

GRAPHIC PRODUCTION

Degree in Graphical Design

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Code: 11214

Main Scientific Area: Communication Design

Lecturer: Jorge Manuel Lopes Brandão Pereira

Language of Instruction: Portuguese

Regime: S1

Contact Hours: 60h Total Workload: 100h

ECTS: 6,0

Objectives

Production in graphic design establishes an operational platform between the creative process of graphic design and technical specifications of the available production systems. Interpreted as a phase in design process, is where we determine the formal options according to the available production technologies.

The different constituents related to production in graphic design are the core subject of the curricular unit, aiming, as a main goal, the proper optimization of results and creative possibilities the production technologies possess.

The present curricular unit proposes the achievement of theoretical and practical competencies related to production in graphic design, in its various phases. As designers, the students must acquire the domain of basic knowledge in order to optimize the graphic design resources', allowing a better decision-making related to the production in graphic design.

Learning Outcomes

At the end of the semester, the student should be able:

1. To master specific knowledge and vocabulary of the graphical output and its proper use in the development of graphic design projects.
2. To understand and apply the fundamentals of formal production in graphic design.
3. To adapt the aesthetic goals of the design to the actual possibilities (aesthetic and technical) of the associated graphic reproduction technologies.
4. To basically know the stages of the production and printing processes, choosing the most appropriate according to the particular features of the work.

Course Contents

I. Prepress

Introduction to the technical specifications of the graphic design products.

Technical possibilities available to the design project and its implications.

Proper file preparation and preflighting: image-editing, fonts and colour management (spot and process).

Prepress workflow and standard processes (Film, Plate, Press).

The prepress – finalizing the creative's work.

II. Printing

Analysis of the conditionings for the project.

Conventional printing methods: offset lithography, flexography, silkscreen printing, rotogravure, pad printing, vinyl cutting and others.

Digital printing: new formats for communication.

III. Materials

Selecting the proper materials for the graphic production.

The paper in graphic design: types, characteristics and applications.

Other supports for printing.

Ink and its use for the different printing methods.

IV. Finishing

Analysis of the major operations and equipments of graphic finishing: binding and scoring, cutting and trimming, folding, laminating, emboss.

V. The graphic designer in work with production managers

Graphic design's creative process and technical specifications of the available means for production.

Groundwork for the printing method and finishing choices for the different means of production and different materials.

The professional connection between designer and production manager.

Planning workflows, quotations' request and involvement in production.

Recommended Bibliography

— BAER, Lorenzo. *Produção Gráfica*. São Paulo: Editoria Senac, 1995.

— BARBOSA, Conceição. *Manual Prático de Produção Gráfica*. Cascais: Principia, 2004.

— EVANS, Poppy. *Forms, Folds, and Sizes: All the Details Graphic Designers Need to Know but Can Never Find*. Gloucester: Rockport Publishers, 2004.

— JOHANSSON, Kaj; LUNDBERG, Peter; RYBERG, Robert. *A Guide to Graphic Print Production*. New Jersey: John Wiley Sons, 2007.

— LAWLER, Brian P.. Official Adobe Print Publishing Guide: The Essential Resource for Design, Production, and Prepress. Berkeley, CA: Adobe Press, 2005.

— PIPES, Alan. Production For Graphic Designers. London: Lawrence King, 2004.

Learning and Teaching Methods

The goals set are consistent with the syllabus content, as it can be seen through a comparative analysis of these two parameters. Interpreted as part of the project in graphic design, graphic production is the stage where formal options are taken according to the available means and technologies, mobilizing students' knowledge in supporting the process and methodology of design.

Production in graphic design aims to establish an operating link between the graphic design's creative process and the technical specifications of the available means for production, with special emphasis on sections 1-4. Section 5 takes a transversality path to Project, given the inherent goals.

Assessment Methods

The assessment process in this course is continuous and regular assessment, as provided for in Article number 7 of RIAPA. The assessment takes into account the following elements:

a) Carrying out exercises and practical projects: three exercises and two projects, with a total value of 95% set in the calculation of the assessment to the course, and delivery dates set out in the assignments;

b) Attendance and participation of students: attendance is mandatory in at least two thirds of the contact hours of the course, as provided for in Article number 4 of RIAPA, with total valuation of 5%. If the student exceeds the number of absences he will be automatically disqualified.

Given the theoretical and practical nature of the course, student's assessment provides not only a sustained route in the development of the assignments, but also their attendance and compliance of deadlines. The assessment in this course results from the combination of the following components:

$$(Ex1 + Ex2 + Ex3 \times 30\%) + (p2 \times 25\%) + (p3 \times 40\%) + (AC \times 5\%)$$

Exercícios = 30% (ex1 = 10% | ex2 = 10% | ex3 = 10%)

p2 = 25% Artes Finais: "Exposição"

p3 = 40% Atlas de Produção Gráfica

AC = 5% Avaliação Contínua

The student must deliver the project personally at the beginning of the class set as date for public presentation. There is a 15 minute tolerance, after which the student will have a penalty of two (2) points in the overall evaluation of the assignment.

No work will be accepted or delivered by other means after the deadline, without authorized justification.

The lecturer assumes that all projects are authored by the student who signs it. If it appears that some work was not done by the student who signs it, it will receive 0 (zero) in their evaluation component.

In this unit does there is evaluation in exam period of the 1st and 2nd semester. The evaluation improvement is carried out by a new attendance of the course, where the student should proceed as provided in paragraph 3 and

paragraph 4 of 'RIAPA'. Evaluation improvement is possible by attendance of 2/3 of classes taught with the development of three projects, determined by the lecturer of the unit at the beginning of the semester, and duly agreed with the Disciplinary Area of Communication Design.

Senior year students and special statutes students have access to special exam period that follows the end of the academic year, as provided for in RIAPA.