

## Art Direction

Code: 103145  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Advertising and Public Relations	OP	4

## Contact

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## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

It's recommended to have passed the cours in Design in Advertising and from the second year.

Otherwise (Erasmus, Socrates, visitor etc): basic design knowledge is required, as well as design software knowledge (Affinity Publisher, Affinity Photo, Indesign, Illustrator and Photoshop).

## Objectives and Contextualisation

Main objective:

Developing creative strategies in graphic design supports in order to create advertising messages.

At the end of the course, the student will be able to (specific objectives):

- Demonstrate the necessary skills and knowledge to graphically develop advertising ideas with maximum efficiency and effectiveness.
- Demonstrate a maximum level of knowledge of the elements that are considered adequate in art direction, and advertising graphic design, as well as using them in a technically correct, effective and efficient manner.
- Demonstrate knowledge and analyse trends in graphic design and advertising communication, which mark the main lines of current advertising.
- Demonstrate solvency in the structuring of advertising messages, from a formal perspective, experimenting with the construction of visual and audiovisual graphic pieces.

## Learning Outcomes

- CM15 (Competence) Devising creative and persuasive messages that respond to the communication needs of advertising agencies without violating the democratic values or the fundamental rights of the public.

2. KM18 (Knowledge) List the optimal expressive resources of written, graphic, and audiovisual languages to construct original and attractive messages.
3. KM19 (Knowledge) Recognise the limits and opportunities of technology in the distinct stages of the creative process.
4. SM15 (Skill) Produce advertising and public relations messages that respond to the needs of clients and consumers using both conventional and emerging technologies.

## Content

### Module 1: Introduction to Art Direction

- Role and responsibilities of the Art Director
- Position within creative teams and advertising agencies
- Core technical and conceptual skills
- Art Director as strategic creative

### Module 2: Visual Communication and Design Principles

- Psychological and cognitive models of visual perception
- Typography, colour theory and visual hierarchy
- Grid systems and layout design
- Visual coherence, clarity and message delivery

### Module 3: Visual Thinking and Concept Development

- Creative tools and structured ideation techniques
- Narrative structures and visual storytelling
- Rhetorical figures and symbolic representation
- Briefing analysis and concept development strategies

### Module 4: Brand Identity

- Visual identity as a multidimensional communication system
- Branding strategies in contemporary advertising
- Portfolio creation, contextualization and presentation

\*Note: The course content will be sensitive to issues related to gender perspective and the use of inclusive language.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Seminars	15	0.6	
Theory	15	0.6	
Works	22.5	0.9	
Type: Supervised			
Tutorials	7.5	0.3	

Type: Autonomous

Works	82.5	3.3
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The course has three basic parts: Theory, Seminars and Practices.

Theory: Based on the theoretical explanations in class, the study of the proposed bibliography and the personal study on the object.

Seminars: Based on the work of the student - in group - and the professor's guidance to solve creativity and visual problems.

Practices: Based on the realization of specific exercises or activities that allow working the skills of the subject.

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.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Briefing 1	15	1	0.04	CM15, KM18, SM15
Briefing 2	15	1	0.04	CM15, KM18, KM19, SM15
Briefing 3	15	1	0.04	CM15, KM18, KM19, SM15
Briefing 4	15	1	0.04	CM15, KM18, KM19, SM15
Briefing 5	15	1	0.04	CM15, KM18, KM19, SM15
Briefing 6	15	1.5	0.06	KM18, KM19, SM15
Written Test	10	1	0.04	KM18, KM19

This course follows continuous assessment and does not provide for a single evaluation.

The course consists of different evaluation activities:

A. Written test/essay on art direction (10%)

B. Different pieces (6) where it will be necessary to demonstrate the knowledge, skills and attitudes in carrying out specific activities (90% of the course grade). They are indicated in the Activities table.

Students will have the right to recover the course if they have been evaluated on the set of activities the weight of which is equivalent to a minimum of 2/3 parts of the total course grade. All evaluation activities are recoverable.

Non-evaluated students

It is considered that the student cannot be evaluated when some of these circumstances occur:

- When a minimum of 2/3 parts of the total evaluable activities have not been carried out.
- When the delivery of the works is not done according to the course schedule and the indications of the teaching staff.
- When the teaching staff detects signs of copying or plagiarism in the activities.

Second enrollment In case of second enrollment, the student will be able to carry out a single synthesis test which will consist of delivering the activities / rubrics that have not been passed during the previous course. The course grade will correspond to the synthesis test grade.

#### Plagiarism

The student who carries out any irregularity (copying, plagiarism, identity impersonation, ...) that may lead to a significant variation in the grade of an evaluation act, will be graded with 0 this evaluation act. In case several irregularities occur, the final grade of the course will be 0.

#### Course programming

The detailed calendar with the content of the different sessions will be displayed on the day of the course presentation. It will also be posted on the Virtual Campus where students can find the detailed description of the exercises and practices, the various teaching materials and any necessary information for the proper follow-up of the course.

- In this course, the use of Artificial Intelligence (AI) technologies is permitted as an integral part of assignment development, provided that the final outcome demonstrates a significant contribution from the student in terms of analysis and personal reflection. Students must clearly identify any content generated using AI, specify the tools employed, and include a critical reflection on how these technologies have influenced both the process and the final result of the assignment. Failure to disclose the use of AI in this assessed activity will be considered a breach of academic integrity and may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.

## Bibliography

1. Barry Pete (2008). The advertising concep Book. Thames & Hudson London.
2. Blackwel, Lewis (1992) La Tipografía del siglo XX. GG. Barcelona
3. Berzbach, Frank (2013) Psicología para creativos. Gustavo Gili. Barcelona
4. Bhaskaran, Lakshmi (2007). El diseño en el tiempo. Blume. Barcelona
5. Burtenshaw, Ken/ Mahon, Nik / Barfoot, Caroline (2007) Principios de publicidad. GG. Barcelona.
6. Cesar Newton. (2002) Direçao de arte. Editorial Futura. Brasil
7. Clavera Anna, (2007) De lo bello de las Cosas. GG. Barcelona.
8. Contreras Fernando R. /San Nicolás Romera, César (2001) Diseño gráfico, creatividad y comunicación. Ediciones Blur.
9. Dabner et al (2015). Diseño gráfico. Fundamentos y prácticas. BLUME
10. Dabner, D., & Stewart, S. (2021). Diseño gráfico. BLUME (Naturart). ISBN: 8418459689
11. Landa, Robin (2011). Diseño gráfico y publicidad. Anaya, Madrid
12. Mazzeo, Cecilia. Diseño y sistema : bajo la punta del iceberg. BUENOS AIRES, Ediciones Infinito, 2017 [https://bibcercador.uab.cat/permalink/34CSUC\\_UAB/1eqfv2p/alma991010498036406709](https://bibcercador.uab.cat/permalink/34CSUC_UAB/1eqfv2p/alma991010498036406709)
13. Philips Peter L. (2004) Cómo crear el brief de diseño perfecto. Divone Eggs Publicicaciones. Barcelona
14. Quarante, Danielle (1992). Diseño Industrial 1. CEAC. Barcelona
15. Quarante, Danielle (1992). Diseño Industrial 2. CEAC. Barcelona
16. Roca, David (2001) "Una manifestación de la creatividad en publicidad: la dirección de arte". En Creatividad Comunicacónnúm. 6.2001
17. Rom, Josep (2006) Del disseny gràfic a la publicitat. Trípod. Barcelona.
18. Rom, Josep (2006) Sobre la direcciónd'art. Trípod. Papers d'estudi. Barcelona
19. Satué, Enric (1992) El diseño gráfico. Alianza Editorial. Madrid
20. Tena, Daniel (2017) Diseño gráfico publicitario. Editorial Síntesis. Madrid.
21. White, Alex W. (2009) The elements of graphic design. Allwort press. New York.

## 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

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PLAB) Practical laboratories	51	English	second semester	afternoon
(TE) Theory	5	English	second semester	afternoon