

Graphic Creativity

Code: 103147
ECTS Credits: 6

Degree	Type	Year	Semester
2501935 Advertising and Public Relations	OT	4	0

Contact

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Use of Languages

Principal working language: spanish (spa)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: Yes

Prerequisites

ERASMUS AND MOBILITY STUDENTS INTERESTED IN THIS SUBJECT, FOR THE SPECIAL METHODOLOGY AND LIMITATION OF LABORATORY SPACES, WHICH CAN LIMIT THE ENROLLMENT COUP WITH A WAITING LIST, IT IS ESSENTIAL TO CONCERT AN INTERVIEW IN SEPTEMBER PRINCIPLES, OR IN ANY CASE ALWAYS BEFORE THE BEGINNING OF THE CLASSES, WITH THE TEACHER Leonor Balbuena to the email: Leonor.Balbuena@uab.cat

WILL NOT BE TAKEN AFTER...

Objectives and Contextualisation

GRAPHIC CREATIVITY is the ability to find creative solutions to the problems posed by communication through graphic products. Therefore, the image is essential for the development of creative communication proposals and visual impact.

CREATIVIDAD GRÁFICA aims to apply the image, from photography, to a graphic advertising project. The subject addresses the process of creating graphic and visual pieces of an advertising nature from conceptualization, to final art.

Main training objectives: Basic knowledge of technology and visual language. Photographic production and creation process within the advertising field. Digital development and basic retouching applied to its advertising use. Activities on artificial lighting applied to produce advertising images. Analysis and use of the image. Creation and creation of creative advertising graphic messages.

Competences

- Apply creative techniques in writing advertisements.
- Demonstrate knowledge of photographic composition theories.
- Demonstrate knowledge of the narrative and expressive characteristics of a creative advertising message.
- Demonstrate knowledge of the structure and functions of the technological context that plays a role in the advertising communication process.
- Manage persuasive communication creatively.
- Use different theories and techniques in the graphic composition of texts.
- Use ones imagination with flexibility, originality and ease.

Learning Outcomes

1. Apply the strategic principles that determine a campaign to developing a creative briefing.
2. Classify aesthetic theories and techniques that play a role in advertising's graphic design and art management.
3. Develop creative sales ideas.
4. Distinguish the fundamental principles of relational dialectics between repeatability and originality-innovation.
5. Identify the fundamental principles of recognition and significant difference.
6. Identify the most significant features of the advertising photography tradition.
7. Use one's imagination with flexibility, originality and ease.
8. Use technological instruments for the composition and editing of graphic messages.
9. Use the framing, exposure and editing techniques characteristic of photography.

Content

BACKGROUND OF THE PHOTOGRAPHIC LANGUAGE | THE PHOTOGRAPHER IN THE PRESENT.

THE CAMERA. The formation of the image. Basic operations. Sensitivity. Goals. Shutter. Diaphragm.

Exposure Control White balance. Focus.

DIAPHRAGM AND SHUTTER. Amount of light Numbers f. Exhibition time. Speeds | EXPOSURE CONTROL.

Photometer. Exposure Value Manual. Under-exposure Overexposure. | DEPTH Control. Diaphragm.

Focal distance. Shutter and movement.

OBJECTIVES. Goals. Focal distance. Formats Brightness. Angles PC Perspective. Normal. Angular.

Telephoto Fish eye. Zoom

THE COMPOSITION. Frame. Format. Angulation Horizon. Look. * Tercis. Reason. Lines. Perspective.

Symmetry. Shades. Rhythm.

THE COLOR. Sensation. Features. Primary Secondary Warm. Cold Color and emotion

DIGITAL CONCEPTS. Analogical. Digital. Pixel. Resolution. Dimensions. Siny formats with compression.

Histogram B / W Layers Retouch. More expensive. Layer mounting. The digital negative: RAW revealed

ILLUMINATION. Properties of the light. Natural and artificial light. Arrangement of lights. Schemes Photometer.

Exposure measurement. Portrait. .Still life

THE SYMBOLIC IMAGE. Symbolic representation of the image in the creation of advertising messages. |

PICTURE ANALYSIS. Basic characteristics. Denotation and Connotation.

THE IMAGE AND ITS ADVERTISING FUNCTION. Use of the image.

GRAPHIC DESIGN and ADVERTISING MESSAGE. Basic principles of composition. Development of graphic pieces as part of a strategic communication plan.

TREATMENT OF THE IMAGE FOR THE PRODUCTION OF ADVERTISING GRAPHICS

Methodology

The active proposal of an advertising PROJECT that integrates different advertising pieces.

The project consists in the creation of an Agency NOTEBOOK with the exhibition of some of his works with a digital format.

The working group will form an AGENCY.

The NOTEBOOK Project will be carried out by the members of the Agency.

The dynamics will be of active work, mainly of photographic set, or external depending on the pieces to be made, and of graphic design until completing the final art.

PROJECT: The methodology follows the concept of Active Learning. Through the orientation of the teaching team and the initial planning of the face-to-face sessions, through the integrated theory and practice modules

of the image and the final edition, each team is charged with developing a final activity (PROJECT:

NOTEBOOK AGENCY), in which the student will also have individual responsibilities. Active Learning also

includes virtual materials and activities that help complement the process, such as educational sheets, reading materials and analysis.

TUTORING: The permanent tutoring of the professors in the photographic production unit in the different phases of production, the support of the laboratory technicians, and the consultation of virtual and bibliographic materials will lead the student gradually to their objectives.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Artificial lighting. Portrait and still life	15	0.6	1, 7, 4, 3, 5
Digital Edition	15	0.6	2, 6, 8, 9
Photographic camera	15	0.6	8, 9
Type: Supervised			
Notebook creation	50	2	1, 7, 2, 4, 3, 6, 5, 8, 9
Type: Autonomous			
Production Process	52	2.08	7, 6, 8, 9

Assessment

The subject is face-to-face and requires a minimum of 80% attendance. The evaluation system is continuous: the accomplishment of several positions throughout the course, combined with the final project, will conform the act of evaluation. The acquired knowledge, the active participation in class, as well as the assistance, the timely delivery of the works and their careful presentation will be valued. To pass the subject it is essential to have completed all the projects, and have achieved acceptance, as well as deliver the final project.

To be present at the recovery it is necessary to have obtained a final grade of more than 3.5 out of 10. It is also necessary to have attended 80% of the classes and have given all the exercises. The recovery will consist of delivering the suspended orders with specific variations of briefing donated by the teacher.

Assessment criteria of the subject

35% of the note - Final project.

25% of the note - Project III

20% of the note - Project II

15% of the note - Project I

10% of the note - Attendance and active attitude in class.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and active attitude in class	10%	3	0.12	7, 3, 6, 8
Final Project	35%	0	0	1, 7, 2, 4, 3, 6, 8, 9
Project I	15%	0	0	1, 7, 2, 3, 6, 5, 8, 9
Project II	20%	0	0	1, 7, 3, 8, 9

Bibliography

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HEDGECOE, John. Nuevo manual de fotografía. Omega. Barcelona, 2004.

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MELLADO, José María. Fotografía digital de alta calidad. Ediciones Actual. Barcelona, 2007.

NEWHALL, Beaumont. Historia de la fotografía. Desde sus orígenes hasta nuestros días. GG. Barcelona, 1983.