty.
2. Learn to work in relation to the body.
3. Study the anatomy of garments from both a technical and creative perspective.
4. Acquire a creative methodology and be able to implement it.
5. Develop tools for documentation, research, and analysis of references as part of the creative process.
6. Develop the critical skills necessary to undertake future projects with a high degree of autonomy.

BASIC SYLLABUS

Lingerie-Swimwear:

1. Introduction to the world of lace and embroidery. Creation and development of an intimate apparel and lingerie collection with corresponding prototypes.
2. Introduction to swimwear with its complements and accessories. Brand chain creation: space, target, brand, collection, etc. Creation and development of a swimwear collection with prototypes.
3. Introduction to capsule collections in lingerie. Creation and development of an intimate apparel and lingerie collection with its complements and accessories, with corresponding prototypes.

Kidswear:

1. Design of collections aimed at a children's target.
2. Study of themes, colors, graphics, and details associated with this product.
3. Differences in proportions compared to the adult body, among other specificities.
4. Materials allowed and prohibited depending on age. Usability.

Footwear:

1. Deconstruction of footwear / Upcycling.
2. Pattern making.
3. Stitching.
4. Photoshop.
5. Illustrator.
6. Rhinoceros/Solidworks.
7. Laser.
8. 3D printing (cutting, engraving).
9. Biomaterials (bioplastics, bi-leathers).
10. Design in virtual reality.

6.4.5

TEXTILE INFORMATICS II (FASHION COMMUNICATION)

DESCRIPTION

The course offers an introduction to new digital tools and channels for communicating fashion brands and projects. Students develop their own styling-based narratives to be published on social media and digital platforms.

BASIC SYLLABUS

Creation of fashion campaigns focused on image development, considering styling and editorial photography as well as the use of different dissemination platforms (runway show, Instagram, Twitter, TikTok, Facebook, LinkedIn).

6.4.6 TECHNICAL FABRICS

DESCRIPTION

Understanding the sectors and uses of technical / smart fabrics, analyzing and manipulating them. Creation of original fabrics.

LEARNING OBJECTIVES

1. Knowledge of technical fabrics.
2. Knowledge of different finishes.
3. Trend analysis.
4. Exploration of new ideas.
5. Experimentation and sample creation.

BASIC SYLLABUS

1. Waterproof fabric.
2. Double-sided fabric.
3. 3D Denim.
4. Photosensitive vinyl.
5. Phosphorescent paint.
6. Conductive paint.

6.5

6.5.1

MAJOR IN PRODUCT - THIRD YEAR

MATERIAL USE AND MECHANICS TECHNIQUE

DESCRIPTION

Analysis of different pre-established products with various industrial particularities, addressing different issues: sealing standards, electrical standards, mechanical properties, production processes, surface finishes, tolerance and fit analysis, dimensioning of assembly sketches and exploded views for proper manufacturing. A study will be conducted on the elements and their mechanical functions within each assembly. Analysis and reflection on logistics, procurement, and production concepts.

BASIC SYLLABUS

1. Physical properties of the object.
2. Relationship between parts, physical needs between them.
3. Assessment of the resistance of each part of an object.
4. Ergonomics and accessibility.
5. Sealing concepts.
6. Bearings and fittings.
7. Simple mechanisms in everyday objects.
8. Intuitive movements of use.
9. Functional reading through shapes, colors, and materials.

6.5.2

ADVANCED COMPUTING: INDUSTRIAL

DESCRIPTION

Acquire the basic knowledge of Rhinoceros software to model low/medium-complexity product projects and subsequently render them using the native Rhinoceros rendering engine.

LEARNING OBJECTIVES

1. Knowledge of the Rhinoceros environment and interface.
2. Creation of 2D geometry.
3. Basic tools for generating 3D geometry.
4. Intermediate tools for generating 3D geometry.
5. Positioning on advanced work planes.
6. Creation of materials in Rhinoceros.
7. Texture/label mapping in Rhinoceros.
8. Rendering settings in Rhinoceros.

BASIC SYLLABUS

1. Rhinoceros environment and interface.
2. Creation of basic and intermediate 2D-3D geometry.
3. Editing 2D-3D geometry.
4. Lighting for rendering.
5. Creation/modification of materials.
6. Basic mapping.
7. Fundamental rendering settings.

6.5.3 ERGONOMICS

DESCRIPTION

Interrelation and application of ergonomics knowledge and techniques in product design projects. Defines the respective ontological domains, introduces the collection and use of ergonomic data, and establishes an operative methodology to be applied in design projects.

LEARNING OBJECTIVES

1. Acquire knowledge of the human body from a broad perspective.
2. Be able to argue human needs in relation to a product, space, or service.
3. Acquire knowledge of dimensional measurement.
4. Learn ergonomic and usability protocols.
5. Become aware of the inherent difficulty of any project where the human subject is the center and main beneficiary of the results, such as user-centered design.
6. Understand and assimilate the knowledge, methods, and procedures of design and ergonomics that make user-centered design possible.

BASIC SYLLABUS

1. Anthropometry.
2. Human block.
 - Skeletal and muscular system / posture.
 - Cardiovascular and metabolic system / physical effort and biomechanics.
 - Neurological system and sensory organs / mental effort and cognition.
3. Environment block.
 - Air, breathing, climate control.
 - Light, vision, illumination.
 - Sound, hearing, acoustics.
4. Human / Machine system.
5. Hand ergonomics and tools.
6. Usability.

6.5.4 SMALL APPLIANCES DESIGN

DESCRIPTION

Project-based course aimed at acquiring the basic knowledge required for the design of small appliances and their supports. The emergence of new small electrical technologies in the early 20th century facilitated the introduction of small appliances into first-world societies. This change revolutionized the way personal and household objects were conceived. It also promoted the use of plastic for the development of self-supporting casings and chassis in industrial products. Mastering their design parameters encompasses the understanding of all core principles of design.

LEARNING OBJECTIVES

1. Acquire all the competencies directly linked to small appliance design, understanding their relationship with the strictest fundamentals of design in terms of productivity, functionality, and usability.
2. Practice in the development of casings and self-supporting elements related to plastic injection molding.

BASIC SYLLABUS

1. History of small appliances and social context.
2. Ergonomics and anthropometry.
3. Semiotics.
4. Functionality.
5. Use.
6. User.
7. Materials and technology.
8. Production.

6.5.5

MODELS AND PROTOTYPES

DESCRIPTION

The course focuses on concepts of model-making, types and functions: volume models, static models. It covers the study and resolution of volumes, the control of the most common and easily accessible materials depending on the intended form and results, and progresses towards real physical formal representations. Use of standard tools for shaping forms. Molds for multiple reproductions.

LEARNING OBJECTIVES

1. Understand materials as the basis for the execution of any product design project.
2. Learn the different processes for shaping materials.
3. Understand the various strategies to approach a model or prototype: taking measurements, building volume, creating complex forms, finishing techniques.
4. Understand models and prototypes as essential tools within the methodological process of a project.
5. Be resourceful and efficient.
6. Be organized and methodical.
7. Be precise and detail-oriented.

BASIC SYLLABUS

1. The model as a three-dimensional representation.
2. Practice with materials and finishes.
3. Conceptual, study, and presentation models.
4. Thermoforming.
5. Turned models.
6. Silicone molds.
7. Project assistance.

6.5.6 PRODUCT: PROJECT ANALYSIS (JEWELRY)

DESCRIPTION

In this course, students acquire the theoretical and practical knowledge required to design and produce porcelain jewelry using various traditional and contemporary techniques. The subject is aimed at students interested in exploring the creative possibilities of porcelain as a material applied to jewelry, while developing skills in both design and production. Throughout the course, the complete process will be covered: from the initial concept to the final realization of a collection of pieces. As a result of this learning process, each student will develop a personal collection of porcelain jewelry, integrating both technical and conceptual knowledge. This collection will serve as an exercise in synthesizing creativity, technique, and personal language within the field of product design.

6.5.7 BOOK AND PROJECT PRESENTATION

DESCRIPTION

This course aims to guide students in defining their professional profile and to support them in creating their personal portfolio, understood as a project that showcases their academic development and serves as a tool to present themselves professionally. Students will identify and analyze different types of portfolio presentations to recognize the characteristics generally associated with them and apply these insights to the development of their own portfolio. The portfolio will be designed using digital tools such as Adobe Photoshop, Adobe Illustrator, Adobe Indesign, and specific online publishing platforms.

LEARNING OBJECTIVES

1. Students will learn to select, organize, justify, and present their design projects for the creation of both printed and digital portfolios.
2. Students will acquire communication skills to present their portfolio to clients, recruiters, and peers.
3. Students will be able to edit photographs, write texts, design mockups, edit websites, and lay out documents.
4. Students will be able to design their personal portfolio using digital tools such as Adobe Photoshop, Adobe Illustrator, Adobe Indesign, and specific online publishing platforms.

BASIC SYLLABUS

1. Analysis of references.
2. Selection of works.
3. Editing and layout tools.
4. Specific online publishing platforms.
5. Creation and publication of a personal portfolio.

6.5.8 BIONICS

DESCRIPTION

The Bionics course aims to introduce students to the fundamental principles of bionics and biomimetics, disciplines that analyze and interpret the mechanisms, structures, and strategies of nature in order to transfer them into the field of product design. The subject combines a theoretical foundation of scientific and technical knowledge with a practical and project-based dimension, where students work with concrete application cases. Special emphasis is placed on developing a critical and innovative mindset capable of leveraging nature as an inexhaustible source of inspiration for efficient, sustainable, and creative design solutions.

6.6 MAJOR IN PRODUCT - FOURTH YEAR

6.6.1 PROJECTS III

DESCRIPTION

A theoretical/practical course in which students will develop products/objects, starting with a theoretical foundation upon which physical 3D models will be created.

LEARNING OBJECTIVES

1. Put into practice the design methodology learned. Approach the development of products according to technical, functional, aesthetic, and communicative requirements and constraints.
2. Determine the final characteristics of products, services, and systems consistent with the defined structural, organizational, functional, expressive, and economic requirements and relationships.
3. Solve design problems through appropriate methodology, skill, and procedures.
4. Propose, evaluate, and determine alternative solutions to complex design problems in products and systems.
5. Assess and integrate the aesthetic dimension in relation to the use and functionality of the product.
6. Learn how to analyze an existing product.
7. Broaden references, both of designers and manufacturing companies.
8. Determine constructive solutions, materials, and appropriate production principles.
9. Understand the processes for the production and development of products, services, and systems.
10. Become familiar with technological communication resources and their applications in product design.
11. Understand the economic, social, cultural, and historical context in which product design develops.
12. Reflect on the positive social influence of design, its impact on improving quality of life and the environment, and its ability to generate identity, innovation, and quality in production.

BASIC SYLLABUS

Throughout the semester, two projects will be developed following a similar structure. They will cover the process from product conceptualization to formalization. Students will create a hypothesis to be developed through the analysis of theoretical documentation and product references, which will ultimately be formalized into a product. This product will first be developed in drawings and then transformed into 3D (digital and physical prototype). Final presentation of the project in front of the class.

6.6.2 TECHNICAL STUDIES

DESCRIPTION

Technical aspect: The purpose of the course is to provide practical knowledge of different structural systems, as well as joining elements for various materials and an understanding of their resistance. Different types of surface finishes will also be presented depending on the needs or material.

In addition, students will build more or less complex structures and mechanisms so that they can expand their technical background and make creative concepts feasible in the future.

Commercial aspect: Based on a market study of the project to be carried out, students will propose the objectives to be achieved. What consumer profile, what aesthetic and formal style according to their critical analysis. Students will be guided to maintain aesthetic and formal coherence.

Theoretical aspect: socio-environmental: Providing students with knowledge of sustainability with the aim of designing concepts and products with coherence and social awareness.

LEARNING OBJECTIVES

1. Broaden knowledge of commercially used materials: types of wood and formats, ferrous and non-ferrous metals, composites and laminates.
2. Encourage students' deductive and logical skills so they can transpose existing applications into new proposals and adapt or modify them. Expand knowledge of joints, mechanisms, and structures.
3. Consolidate and reinforce knowledge of production processes: CNC (lathe, milling machine), laser/oxy-cutting, threading, riveting, welding, fittings, etc.
4. Provide students with the knowledge to choose the most suitable surface finishes in each case, evaluating factors such as interior, exterior, vandalism, price, etc.
5. Introduce theoretical concepts of new materials, applications, finishes, and costs.
6. Define objective price analysis criteria to ensure the use of suitable materials, finishes, and packaging for the client and to meet market expectations.
7. Strengthen criteria for market strategy and positioning. The goal is for students to carry out a coherent market analysis to define the right strategy for their client.
8. Encourage knowledge to enable students to design projects and/or concepts with true socio-environmental intent.

BASIC SYLLABUS

Two projects will be carried out. In each, students will analyze the market and the positioning of their product in terms of image, functionality, and price. The commercial coherence of the decisions will be evaluated by analyzing their essential understanding.

6.6.3 3D MODELING AND RENDERING

DESCRIPTION

The aim of this course is to provide students with the ability to express their two-dimensional and three-dimensional ideas through a digital channel (using Rhinoceros software) in order to present their projects quickly and effectively.

LEARNING OBJECTIVES

1. Understand that computer-aided drawing is another tool to express, communicate, and describe a product.
2. Be able to represent an object both graphically and technically.
3. Draw and edit curves, solids, and surfaces of complex objects, understanding their morphology and construction.

4. Scale objects to specific dimensions and control their measurements according to the type of user.
5. Master dimensioning systems, drawing visualization (descriptive geometry), and descriptive resources such as sections and exploding views.
6. Present projects in a clear, rigorous, and intelligible manner.

BASIC SYLLABUS

1. Drawing and editing curves, surfaces, and solids.
2. Dimensioning systems and scales. Creation of a custom title block.
3. Printing technical drawings. Orthographic and perspective views.
4. Exploding views and sections.
5. Rendering and materials.

6.6.4 PROJECTS IV

DESCRIPTION

The aim of this course is to provide students with design approaches that place the user at the center of the project, focusing on techniques to detect and question user needs and interpret their context in order to generate solutions. Working in Experience Design today is a competence across all design fields, as we are living in a time where the physical and online worlds are merging. With this mindset, the way of approaching projects changes, adopting a more empathetic attitude towards the people who will be the users or consumers of our proposals.

LEARNING OBJECTIVES

1. Learn methods for identifying project requirements from the user's perspective.
2. Understand user experience as a fundamental component within the design discipline and its application to brands, products, or digital experiences.
3. Learn and interpret the foundations and regulations needed to develop projects with people's abilities in mind.
4. Understand the key role of design in the relationship between people and objects, spaces, and/or technology.
5. Teamwork.

BASIC SYLLABUS

1. Brainstorming.
2. Theoretical Framework.
3. Social and technological analysis.
4. User definition – Persona + Moodboard.
5. Preparation, execution, and documentation of user interviews + Role Playing.
6. Customer Journey.
7. Work models for validation and feedback.
8. Prototyping and testing.
9. Iterations and improvements of the design proposal.
10. Experience Journey.
11. Usability storyboard.
12. Technical project documentation.
13. Usability communication.

6.6.5

FASHION PROJECTS II: FOOTWEAR

DESCRIPTION

This course focuses on footwear design, a specialty that follows specific patterns and finishing techniques.

LEARNING OBJECTIVES

1. Assimilation of basic concepts and language for footwear design.
2. Learn to work in relation to the body.
3. Study the anatomy of the pieces, from both a technical and creative perspective.
4. Acquire a creative methodology and be able to carry it out.
5. Develop documentation, research, and reference analysis tools as part of the creative process.
6. Have developed the critical skills necessary to undertake later projects with a high degree of autonomy.

BASIC SYLLABUS

1. Shoe deconstruction / Upcycling.
2. Pattern making.
3. Stitching/Assembling.
4. Photoshop.
5. Illustrator.
6. Rhinoceros/Solidworks.
7. Laser cutting.
8. 3D Printing (cutting, engraving).
9. Biomaterials (bioplastics, bio-leathers).
10. Virtual reality design.

6.6.6

FURNITURE DESIGN

DESCRIPTION

A conceptual and practical exercise based on the development of a domestic furniture accessory. What type of furniture accessory would you like to develop? Do you think the function of an existing piece of furniture can be improved? Have you identified a gap in the market due to new needs and technologies in today's society? This course helps you materialize your idea by developing a proposal for a domestic furniture piece. An individual item designed for a specific space or function.

LEARNING OBJECTIVES

The aim is to design a rational and primarily useful product, with added value and quality in the proposed materials. It must be conceived to provide well-being and comfort, improving the relationship between person / object / function.

BASIC SYLLABUS

The project is developed considering its serial production. Rationality and coherence in the selection of materials are fundamental to achieve a reasonable retail price compatible with the current market. Phases:

1. Market study.
2. Preliminary project.
3. Basic project.
4. Executive project.
5. Model / prototype. Project presentation in class.

6.6.7 INDUSTRIAL PACKAGING

DESCRIPTION

The course provides a general overview of different product packaging and merchandising solutions at the point of sale. Students will learn to design, project, and create volumetric packaging aimed at protecting, preserving, representing, identifying, and promoting any product.

LEARNING OBJECTIVES

1. Understand the structures and working processes of packaging design.
2. Develop the necessary skills to apply them to packaging projects with sound judgment and coherence.
3. Conceptualize, plan, and develop projects from a global and strategic perspective by setting measurable and achievable goals.
4. Master the use of different techniques and tools to formalize design proposals.
5. Understand packaging materials and techniques to provide feasible technical solutions.
6. Communicate design proposals effectively using the necessary audiovisual and physical media.

BASIC SYLLABUS

1. Basic principles of packaging: Introduction and considerations.
2. Packaging project management: Analyze, conceptualize, and develop.
3. Typologies: containers, boxes, bottles, displays, stands...
4. Volumetric structural design: Use and function.
5. Materials and production systems.
6. Graphics applied to packaging.

6.6.8 AUTOMOTIVE DESIGN

DESCRIPTION

Introduction to the world of automotive design from an open perspective, ranging from the design of current vehicles (cars, airplanes, trains, boats...) that redefine the experience of the interior cabin, to the realm of “Color & Trim”, which is strongly linked to fabrics, textures, and finishes, as well as exterior design that deals with concept and style and is ultimately expressed through basic “theoric lines” methodologies. The course also explores the future of mobility, questioning and redesigning the concept of the cabin in autonomous vehicles (mobile screens, glass projections, smart ambient lighting, interactive seats, sensors, and voice recognition, etc.).

6.6.9 ECODESIGN

DESCRIPTION

Product ecodesign is a project-based process that places special emphasis on minimizing environmental impact throughout all stages of product development, as well as across its entire life cycle. This includes the selection and processing of raw materials, production, transportation and commercialization, usage, and finally, appropriate waste management, ensuring materials are recycled for further use. The course aims to deepen and apply the ecodesign methodology covered in theoretical sessions by developing a project related to food and gastronomy.

6.7 MAJOR IN INTERIORS - THIRD YEAR

6.7.1 COMPUTER SCIENCE III

DESCRIPTION

Acquire the basic knowledge of 3ds Max / Vray software in order to represent projects of spaces or virtual objects in a photorealistic way.

LEARNING OBJECTIVES

1. Understanding the 3ds Max environment and interface.
2. Creation of basic and intermediate geometry.
3. Creation of basic lighting in 3ds Max / Vray.
4. Creation of physical cameras and fundamental settings.
5. Creation/modification of basic materials.
6. Basic UW mapping.
7. Fundamental render settings in 3ds Max / Vray.

COURSE CONTENT

1. 3ds Max environment and interface.
2. Geometry import.
3. Basic and intermediate geometry.
4. Basic lighting in 3ds Max / Vray.
5. Physical cameras and fundamental settings.
6. Creation/modification of basic materials and textures.
7. Basic UW mapping.
8. Rendering in 3ds Max / Vray.

6.7.2 INSTALLATIONS I

DESCRIPTION

This course aims to provide students with the tools to determine which environmental comfort systems and installations are needed in an interior design project, calculate and size them, integrate them within the space, represent them in drawings, and describe them in the technical report. It also develops the ability to define the spaces required for installations, their interrelationships, and their implications in the comprehensive development of an interior design project.

LEARNING OBJECTIVES

1. Calculate the thermal needs of the project space (residential or commercial).
2. Select the most appropriate thermal conditioning system based on the project variables.
3. Dimension and select the components of the chosen system.
4. Graphically implement the system so it can be executed by external professionals or companies.
5. Estimate the approximate budget for the supply and installation of the chosen system.

COURSE CONTENT

1. Environmental analysis. Physical, physiological, and psychological concepts of indoor climate.
2. Comfort conditions and climate design. Technical and administrative requirements, control, and efficiency.
3. Heating systems. Classification, sizing, components, and energy performance.

4. Cooling systems. Classification, sizing, components, energy efficiency, and sustainability.
5. Implementation of HVAC systems. Constraints, interactions, and graphic representation.
6. Smart and sustainable HVAC design.

6.7.3 LIGHTING AND ACOUSTICS

DESCRIPTION

Students will learn how to design lighting integrated with interior architecture and with the city's nighttime architecture; to provide dynamic lighting for the management of a space and achieve changing scenarios in response to new ways of living and working. Acoustic criteria will also be established for each room according to its intended use. Dimensioning will be studied to ensure the space meets its functional objectives. The shapes, inclinations, and materials that determine the acoustics of the space will be defined.

LEARNING OBJECTIVES

1. Analysis of light and acoustics.
2. Project proposal focused on improving the lighting and acoustics of the space and its conditions.
3. Project proposal developed from a program of requirements.
4. Monitoring of a project process at all its scales.

COURSE CONTENT

1. Fundamentals of interior architecture.
2. Lighting and acoustic sustainability.
3. Lighting for space management.
4. Integrated lighting and acoustic criteria for managing interior spaces.

6.7.4 MODELS AND PROTOTYPES

DESCRIPTION

This course provides students with the tools to express ideas through materiality and volume. Students will learn about the different types of models used in the field of Interior Design, their functionalities, and their benefits, depending on the stage of the project in which they are applied.

LEARNING OBJECTIVES

1. Knowledge of the most commonly used materials.
2. Knowledge of techniques.
3. Problem-solving through experimentation.
4. Organization and planning of work.
5. Documentation of tasks.
6. Public presentations of the work carried out.

COURSE CONTENT

1. Models for sketching and ideation.
2. Models to explain the project in its early stages.
3. Models to explain interior or exterior spaces.
4. Professional models for the final phase of the project.

6.7.5 DESIGN AND ADAPTABILITY

DESCRIPTION

The course has two main directions: on the one hand, to introduce students to the applicable regulations on safety and adaptability, emphasizing the importance of universal design to ensure people's autonomy; on the other, to introduce students to the process and execution of construction work, including the development of measurements. The course is structured around the description and analysis of all the parts that make up a building, covering variables such as construction systems, physical performance, and the types of materials used.

LEARNING OBJECTIVES

1. Internalize the use of methodological processes for project development.
2. Master and apply research techniques for the adaptation of spaces.
3. Apply creative techniques for ideation and problem-solving processes.
4. Become familiar with teamwork.
5. Deliver satisfactory presentations of the developed projects.

COURSE CONTENT

1. Regulations ensuring accessibility: current regulations for housing and public-use buildings.
2. The course has two main directions: on the one hand, introducing students to safety and adaptability regulations, and on the other, going through the interior design project process: from the commission to the end of construction.
3. Measurements: elaboration of measurements and calculation of project budgets.
4. Adaptability for active aging: How does demographic change affect architecture and interior design and vice versa? What can we do to facilitate the lives of elderly people and prevent cognitive decline?

6.7.6 DESIGN OF OUTDOOR SPACES

DESCRIPTION

The course introduces students to the practice of designing urban and outdoor spaces, whether autonomous or in relation to a building or interior.

LEARNING OBJECTIVES

1. Analysis of an outdoor space.
2. Diagnosis of an outdoor space.
3. Project proposal aimed at improving the space and its conditions.
4. Project proposal based on a specific program of needs.
5. Ability to establish a design language.
6. Following a project process at all scales.
7. Representation of the space and project through various methods.

COURSE CONTENT

Students will learn to read and interpret an urban or outdoor space considering parameters such as its relationship with the environment, topography and levels, accessibility, furniture, vegetation, lighting, and acoustics. Based on the analysis of an existing space, students must propose an improvement project derived from the strengths and weaknesses of the site, as well as from the specific program of new needs for this place.

6.7.7

BOOK AND PROJECT PRESENTATION

DESCRIPTION

This course aims to guide students in defining their professional profile and to support them in creating their personal portfolio, understood as a project that showcases their academic development and serves as a tool to present themselves professionally. Students will identify and analyze different types of portfolio presentations to recognize the characteristics generally associated with them and apply these insights to the development of their own portfolio. The portfolio will be designed using digital tools such as Adobe Photoshop, Adobe Illustrator, Adobe Indesign, and specific online publishing platforms.

LEARNING OBJECTIVES

1. Students will learn to select, organize, justify, and present their design projects for the creation of both printed and digital portfolios.
2. Students will acquire communication skills to present their portfolio to clients, recruiters, and peers.
3. Students will be able to edit photographs, write texts, design mockups, edit websites, and lay out documents.
4. Students will be able to design their personal portfolio using digital tools such as Adobe Photoshop, Adobe Illustrator, Adobe Indesign, and specific online publishing platforms.

BASIC SYLLABUS

1. Analysis of references.
2. Selection of works.
3. Editing and layout tools.
4. Specific online publishing platforms.
5. Creation and publication of a personal portfolio.

6.7.8

HISTORY OF ARCHITECTURE

DESCRIPTION

The course explores the 20th century and the early 21st century through a critical perspective on the history of architecture and space. Instead of following the conventional narrative of the modern movement and its derivatives, we will focus on discourses, projects, and practices that have questioned rationalist hegemony, introducing often overlooked social, environmental, and cultural concerns. Through a transversal reading, we will examine how architects, artists, urban planners, and thinkers have redefined relationships with nature, climate emergency, gender perspectives, technology, community, and social imaginaries.

LEARNING OBJECTIVES

1. Critically analyze the history of architecture and space in the 20th and early 21st centuries, identifying dominant narratives and their fractures.
2. Recognize and evaluate discourses and practices that questioned rationalist hegemony, incorporating social, environmental, political, and gender perspectives.
3. Relate architecture and design to contemporary issues such as climate emergency, technology, and social imaginaries.

4. Explore how different approaches (urbanism, visual arts, experimental and vernacular practices) transform the way of understanding and inhabiting space.
5. Apply a transversal and critical perspective in interior design work, integrating cultural, community, and ecological dimensions.

COURSE CONTENT

1. Introduction: What does a critical history mean? The modern narrative and its fractures.
2. Rationalism in question. Internal and external critiques of the modern movement.
3. Nature and architecture. From the green utopias of the 1960s to the current climate emergency.
4. Technology and imagination. Radical architectures, high-tech utopias, and speculative visions.
5. Urbanism and politics. Public space, social movements, and resistance to modernist planning.
6. Architecture and gender. Invisible practices and feminist perspectives.
7. Peripheries and margins. Vernacular, informal, and non-Western architectures.
8. Space as experience. Performances, installations, and spatial arts.
9. Towards another modernity? Ecology, degrowth, and new imaginaries of space in the 21st century.

6.8

6.8.1

MAJOR IN INTERIORS - FOURTH YEAR

PROJECTS III

DESCRIPTION

The course proposes the development of three projects of different scales, delivered successively with special attention to the analysis of the program and pre-existence, encouraging these to be translated into project incentives. Regarding the program, it proposes reflection on interior activities, both imaginary and real, public and residential. The aim is to achieve well-defined and complex proposals. In this same sense, the development of technical and environmental factors must progressively become more intense, promoting multidisciplinary integration into a global and complex project.

LEARNING OBJECTIVES

1. Consolidate project knowledge, initiating the understanding of the project in all its complexity.
2. Synthesize in the project the specificities of the other subjects.
3. Understand the project through the disciplinary tools of the profession and particularly through attention to the site in its broadest sense, the social organization of a program, considering new ways of inhabiting interiors, and the proposal of the spatial container through the implementation of geometry, construction systems, material, and light. In this sense, experience is understood as an important ingredient in the intellectual training of future interior designers.
4. Practice communication of the architectural project in all its aspects: oral, written, graphic, and representational models. The scope will be public presentations and evaluations, as well as collective debate sessions.

COURSE CONTENT

1. Imaginary interior spaces.
2. Fictional interiors.
3. Public interiors.
4. Representative interiors.
5. Interior-exterior spaces.
6. Residential interiors.

6.8.2

MATERIALS AND FINISHES

DESCRIPTION

Materials and their different finishes for interior design. Work on the project idea and the choice of material and finish as parts of the same process. The selection of materials and their application on site form part of the overall decision-making of the project.

COURSE CONTENT

1. Materials and perception.
 - Sensory aspects of materials: warm-cold, texture-smooth, full-empty, light-dark, simple-complex, calm-kinetic, homogeneous-heterogeneous.
 - Color and light.
 - Scale and proportion.
 - Atmospheres / environments.

2. Habitability of interior spaces. The concept of comfort.
 - Hygrothermal comfort.
 - Acoustic comfort.
 - Lighting comfort.
 - Healthy spaces: air quality, chemical and electromagnetic environment.
3. Criteria for material selection.
 - The domestic space. Material trends for habitat.
 - Contract projects. Brand image and the choice of materials.
 - Materials for public spaces.
 - The materiality of the ephemeral.
 - Introduction to environmental aspects in material selection.

6.8.3 REHABILITATION

DESCRIPTION

The course aims to provide students with theoretical and practical knowledge related to the rehabilitation of spaces. For this reason, it covers aspects ranging from current regulations to the materials used, as well as the most appropriate techniques for each modality.

COURSE CONTENT

1. Preexistences.
 - History / context of the place.
 - Technical resources: pathology analysis.
 - Graphic representation tools.
 - The preliminary project: dialogue with preexistences.
2. The project.
 - Project phases.
 - Legal aspects: applicable regulations.
 - Project management: contractors, trades involved, budget.

6.8.4 INSTALLATIONS II

DESCRIPTION

The course aims to provide students with the tools to identify which installations are required in a project, calculate and size them, integrate them within the space, draw them on plans, and describe them in technical reports. Students will develop the ability to determine the spaces needed for installations, their interrelations, and the implications for the overall development of an interior design project.

LEARNING OBJECTIVES

1. Calculate the electrical, fluids, safety, and special requirements of the project space.
2. Select the best systems according to the project variables.
3. Dimension and select the different components of the chosen systems.
4. Graphically implement the selected systems so they can be executed by external staff or companies.
5. Estimate the approximate cost of supply and installation of the adopted solution.

COURSE CONTENT

1. Supply, distribution, and control systems of electrical energy.
2. Supply, distribution, and control systems of sanitary water.
3. Supply, distribution, and control systems of gas.
4. Fire protection and extinguishing systems.
5. Distribution of communications, TV, and systems within interiors.
6. Comfort systems in indoor spaces. Home automation and building automation.
7. Installation control and energy efficiency.

6.8.5

COMPUTING IV

DESCRIPTION

Acquire intermediate-advanced knowledge of 3ds Max / Vray software in order to represent virtual projects of spaces or objects in a photorealistic way.

LEARNING OBJECTIVES

1. Creation of intermediate-advanced geometry (polygonal modeling).
2. Creation of advanced lighting in 3ds Max/Vray.
3. Use of physical cameras and advanced settings (depth of field).
4. Creation/modification of intermediate/advanced materials.
5. Advanced mapping.
6. Advanced rendering and animation settings in 3ds Max-Vray.

COURSE CONTENT

1. Management and logistics of project geometry (proxies).
2. Advanced lighting in 3ds Max/Vray (dome light, IES, HDRI...).
3. Physical cameras and advanced settings (depth of field).
4. Creation/modification of intermediate/advanced materials.
5. Advanced mapping.
6. Rendering presets and animation in 3ds Max-Vray.
7. Cinematic narrative in spatial projects.

6.8.6

EPHEMERAL INSTALLATIONS

DESCRIPTION

In this course, students will learn how to design ephemeral spaces and understand the importance of these installations in today's society. Different applications of temporary spaces will be explored, such as trade fair stands, window displays, stage and film set design, artistic installations, and more. All stages of the project will be addressed, from the design of the ephemeral space, site feasibility, selection of materials, budgeting, construction, and dismantling.

6.9 MAJOR IN AUDIOVISUAL - FOURTH YEAR

6.8.1 PROJECTS III

DESCRIPTION

The aim of the course is to develop audiovisual design and production projects of different types and formats, ensuring the implementation of relevant theoretical research, the establishment of an adequate analytical framework, the correct identification and application of methodologies, and the mastery of technical processes to achieve professional-level results. The course is structured around two long-term production projects that subdivide each of the phases of realization, ensuring coverage of all areas of an audiovisual production. Special emphasis is placed on preproduction, production, and postproduction processes, with particular attention to finishes and achieving high-quality outcomes.

LEARNING OBJECTIVES

1. Assume and integrate the necessary processes in the realization of an audiovisual design and production project.
2. Carry out applied, positioned research centered on the needs of the project.
3. Apply methodologies and processes to foster development and ideation from an initial proposal.
4. Detect and apply the methodologies required according to the nature of the audiovisual project.
5. Encourage the assumption of specific roles within teamwork.
6. Promote student autonomy in relation to the complexity of interactions within an audiovisual project.
7. Establish original, positioned perspectives and take risks in the conceptual and formal approach to projects.

BASIC SYLLABUS

1. Introduction to audiovisual fiction projects (music video).
 - Introduction to the production of audiovisual fiction projects.
 - Examples, works, and references.
 - Viewing and analysis of previous projects.
 - History of the music video.
 - Group configuration, roles, and job profiles.
 - Introduction to preproduction methodologies.
 - Brainstorming.
 - Moodboards.
 - Intensity charts of the proposal.
2. Scriptwriting and preproduction processes of the fiction project.
 - Narrative in fiction projects focused on music videos.
 - Argument and visual treatment of the proposal.
 - Production schedules.
 - Scriptwriting and narrative construction.
 - Storyboard and technical script.
 - Technical team, scouting, and casting.
 - Artistic and photographic direction proposal.
 - Lighting schemes.
3. Production of the fiction project.
 - Shooting plan.
 - Budget study.
 - Shooting planning.

4. Postproduction of the fiction project.
 - Selection, editing, and pre-postproduction.
 - Editing and color grading.
 - Composition and VFX.
5. Individual project: Eye Candy.
 - Conceptualization and analysis.
 - Narrative and formal approach.
 - Technical research.

6.8.2 AESTHETICS OF THE DIGITAL MEDIA

DESCRIPTION

The course is based on the interest and relevance of aesthetic positions, focusing on the time in which they were developed and from today's perspective. It addresses the birth of Aesthetics as a discipline, the key concepts that shaped it, and the paradigmatic conceptions of its history, with the aim of understanding the shift brought by the incorporation of (new) technologies into art. The course introduces current fields of digital artistic research and explores the new aesthetic conception related to contexts, creation, presentation, and reception of this type of work.

LEARNING OBJECTIVES

1. Acquire aesthetic knowledge to understand current practices in digital media.
2. Identify and analyze the main concepts linked to practices in digital media.
3. Understand the impact of digital media on society and culture.
4. Communicate effectively both orally and in writing.

BASIC SYLLABUS

1. Introduction to aesthetics. Definition, history, and basic concepts.
2. Aesthetics applied to visual and audiovisual media.
3. Aesthetics of digital media. Interaction, immersion, multimediality, transmediality, participation.
4. Trends in digital production.

6.8.3 DESIGN AND PROGRAMMING OF INTERACTIVE SYSTEMS

DESCRIPTION

This course builds on the knowledge acquired in the development of audiovisual installations and delves into the relationships between users and interactive systems, identifying requirements and needs in order to achieve user-centered design. It explores new spaces and interactive environments, as well as new devices, while providing knowledge of programming languages and practical tools in the field of audiovisual languages and installations.

LEARNING OBJECTIVES

1. Conceive, design, and implement a project within the field of audiovisual design.
2. Master the use of audiovisual language, being able to identify genres and formats linked to the field of study.

3. Acquire skills to coordinate the knowledge gained across different areas/courses of the degree, and to organically orient them toward the completion of the final project.
4. Learn to differentiate between strategies linked to creative processes and strategies for presenting and marketing a cultural product.
5. Understand institutional references, market characteristics, and cultural policies for the dissemination of works.

BASIC SYLLABUS

1. The new paradigm of technological ubiquity. The Internet of Things.
2. PureData and visual programming environments.
3. Advanced electronics AC/DC, sensors and actuators, and microprocessors.
4. Audiovisual synchronization.
5. Software communications and platforms: MIDI, OSC, or Art-Net.
6. Mapping.
7. Responsiveness and integration with hardware systems.

6.8.4 3D ALTERNATIVE TECHNIQUES

DESCRIPTION

This course delves into advanced 3D techniques, with a special focus on the Mograph motion graphics engine for creating motion design pieces and on integrating digital imagery with live-action footage. Students will present a project consisting of a recorded live-action piece that incorporates 3D elements. The course will cover essential techniques such as camera and object tracking in Cinema 4D, HDRI lighting, animation, and final image composition.

LEARNING OBJECTIVES

1. Deepen knowledge of Cinema 4D software.
2. Explore multiple possibilities of the Mograph tool in applied motion cases.
3. Strengthen understanding of workflows for HDRI lighting and integration.
4. Demonstrate workflows for final image composition in After Effects after export from Cinema 4D.
5. Apply advanced professional techniques in C4D.

BASIC SYLLABUS

1. Mograph. Effectors and Fields: Sound Effector.
2. Mograph. Effectors and Fields: Random Effector, Delay Effector, Formula.
3. Mograph. Effectors and Fields: Inheritance Effector, Spline Effector.
4. Mograph Objects: Fracture Object, Poly fx.
5. Mograph Objects: Voronoi Fracture.
6. UV Mapping in C4D.
7. Rendering and integration I. Composition Tag.
8. Rendering and integration II.
9. Motion Tracker in C4D.
10. HDRI creation for lighting.
11. Mixamo and Adobe Fuse for creation of preset characters.
12. Render passes and final image composition.

6.8.5

GRAPHICS FOR ADVERTISING

DESCRIPTION

This course deepens the use of After Effects applied to the creation and implementation of motion graphics in television products and the production of advertising content.

LEARNING OBJECTIVES

1. Become familiar with the software programs taught in the course.
2. Identify the qualities of different creative and production processes, and define appropriate strategies for each phase.
3. Apply the appropriate representation techniques.
4. Design and implement an infographic project.
5. Develop teamwork skills.

BASIC SYLLABUS

1. Review of key motion graphics tools.
 - Preferences, workspace, color depth and alpha channel.
 - Blending modes and Track matte.
 - Types of layers, masks and hierarchies.
 - Temporal interpolation for motion graphics (graph editor, keyframes, motion paths).
 - Text tool for motion graphics.
 - 2D composition and animation.
 - Rendering and codecs.
2. Advanced shape layers and masks.
 - Advanced shape layers.
 - Rotoscoping.
 - Paint tool and Clone.
3. Keying and color correction.
 - Keying (Keylight).
 - Color correction.
 - Time manipulation and remapping.
4. Advanced tracking and 3D channels.
 - 3D composition and animation (cameras, lights and shadows).
 - Advanced tracking with After Effects.
 - Camera tracking.
 - Stabilizing.
5. Composition for 3D passes and 3D channels.
 - Composition for 3D passes and channels.
 - Ray Traced renderer.
 - Introduction to Cinema 4D in Ae.
6. Plugins and expressions.
 - Introduction to the most popular plugins.
 - Introduction to expressions.
7. Analysis of audiovisual content: commercials, spots, openings.

DESCRIPTION

This course introduces students to the analysis, design, and production of infographics and data visualizations as tools for visual communication. It covers their historical background, theoretical foundations, and principles of information design, while exploring work methodologies, graphic typologies, and new interactive and transmedia narratives.

LEARNING OBJECTIVES

1. Identify key references and become familiar with the latest trends in infographics and data visualization.
2. Develop a theoretical and analytical foundation for designing any type of infographic or dataviz.
3. Apply principles of information design, visual coding, and visual storytelling.
4. Master iterative work methodologies to organize, prioritize, and synthesize information.
5. Evaluate and select the most appropriate infographic typology according to the context and communicative goal.
6. Apply formal criteria and best practices in editorial and visual synthesis.
7. Become proficient with digital tools, technologies, and graphic resources for creating infographics and dataviz.
8. Develop cross-platform and interactive projects.

BASIC SYLLABUS

1. Introduction and first principles.
 - Genesis and historical evolution of data visualization.
 - Fundamentals of information design: perception, visual coding, schematization, and communicative goals.
 - Documentation, research, statistical analysis, and responsibility in data handling.
 - Study of classical references and case analysis.
2. Basic concepts of infographics.
 - Elements and fundamental structure of an infographic.
 - Ordering, prioritizing, and synthesizing information.
 - Color, visual resources, and graphic conventions.
 - Representation typologies: static, interactive, explanatory, and exploratory.
 - Applied cartography and visual codes.
 - Overview of online tools and programming environments for dataviz (Javascript, D3, Python, R).
 - Contemporary references and critical analysis of disruptive examples.
3. Methodology and work processes.
 - Research, contextualization, and prior analysis of information.
 - Iterative project development: visual thinking, storytelling, schematization, and editing.
 - Creation of visual and editorial languages.
 - Study of references in data journalism and applied storytelling.
4. New narratives.
 - Narrative, objectivity, and the role of the human factor in dataviz.
 - Dataviz as a decision-making tool.
 - Linear, branching, and scrollytelling narratives.
 - Interactive experiences: playables and transmedia narratives.
 - Study and analysis of references in new visual narratives.

DESCRIPTION

Practical and experimental training in audiovisual design using programming languages, microprocessors and other devices for the design of tangible interfaces, generative graphics, data visualization, and the manipulation and creation of audiovisual content from images and videos, among others.

LEARNING OBJECTIVES

1. Explore the fundamentals of interactive audiovisual design.
2. Learn the use of microprocessors, sensors and devices in audiovisual projects.
3. Master generative graphics and data visualization techniques.
4. Integrate images and videos in real time into audiovisual creations.
5. Develop experimental and professional audiovisual installations.

BASIC SYLLABUS

1. Introduction to audiovisual installations.
2. Programming applied to audiovisual design.
3. Microprocessors, sensors and actuators.
4. Tangible and interactive interfaces.
5. Generative graphics and data visualization.
6. Real-time audiovisual manipulation and creation.
7. Experimental project development.

