

Course Syllabus for Degree in Desing

Name of the subject	Form Theory & Workshop
Year	1º
Mention	Common
Teaching staff name	Gabriela Cohn
Number of credits ECTS	6
Language of instruction	English

Description of the subject / Objectives

Students will explore the fundamental elements of visual language: point, line, and plane. From there, they will investigate the dynamics of positive and negative forms, space, and volume. Work will include the use of modules, color in both plane and volume, and the creation of projects that emerge from the development of these elements.

The course will address the transition from flat form to volume, and the application of color and texture in both two- and three-dimensional contexts. Through diverse techniques and materials, students will approach the challenges of representation, learning to integrate color, structure, and spatial awareness.

Analytical skills will be fostered through drawing, volume construction, and the exploration of textures and color as tools of knowledge. In a hands-on way, students will experiment with graphic and material processes, discovering their expressive potential. They will also engage in ways of understanding the figure and reading visual forms—not only as shapes, but as signs, persuasion, and communication.

Prerequisites established in the Study Plan

This subject has no prerequisites established in the curriculum

Necessary prior knowledge

No prior knowledge is required to take the subject

Competences and Learning Outcomes

Basic skills

CB1 - That the students have demonstrated that they possess and understand knowledge in an area of study that starts from the base of general secondary education, and is usually at a level that, although it is supported by advanced textbooks, also includes some aspects that involve insights from the cutting edge of your field of study.

CB2 - That students know how to apply their knowledge to their work or vocation in a professional way and have the skills that are usually demonstrated through the development and defense of arguments and problem solving within their area of study.

CB3 - That students have the ability to gather and interpret relevant data (usually within their area of study) to make judgments that include reflection on relevant issues of a social, scientific or ethical nature.

CB4 - That students can transmit information, ideas, problems and solutions to both specialized and non-specialized audiences.

CB5 – That students have developed those learning skills necessary to undertake further studies with a high degree of autonomy.

Specific skills

Learning objectives. That the student is able to:

1. Perceive and observe the environment to capture the formal aspects of reality.
2. Analyze and solve problems of representation of shapes and spaces through drawing conventions.
3. Know the fundamentals of color and its application in visual communication projects.
4. Master the realization of freehand sketches and perspectives.
5. Identify, formulate and solve semiotic coding problems in a multidisciplinary environment.
6. Develop the 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. Development of the critical capacity to discern, assess and select judiciously, facilitating the emergence of solid and well-argued design solutions.
8. Acquire, through praxis, habits related to formal creation processes, according to personal predispositions, developing selection criteria, verification of the creation process, analysis and evaluation of results.

Also taken into consideration:

1. Instrumentalization of the contents of the subject as language, attending to specific situations of expression, communication and configuration.
2. Development of creative skills, ingenious, imagination, intuition, a critical and reflective attitude, and the capacity for autonomy.
3. Strengthen the research capacity of students and acquire a way of working that they can apply in their creative projects.

4. Know all the characteristics of the form from different areas and be able to apply all its options in the proposed works.
5. Encourage creative unlocking by addressing the form from its different aspects.

Content

1. Introduction of the visual elements of the form: point, line, space, object, texture and color.
2. The typologies of the form.
3. Perception of the image. Theory and degrees of iconicity.
4. Families of shapes. Its exemplification in different creative fields.
5. Families of forms. Their exemplification in different creative fields.
6. Laws of image perception. Gestalt theory.
7. Volume. Two-dimensional and three-dimensional compositions. Modularity. Morphological elements, dynamic elements.
8. Visual and tactile textures.
9. Color theory. Chromatic circle, color scales, harmonies and contrasts, color interaction.
10. Final project: The final project is the culmination of the year's work. It will bring together everything explored throughout the course—point, line, plane, volume, color, texture, and representation—integrating techniques, materials, and concepts into a single creative proposal. Each student will develop a personal project that reflects their learning process, analytical skills, and individual artistic voice.

Teaching methodology

This subject combines theory and practice, presenting and analysing the different sections of the syllabus in depth.

Through a series of guided proposals, students are encouraged to research references while generating their own, which will later be applied in practical exercises. The entire creative process will be documented in a personal logbook, serving as both a record and a tool for reflection.

Most of the work will be carried out by hand; however, students may integrate digital media to expand their possibilities. Materials will vary depending on the requirements of each exercise.

Group presentations will form an essential part of the methodology, allowing students to share, clarify, and collectively visualize their processes, fostering dialogue and collaborative learning.

EVALUATION- Training activities

What is evaluated?

- Research and work capacity of the students.
- Problem-solving skills of the proposals.
- Involvement and completion in the execution, as well as an adequate presentation of the exercises. Active, compulsory and participative attendance in classes.
- Efforts and degree of experimentation: facing the error, implementing actions and understanding that it is part of learning.
- Continuous evaluation through the periodic delivery of exercises and the monitoring of the work in the classroom.
- Continuous and individualized analysis of learning results. To make the average, the students have to have a minimum of 4 points in the first quarter.
- The adequate execution of the works is taken into account, that they respond to their objectives, as well as their adequate presentation. Continuous evaluation through the periodic delivery of exercises and the monitoring of the work in the classroom. Continuous and individualized analysis of learning results.

The evaluation system criteria:

1. Study and analysis of a series of theoretical foundations that the student will develop through practical exercises and that will constitute the basis of the design. With the application of this criterion, it is intended to determine that the student manages to apply all the fundamental instruments of the theory of composition as an integral part of the design method; to know the principles of perception and organization through geometry and to understand why the fundamentals of design are relevant for a future designer.
2. Research and work capacity of the student. The student will keep a logbook where he will write down and make sketches of the topics addressed in the course and deepen them with personal research. This material will be delivered at the end of each quarter to be evaluated.
3. Reflection and Conceptualization. This criterion will evaluate the student's ability to build a concept from the abstract interpretation of the idea, making design decisions that will demonstrate the appropriate use of the strategy to achieve a poetic and meaningful result.
4. Develop and participate in collaborative constructions. The application of this criterion will help to assess the student's ability to work in a team, their tolerance and flexibility.
5. Public presentation. The ability to publicly express a coherent and argued story to defend their proposals will be assessed.
6. Responsibility. Submit work within the agreed deadlines and reflect a sufficient degree of quality through which a good attitude and interest in the subject can be detected.

Public projection in class is very important. This aspect provides the students with the skills to be able to make public presentations. Hence, also, the importance that falls on the presentation of the work.

Ordinary and Extraordinary Calls

Evaluation in ordinary call (continuous evaluation)

Continuous assessment involves the periodic delivery of exercises and the monitoring of work in the classroom as well as the continued and individualized analysis of learning results.

Weight of continuous assessment activities:

1_Discovering Lines_Presentation_4%

2_10 Referents (design, art) choose one. Create an Object made out of Lines_4%

3_Positive & Negative Shapes_4%

4_Who / What Inspires me and why?_4%

5_From a flat composition, convert to Volume_4%

6_Lines_Spaces_Planes_Volume_4%

7_Richard Serra verb list_25%

8_Color Presentation_4%

9_Create a mask using a color and all its shades_5%

10_Complementary Color Piece (PD / ID: Chair / GD:Invitation or Poster for a Color Festival / FD: Body piece_4%

11_Complementary Color pattern_4%

12_Complementary Color pattern 3D object (Different from the previous exercise)_4%

13_Final Project_30%

According to the school's general evaluation regulations, in order to pass the course, all assessable elements must be submitted and must obtain a minimum grade of 4 to be averaged. If any element is not submitted, its grade will be an NP ("no presentado" not submitted) and the final grade for the regular exam period will also be an NP.

If any of the assessable elements do not reach a grade of 4, the final grade for the course will be evaluated as an NA. In both cases, the course cannot be passed during the regular exam period, and the student will have to take the extraordinary exam period according to the following point.

Evaluation in extraordinary call

Students who do not pass the course in the regular session at the end of the class period may present themselves for the extraordinary recovery session, the dates of which are indicated in the academic calendar.

In extraordinary examinations, the professor will personally decide the assessment method for each student, based on the circumstances that have prevented them from passing the subject in the ordinary examination period. However, two main cases can be identified:

- a. Students who have attended class more or less regularly, for whom the instructor can attest to an acceptable level of engagement with the course material and who have submitted a portion of the required assignment: In this case, the student will need to complete the missing assignments or improve them to pass the course. In the case of written exams, if these have been failed, the student will need to retake them. The instructor may decide to change the content of the assignments to ensure that the student demonstrates a minimum level of knowledge of the course material.
- b. Students who have not attended class or whose attendance has been irregular and who have practically not submitted any assignments during the course and therefore the teacher cannot attest to a minimum follow-up and knowledge of the contents: In this case, in addition to completing the required submission during the course (with modifications to avoid plagiarism or not) and possibly having to do some extraordinary task, the student will have to compulsorily take a level test (written or oral exam, workshop practical test, etc.) to pass the subject.

The weighting percentages and minimum grades to be obtained for each assessable element will be defined by the professor in each case. The teacher will inform the affected students about the assessment method in the resit (extraordinary) exam session. It is the students' responsibility to find out by their own means the requirements to be met in this session.

Class attendance and general regulations

Students are obligated to attend classes. Failure to comply with this rule may result in the loss of the right to continuous assessment (regular exam period) for the course.

In this course, the general regulations indicated in the ESDI academic guidelines apply. In particular, regarding class attendance, please note the following:

- The minimum attendance percentage to maintain the right to continuous assessment is 80%. This means that students can have a maximum of 20% unexcused absences.
- In the case of excused absences, even if there are a large number of excused absences, this does not exempt students from having to take the courses and continuous assessment properly. This means that they must submit the tasks required by the teacher and take the scheduled exams.
- When the total number of absences, including excused and unexcused absences, reaches 30%, the student may also lose the right to continuous assessment.
- The teacher will consult with the tutor or academic coordination before taking and communicating the decision to lose the right to continuous assessment for a student.

The punctuality at the start of the classes is important: after 10 minutes from the start of a class, exam, or assignment submission, students will not be allowed to enter the classroom unless they can justify their tardiness with a valid document. Renfe Cercanías delay certificates are not considered valid documents to justify being late. Due to the frequent delays of Renfe, it is necessary to plan trips in advance to allow enough time to arrive to class on time.

Attendance at a class is considered complete if the student attends the entire class from the beginning to the end. Students who leave the class before the end without speaking to and justifying their absence to the instructor will receive an absence for the entire class. Communicating with the instructor does not necessarily mean that the student will not have an absence; this decision is at the discretion of the instructor based on the reason for the student's absence.

The use of technological devices (computers, tablets, mobile devices, etc.) may be restricted or even prohibited by the professor if misuse is evident. Specifically, if they are used in the classroom to perform tasks unrelated to the subject being taught. This rule may be applied individually or collectively.

Sources of information

Paul Klee_ El estudio de la Naturaleza_ Ollañeta editor 2022

Fundamentos del Diseño_ Wucius Wong_GG Diseño 2019

Albers, J. (2003) *La interacción del color*. Madrid: Alianza Forma.

Berger, J. (2017) *Modos de ver*. Barcelona: Gustavo Gili.

Dondis, D. (2012) *La sintaxis de la imagen*. Barcelona: Gustavo Gili.

Foster, H. (2006) La encrucijada del arte contemporáneo. En *Arte desde 1900*. Madrid: Akal.

Fried, M. (2004) *Arte y objetualidad: ensayos y reseñas*. Madrid: A. Machado Libros.

González-Miranda, E. y Quindós, T. (2015) *Diseño de Iconos y pictogramas*. Valencia: campgràfic.

Mitchell, W. (2009) *Teoría de la imagen. Ensayos sobre representación verbal y visual*. Madrid: Akal.

Prette M. y De Giorgis, A. (2002) *Atlas ilustrado para comprender el arte y entender su lenguaje*. Madrid: Susaeta.

Important Note: The content of this course syllabus may be modified during the academic term if the professor deems it necessary, in accordance with the development of the course and the needs of the group. Any proposed changes will be communicated by the professor in class prior to the publication of the updated syllabus.