Eina Centre Universitari
Fundació Eina
Disseny Art Barcelona

Passeig Santa Eulàlia 25
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REPRESENTACIONS DIGITALS APLICADES AL DISSENY DE TEXT I IMATGE

Salvador Huertas Vidal

Supervising Teacher: Salvador Huertas Vidal

Group: 1
Code: 105734
Credits: 6 ECTS
Course: 2
Semester: 1
Typology: Fundamentals
Subject: Applied Computing
Schedules:

Group	Schedules	Teacher

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Subject Presentation

Brief Description:

Mastery of computer tools has become essential for the practice of design and it is necessary to stay up to date with the main software used in this profession.

Training Objectives:

The objective of the subject is to raise the points of communion and the edges of distance between editing, illustration and photographic retouching programs.
The necessary knowledge will be taught so that the student can formalize a concept, choosing the work process and computer applications both on paper and in digital format.
The assimilation of concepts common to all IT platforms and the understanding of technology as a tool and not as a goal will be promoted.
We will see the resources that each program provides us with to solve the visual problems that each project presents.

Recommendations

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Contents and Methodology

Brief Description:

BLOCK 1: TYPOGRAPHICAL MANAGEMENT - COMPOSITION (Adobe Indesign)
Typographic management. Control and use of typographic variables (track, kern, caps,...)
Character vs Paragraph Styles. Object Styles.
Working with word documents. Text import options. Automatic margin composition adjustments.
Editing preferences in article editor. Management of the Search/Change engine.
Layout. Master page options. Base grid creation. Grid duality in a document. Coexistence. Page modularization. Guide management, document grid.
Pre-press and originals. Preliminary checks. (Links, fonts,...). Packaging options.
Creating PDF files (Portable Document File)

BLOCK 2: VECTOR WORK - ILLUSTRATION (Adobe Illustrator)
Drawing. Standard primitives. Pencil vs. pen tool. Path editing.
Interactive calculus. Interactive painting.
Symbols. Symbol creation. Graphic style editing. Mayas and fusions.
Special effects. Appearance attributes.
Working with filter vs effect. 3D effects. Layer mapping options
Color management. Sample types. Global vs. local.
Active color management. Management and creation of color libraries and groups.

BLOCK 3: WORKING WITH PIXELS (Adobe Photoshop)
Resolution vs weight.Establishing the relationship between the weight of a file and its output resolution.
Image format options and usage specifications.
Effects vs. filters. Differences between working with filters vs. effects and the impact on editing operations. Screens, color halftones. Management and control of transparencies.
Task automation. Time management. Action creation. Action group creation.
Troubleshooting

Teaching methodology:

The explanation of technical procedures will be combined with the performance of practical exercises that solidify the essence of each work platform.
The course is structured around short practical exercises. These exercises will incorporate knowledge and concepts presented in class.

Guided Activities:
Master classes 10%

Supervised Activities:
Seminars 25%
Tutorials – Workshop 15%

Autonomous Activities:
Documentary research 10%
Self-employment 40%

Training activities:

Text management 30%
Catalog: Carrying out exercises where specific techniques of typographic and compositional management are applied in a digital way.

Text management 20%
Publication: Carrying out exercises where specific typographic and compositional management techniques are applied autonomously.

Image management (vector+pixel) 50%
Carrying out exercises where specific techniques for image management in pixel and vector versions are applied.
Application of all the knowledge acquired in the courses in a set of illustration and photography projects.

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Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.
The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

The evaluation will be carried out continuously and the student's progress will be assessed based on the exercises submitted throughout the course. To be entitled to the final grade, all the exercises assigned during the course must have been submitted.

The grade will result from the percentage corresponding to the evidence provided in the sections of:
1. Text management (brochure) 30% + (publication) 20%
2. Image management (vector+pixel) 50%

Class attendance and punctuality are important for the smooth functioning of the teaching dynamics and will be taken into consideration when making the final assessment.
Participation and monitoring of planned activities within the classroom will be encouraged.

Review of partial submissions (follow-up tutorials) along with attendance at sessions.

Review process

If a review is necessary, a meeting with the professor will be required after sending an email.
The evaluation criteria will be assessed jointly with the student.

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Learning outcomes of the degree program

Knowledge

Categorise technologies and production processes, along with their respective costs, in relation to the conceptualisation and formalisation of design projects, while ensuring rigour and quality in finishes and details.

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Propose design solutions (or solutions in related areas) clearly and precisely, using appropriate vocabulary and techniques of expression and representation.

Use digital tools and technologies according to creative and production processes in the field of design

Structure visual information hierarchically and apply typographic families and font architecture appropriately.

Apply ethical and aesthetic criteria and values to design practice, taking into account the formal dimensions of environments and their diversity.

Adapt visual languages, media, and artistic techniques to the communicative goals of each design project.

Competencies

Manage design-related tasks autonomously, planning and organising time and processes in professional and/or academic settings.

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.

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Bibliography and Resources

Reference readings

Tschichold, Jan. The Form of the Book. Essays on the Morality of Coog Design. London: Lund Humphries Publishers, 1991.
Ruari-Mclean. Manual of typography. Madrid: Tursen Hermann Blume Ediciones, 1987
Garden, Enrique. Twenty tips on typography and twenty things you should never do with letters. Barcelona: Ed. Act, 2007.
Ambrose, Gavin – HARRIS, Paul. typography Basics of design. Barcelona: Ed. Parramón, 2005.
DA Dondis The syntax of the image. Introduction to the visual alphabet. Barcelona: Ed. Gustavo Gili, 1976.
Ambrose, Gavin – HARRIS, Paul. format Basics of design. Barcelona: Ed. Parramón, 2004.
Samara, Timothy. Making and Breaking the Grid. In Graphic Design Layout Workshop. Gloucester, Mass.: Ed. Rockport, 2005.
West, Suzanne. Question of style. Traditional and modern approaches to layout and typography. Madrid: Ed. ACK Publishing, 1991
Ambrose, Gavin – Harris, Paul. Printing and finishing. Basics of design. Barcelona: Ed. Parramón, 2004.
Print Work. Capture the Best Publication and Promotion. Victionary, 2008
Sagmeister, Stefan. Things I have learned Work. Capture the Best Publication and Promotion. New York: Ed. Abrams, 2008
Penguin by design: a cover story 1935-2005. Editors: Phil BAINES, Steve HARE. London: Penguin Books, 2005
Jury, David. Letterpress: The allure of he handmade. Mies, Switzerland: Rotovision, 2004.
Cheung, Victor. From search and from far away. Design concept, format and visual impact. Ed. Index Book, 2007.
Harvey, Wilson. 1000 graphic ideas. Details for original designs. Ed. Index Book
Cornella, Alfons; Flores, Antoni. The alchemy of innovation. Ten words to innovate. Barcelona: Generalitat de Catalunya, Department of Work and Industry, Center for Information and Business Development CIDEM, 2006
Package & Wrapping Graphics. Form Boxes, Bottles, Wrapping Paper and Accessories to Display. Tokyo : Pie Books, co. 2004
Structural package designs. Designs of structures for packaging. Amsterdam: A Pepin Press Drawing Book, 2003
Kouroudis, Giannis; Shoji, Sayuri; Lancaster, Tom. We are talking about Packaging. If we talk about design. Barcelona: Index Book, cop. 2005

Reference websites

Typography
http://webtypography.net

http://fontstruct.fontshop.com
http://www.unostiposduros.com
http://es.letrag.com
http://www.typebase.com
http://www.glosariografico.com
http://www.handmadefont.com
http://www.bluevertigo.com.ar
http://www.glossyinc.com

Image and video
http://www.glossyinc.com
http://gallery.hd.org
http://shutterstoch.com
http://ace-clipart.com
http://openphoto.net
http://morguefile.com
http://www.sxc.hu
http://www.glossyinc.com

Current events
http://www.theverge.com/
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https://www.designernews.co/
http://usepanda.com/
https://muz.li/

Inspiration
http://www.awwwards.com/
https://thefwa.com/
http://collectui.com/
http://pttrns.com/
http://dribbble.com