

**Art Direction**

Code: 103145  
ECTS Credits: 6

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

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

**Contact**

Name: Ana I. Entenza Rodríguez  
Email: Annalsabel.Entenza@uab.cat

**Use of Languages**

Principal working language: catalan (cat)  
Some groups entirely in English: No  
Some groups entirely in Catalan: Yes  
Some groups entirely in Spanish: No

**Prerequisites**

This subject is linked to the knowledge acquired in "Design in Advertising and Public Relations" in a specific way  
Some knowledge of Indesign and / or Illustrator software, plus Photoshop

**Objectives and Contextualisation**

Overall objective Develop creative strategies in graphic media for the creation of advertising messages. This general objective is specified so that, at the end of the subject, the student will be able to (specific objectives):  
a. Demonstrate the skills and knowledge necessary to graphically develop advertising ideas with maximum efficiency and effectiveness. b. Demonstrate the maximum knowledge of the elements that are considered proper of art direction, and advertising graphic design, to use them in a technically correct, effective and efficient manner. c. Demonstrate knowledge and analyse trends and trends in graphic design and advertising communication, which mark the main lines of current advertising. d. Demonstrate solvency in the structuring of advertising messages, from a formal perspective, experimenting with the construction of visual and audiovisual graphic pieces.

**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. Provide creative solutions to the advertisers' communication problems, bearing in mind the budgetary limitations determining a campaign.
8. Use one's imagination with flexibility, originality and ease.
9. Use technological instruments for the composition and editing of graphic messages.
10. Use the framing, exposure and editing techniques characteristic of photography.

## Content

### Theme 1

Foundation of the AD  
Professional profile of the AD  
Academic context of the AD  
Competencies of the AD  
Theme 2  
Theorization of the AD  
Briefing 360  
Conceptualization  
Visual

### communication

Visual Appeal and Visual Attract  
Visual Code  
Visual Rhetoric  
Symbolic Representation  
Theme 3  
Methodology of the AD  
Trends and Styles  
Creativity, Communication and Aesthetics  
Design Thinking, Process and Management  
Representation and Production Media  
Evaluation and Validation

## Methodology

The subject has 45% of face-to-face and 55% of autonomous work.

the subject matter. CE10, CT3

The face-to-face part of the subject has three basic parts: Theory, Seminar  
Theory: Based on the theoretical explanations in class, the study of the p  
Seminars: Based on the work of the student - in group or individual - and

Practices: Based on the realization of specific exercises or activities that  
The subject also includes 5% personalized tutoring (CE10, CE11, CE23)

*The teaching staff should allocate approximately 15 minutes of a class to allow their students to answer the evaluation questionnaire.*

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Seminars	15	0.6	2, 4, 7, 3, 5
Theory	15	0.6	1, 8
Works	22.5	0.9	1, 2, 6, 9, 10
Type: Supervised			
Tutorials	7.5	0.3	1, 2, 6, 10
Type: Autonomous			
Works	82.5	3.3	1, 2, 6, 9, 10

## Assessment

The subject consists of the evaluation activities:

- a) Written tests, where the knowledge in the subject will have to be demonstrated.
- To facilitate the monitoring and evaluation of the student, the following documents will be provided:
1. Schedule (details of teaching activities, place, deliveries, etc.)
  2. Student folder index (where all activities, delivery dates, weighting, etc.)
  3. File of each of the activities. (description of the activity and the rubric of evaluation)
  4. Guide of the subject (with the details to facilitate the student's learning)

### Recovery process

Students will be entitled to the recovery of the subject if it has been evaluated. To be able to submit to the recovery of the subject, you must have obtained a minimum grade of 4.0 in the evaluation.

#### Student not evaluated

It will be considered that the students can not be evaluated when some c

- When a minimum of 2/3 of the total evaluable activities have not been c
- When the deliveries of the works are not carried out according to the sc
- When the teacher detects signs of copying or plagiarism in the activities

#### Second Registration

In case of second registration of the students may perform a single synth  
The qualification of the subject corresponds to the qualification of the syr

#### Plagiarism

The student who makes any irregularity (copy, plagiarism, identity theft, .  
lead to a significant variation of the rating of an act of evaluation, will be r

#### Programming of the subject

The detailed calendar with the content of the different sessions will be pr

### Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
1. White and black	10	1	0.04	1, 8, 4, 7, 3, 5, 9, 10
2. Colour	15	1	0.04	1, 8, 4, 7, 3, 5, 9, 10
3. Shape	10	1	0.04	1, 8, 4, 7, 3, 5, 9, 10
4. Declensions	10	1	0.04	1, 8, 4, 7, 3, 5, 9, 10
5. 360	10	0.5	0.02	1, 8, 4, 7, 3, 5, 9, 10
6. Art direction	10	0.5	0.02	4, 5
7. Art dossier	10	0.5	0.02	8, 2, 6, 9, 10
8. Campaign	15	1	0.04	1, 8, 4, 7, 3, 5, 9
9. Defending	10	1	0.04	8, 3, 5

### Bibliography

Barry Pete (2008). *The advertising concep Book*. Thames & Hudson London.

Blackwel, Lewis (1992) *La Tipografía del siglo XX*. GG. Barcelona

Berzbach, Frank (2013) *Psicología para creativos*. Gustavo Gili. Barcelona

Bhaskaran, Lakshmi (2007). *El diseño en el tiempo*. Blume. Barcelona

Burtenshaw, Ken/ Mahon, Nik / Barfoot, Caroline (2007) *Principios de publicidad*. GG. Barcelona.

Cesar Newton. (2002) *Direção de arte*. Editorial Futura. Brasil

Contreras Fernando R. /San Nicolás Romera, César (2001) *Diseño gráfico, creatividad y comunicación*. Ediciones Blur.

Landa, Robin (2011). *Diseño gráfico y publicidad*. Anaya, Madrid

Mazzeo, Cecilia. *Diseño y sistema : bajo la punta del iceberg*. BUENOS AIRES, Ediciones Infinito, 2017  
<https://ebookcentral-proquest-com.are.uab.cat/lib/uab/reader.action?docID=4870584>

Philips Peter L. (2004) *Cómo crear el brief de diseño perfecto*. Divone Eggs Publicaciones. Barcelona

Puente Balsells, Ma Luz ; Francisco Viñals Carrera. *Grafología digital, tipográfica y del diseño visual*. Barcelona : Editorial UOC, abril 2019 [https://cataleg.uab.cat/iii/encore/record/C\\_\\_Rb2083370?lang=cat](https://cataleg.uab.cat/iii/encore/record/C__Rb2083370?lang=cat)

Quarante, Danielle (1992). *Diseño Industrial 1*. CEAC. Barcelona

Quarante, Danielle (1992). *Diseño Industrial 2*. CEAC. Barcelona

Roca, David (2001) "Una manifestación de la creatividad en publicidad: la dirección de arte". En *Creatividad y Comunicación* núm. 6. 2001

Rom, Josep (2006) *Del disseny gràfic a la publicitat*. Trípod. Barcelona.

Rom, Josep (2006) *Sobre la dirección d'art*. Trípod. Papers d'estudi. Barcelona

Satué, Enric (1992) *El diseño gráfico*. Alianza Editorial. Madrid

Tena, Daniel (2017) *Diseño gráfico publicitario*. Editorial Síntesis. Madrid.

White, Alex W. (2009) *The elements of graphic design*. Allworth press. New York.

Clavera Anna, (2007) *De lo bello de las Cosas*. GG. Barcelona.

## Software

The Affinity (Publisher, Designer, Photo) or similar program will be used in the course.

In addition, students can use other programs, prior communication and a