

TYPOGRAPHY, LAYOUT AND PRESENTATION

IE University

Professor: **REBEKA ARCE DIEZ**

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Academic year: 22-23

Degree course: FOURTH

Semester: 1^o

Category: COMPULSORY

Number of credits: 6.0

Language: English

PREREQUISITES

This course requires a keen attention to detail, an open-minded attitude towards experimenting with type, composition and space and knowledge on Adobe Suite: Illustrator, Photoshop and InDesign. Any skills on AfterEffects, Cinema 4D and the use of IE lab machines are a plus. The course will not include any software lessons.

SUBJECT DESCRIPTION

The world doesn't need more graphic designers, it needs people with the ability to observe what is happening around them, propose future scenarios and use design tools to be able to translate an idea in the most synthetic way possible. We seek to achieve a balance between the objective of communicating a message at the same time as expanding the limits of the formal and functional in order to be able to experiment and thus activate the student's and people's capacity for questioning, celebrating the design process rather than the final outcome.

The vision of 'Typography, Layout and presentation' seeks for understanding the relationship between typography and language, gender, politics, space and signage, and using the design instruments such as typography, layout and color to expand them beyond an editorial format, moving into physical spaces, installations, objects or performances that could help designers to create outstanding presentations where the experience of the audience is key.

OBJECTIVES AND SKILLS

The objective of this course is to provide the student with the skills to use the elements of a visual system such as typography, composition and color with the aim of using them to create a presentation that goes beyond the limits of a screen presentation and that opens the possibility of doing it through other formats.

- Build a personal visual and conceptual imagery archive.
- Structure and hierarchize verbal information graphically.
- Understanding that typography goes beyond the visual transmitter of a word, but can be conceived as a graphic form in itself, capable of creating unique and very powerful visual solutions.
- Be able to master the notions of composition and layout to play with rhythm, balance, contrast and tension.
- Apply knowledge of modeling, visualization, materials technology and production techniques to the development of design projects, taking into account their viability and social, technological and environmental conditions.
- Use the knowledge of the discipline to analyze and assess current situations.
- Learning skills to undertake further studies with a high degree of autonomy.

METHODOLOGY

The course is built based on a series of lectures in combination with practical exercises and a global project that encompasses all the knowledge acquired in the course.

This course does not only focus on knowing how to use typography and layout as design tools, but on the growth of the student's creative abilities, with the aim of acquiring knowledge about these tools in order to be able to expand them beyond a specific discipline or format, bringing typography and composition to experiences, installations and objects.

We seek to inspire the student to stimulate their concern when it comes to understanding graphic design beyond a traditional format and activate their ability to observe how typography lives in the spaces we inhabit beyond being a mere transmitter of a message or the shape of a particular word.

The course is structured in:

1. Lectures

Presentations with the fundamentals of typography, the relationship of typography with society, language and context, composition basics and grid systems. Although these sessions provide the student with context and knowledge about design tools, the general course aim focuses more on experimentation through the student's own work through exercises and the global project.

2. Exercises

These exercises seek for stimulating the student to explore beyond what is expected, enrich their visual culture and learn to use design elements such as typography, color and composition as tools to express an idea, whatever the final format.

3. Global Project

Development of a global project throughout the course where we will apply the knowledge acquired progressively. The objective is to analyse the briefing, find an idea connected to the global concept presented by the teacher, and from there, use typography, composition, physical materials and space to create a final presentation.

4. Final Presentation

Experience presentation to the rest of students and to a jury of designers, creative and art directors. As the presentation format is open, we'll set the way to show each one previously. Although the final presentation is an important gem of the global project, in this course we will value more the process until reaching the final result, the student's ability to experiment, get out of the established and develop their ability to question and use the tools of design to build a presentation in which the audience's experience is key.

5. Final review

After the final presentation session, the lecturer will have a personalised session with each of

the students and groups to review feedback received by the jury, analyse it and see application options, either for the global project or as learning for future projects.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	13.33 %	20 hours
Discussions	20.0 %	30 hours
Exercises	23.33 %	35 hours
Group work	30.0 %	45 hours
Other individual studying	13.33 %	20 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

- Lecturer Presentation
- Brief presentation of each student, design background and main interests
- Structure and goals of the course
- Global project briefing

The lecturer will share with the students the concept / big idea from which the final project will be worked on.

We have had a few years of a pandemic in which the only way to present a proposal to a client was through a screen and an online oral presentation. For this reason, we want to give relevance to the physical space, staying away from the screen in order to define a presentation in which the format is totally open.

Each group and based on this global concept, must analyse it and find a way to represent it through a presentation in which the experience of the audience is key, while the oral presentation is secondary. To do this, we will encourage students to explore different possibilities of dialogue with a client to show an idea through installations, experiences or physical objects in which typography, layout, composition are the most relevant elements.

- **Exercise:** The archive collection

During the course, students must create their own archive of printed material in different formats for a later exercise that will be developed in sessions X.

SESSIONS 3 - 4 (LIVE IN-PERSON)

- **How to read images**

Reading images and understanding a message through visual language.

- **Exercise:** Case study analysis separating the graphic elements used and understanding the importance of dialogue between them in the space of the visual communication. Through different examples, the student must analyse the graphic elements to detect those ones used in it and how they relate to each other.

Delivery: 5 min presentation where the student explain the case study, the reason for choosing it and the analysis of visual elements and how they interact with each other.

SESSIONS 5 - 6 (LIVE IN-PERSON)

- **Words are written with typography**
Brief history of typography. Origins, evolution and future.
- **Type clasification**
- **Global project touchpoint 1**

SESSIONS 7 - 8 (LIVE IN-PERSON)

- **Type foundries**
- **How to read type**
Analysing and selecting a typeface based on its character.

SESSIONS 9 - 10 (LIVE IN-PERSON)

- **Creating a music band with design instruments**
The instruments: Typography, color and shapes
Composition: Rythmn, contrast, balance & tension
- **Exercise**
Lo-fi moodboards: Represent a visual expression proposal through different print/phisical materials in 5-10 minutes: Through an archive of publications, brochures, flyers and editorial materials, students must, as a group, create moodboards only with these editorial materials, relating them to each other and trying to make them visually understood without the need to be explained.
- **The meaning of type**
Type & Language, Society, Gender and Politics
- **Global project touchpoint 2**

SESSIONS 11 - 12 (LIVE IN-PERSON)

- **Type & context**
Type & Brand Identity
Type & Editorial Design
- **Layout:** Grid systems
- **Exercise**
50 poster system: Same copy, same two typographies, 50 composition options, same colors with different application.
Delivery: In sessions 15 & 16. Printed output e.g. poster serie, publication, brochure, postcards...

SESSIONS 13 - 14 (LIVE IN-PERSON)

- **Type & Signage**

- **Type & Motion**
- **50 poster system review**

SESSIONS 15 - 16 (LIVE IN-PERSON)

- **50 poster system presentation: 5 min. each.**
Public discussion about concept and execution.
Students will give feedback to each presentation providing inputs to improve the poster systems.
- **Exercise:**
Relate posters created by different students based on the possible elements in common that could make them coexist in the same visual system.
- **Exercise:**
Poster in motion: Select one of the 50 posters created before and animate the elements.
Delivery: In sessions 17 & 18. mp4 loop
- **Global project touchpoint 3**

SESSIONS 17 - 18 (LIVE IN-PERSON)

- **Poster in motion delivery**
- **Type & physical space**
- **Type & Street**
- **Exercise:**
Students are asked to generate a photographic archive of typographic elements found in outdoor spaces on the street. Once that file is generated, we will relate some images to others depending on their morphology, characteristics or intention.
Delivery: In sessions 19 & 20. 3 different moodboards with the related images. The rest of the students will analyse the moodboards of the rest of the students to find the intention / relation between the elements.

SESSIONS 19 - 20 (LIVE IN-PERSON)

- **Post-type**
- **Exercise:**
Creating a physical letter with materials
Delivery in sessions 23 & 24. The letter will be shown photographed in a context - to be defined depending the look&feel and intention of each student.
- **Global project touchpoint 4**

SESSIONS 21 - 22 (LIVE IN-PERSON)

- **The presentation: What happens when your charm is not present?**
Using the visual design system to express an idea and seduce our client.
- **Global project touchpoint 5**

SESSIONS 23 - 24 (LIVE IN-PERSON)

- **Presentation of the physical letter exercise** (5 min each)
- **Global project touchpoint 6**

SESSIONS 25 - 26 (LIVE IN-PERSON)

- **Global project final review and rehearsal**

By this sessions the student must have the totality of the experience presentation created, in order to apply the feedback given by the teacher before the final showcase.

SESSIONS 27 - 28 (LIVE IN-PERSON)

- **The presentation as a experience**

Presentation to the rest of students and to a jury of designers, creative and art directors.

SESSIONS 29 - 30 (LIVE IN-PERSON)

- **Global project discussion**

Students will give feedback about each project in order to apply their knowledge on analysing design projects and their critical thinking based on the relationship between type and language, space, gender and politics and the learnings of composition, rhythm, contrast, balance and tension applied to the final presentation experience.

- **Personalised session** with each of the groups to review feedback received by the jury and rest of the class, analyse it and see application options, either for the global project or as learning for future projects.

* The content of each session may vary depending on the evolution of the students.

BIBLIOGRAPHY

Compulsory

- Gary Hustwit. *Helvetica Documentary*. <https://www.hustwit.com/helvetica>. ISBN 0000000000000 (Digital)

- Milton Glaser. *Milton Glaser reflections on Design*. https://www.youtube.com/watch?v=sFfhGbg1DDE&ab_cha. ISBN 0000000000000 (Digital)

- Es Devlin. *Es Devlin*. <https://www.youtube.com/watch?v=CeOadxT7kPA&list=F>. ISBN 0000000000000 (Digital)

- Liza Enebeis. *Design in Motion*. *Liza Enebeis*. https://www.youtube.com/watch?v=kcrVdM_PyCY&list=F. ISBN 0000000000000 (Digital)

- Cheddar. *Why New Yorkers Insisted On a "Worse" Subway Map.*
<https://www.youtube.com/watch?v=OdDsV19DBCUC&list=F>. ISBN 00000000000000
(Digital)

- Milton Glaser. *Massimo Vignelli and his 1972 NY Subway map.*
<https://www.youtube.com/watch?v=uhMKHXLBZrc&list=F>. ISBN 00000000000000
(Digital)

- Erik Spiekermann. *Erik Spiekermann – Type Is Visible Language.*
https://www.youtube.com/watch?v=ggQpDu63kk0&ab_cha. ISBN 00000000000000
(Digital)

Recommended

- Actual Source Books. *Shoplifters ISSUE 10. New type design Volume 2.* Actual Source Books. ISBN 9781733583077 (Printed)

- Ruben Pater. *The Politics of design.* BIS. ISBN 9789063694227 (Printed)

- Armin Hofmann. *Armin Hofmann?Reduction. Ethics. Didactics.* Slanted Publishers UG. ISBN 3033079113 (Printed)

- Josef Mülller-Brockmann. *Grid Systems in Graphic Design: A Visual Communication Manual for Graphic Designers, Typographers an.* Verlag Niggli. ISBN 9783721201451 (Printed)

- Magazine. *Type01 Magazine Issue 2.* Slanted. ISBN 00000000000000 (Printed)

- Emergence Magazine. *Emergence Magazine.* ISBN 00000000000000 (Printed)

- Bruno Munari. *Bruno Munari: Circle, Square, Triangle: Square, Circle, Triangle.* ISBN 1616894121 (Printed)

EVALUATION CRITERIA

Criteria	Percentage	Comments
Class Participation	10 %	Curious and non-conformist attitude + Depth and quality of contribution

Concept development and Innovative approach	30 %	Even if 'Typography, layout and presentation' focused on giving the student a knowledge on visual element systems, they'll be evaluated by their capacity to develop innovative concepts based on deep researches and the ability to synthesize.
Visual Design execution	30 %	Based on how the student uses the visual design principles in order to translate a concept or idea and make it understandable for people, not only based on how the visual system help us to convey a message but how it could help designers to find a more unsuspected solution.
Final Presentation	20 %	Students will be evaluated by their capacity to create a final presentation not based on the oral presentation but in an innovative experience which could be expanded through performances, installations, objects, sounds...
Workgroups	10 %	Hability to work hand in hand in groups in terms of organization, leadership and communication.

PROFESSOR BIO

Professor: **REBEKA ARCE DIEZ**

E-mail: rarce@faculty.ie.edu

Rebeka Arce is a multidisciplinary designer and art director based in Madrid. Her distinct sense of rhythm and balance and her passion for observation, synthesis and approach of future scenarios has led her to move throughout a variety of design fields, with special focus on brand identity, narrative visual strategies and image creation for audiovisual media, aiming to elevate business and brand offerings by translating their core values into a significant visual form.

After working in different studios in Bilbao and Berlin, in 2013, Arce founded her own studio dividing her time between the German capital and Madrid. She works for clients in the sector of culture, arts, technology, fashion and entertainment around the world such as Sony Pictures, RedBull, Shiseido, Columbia Records, Vodafone, Schweppes, Thyssen-Bornemisza National Museum, Instituto Cervantes, Madrid City Council, Matadero Madrid, Zinebi, GetxoPhoto and Flamenco Festival, among others.

In addition to directing her own studio Rebeka teaches in different schools such as IE University, Universidad Europea and IED Madrid, was part of Laus Awards Jury in 2021, was nominated to Premios Gráfica 2020 and has given talks at conferences such as OFFF Festival, World Capital Valencia 2022, Brief Festival, Madrid Design Festival, Serifalaris, Ladies, Wine & Design and PlayRestart, and her work has been part of exhibitions such as Madridgrafía, a look at the design industry in the city of Madrid organized by di_mad in 2021.

Her award-winning work has been recognised at ADG Laus, LA Fashion Film Festival, Vimeo Staff Pick and Selected, and published in books and on platforms including AIGA Eye on Design, Victionary, Computer Arts, Fubiz, Étapes, Neo2, Huck, Creative Boom, PULP and PAGE Magazine.

AWARDS

Silver ADG Laus Award 2021 for 'Anónimos' campaign.

'Premios Gráfica' nominée 2020.

Bronze ADG Laus Award 2019 for 'Overdose' short-film.

Los Angeles Fashion Film Festival 2019 Shortlist for 'Overdose' short-film.

Selected Festival 'Stone and Wood' Nomination for 'Markak' artwork.

TALKS

Speaker at 'World Design Capital' Valencia 2022

Speaker at 'OFFF Festival' Barcelona 2022

Speaker at 'Serifalaris' Getxo 2022

Speaker at 'OFFF x Wix Playground' Barcelona 2021

Speaker at 'Madrid Design Festival' Madrid 2021

Speaker at 'Brief Festival' Madrid 2019

Speaker at 'Fjord Clinic' Streaming 2020

Speaker at 'Ladies, Wine & Design' Madrid 2018

Speaker at 'PlayRestart' Madrid 2019

Speaker at 'Mujeres Atómicas' Escuela Tag. Madrid 2019

Speaker at 'Jo!Fest' Vitoria 2017

Speaker at 'RESET C' at 'CdeC' Pamplona 2014

Speaker at 'Vista Previa' Bilbao 2013

JURY & EXHIBITIONS

Jury at 'ADG Laus Awards' Barcelona 2021

Adobe Live Portfolio Review OFFF Festival Barcelona 2022

'60 años de ADG-FAD' Exhibition Disseny Hub Barcelona 2021

'Madridgrafía' Exhibition DiMad Madrid 2021

Jury 'IE School of Architecture & Design' Madrid 2021

Portfolio review at 'IED Design Fest' Madrid 2017

PUBLICATIONS

'Type for Type' by Victionary, China.

'InspoFinds Collection I' by InspoFinds, UK.

'Computer Arts Magazine 2019' by Computer Arts, UK.

'Brand Addiction. Designing Identity for Fashion Stores' by Sandu Publishing, China.

'PAGE Magazine. Design, Code & Business' by PAGE, Germany.

'Selected Europe 2017' by Index Books, Spain.

'Gallery Magazine' by Chois Publishing, China.

'Pulp Magazine' by Fedrigoni, London.

OTHER INFORMATION

- Office hours: Office hours will be held by appointment from Monday to Friday.

- Contact details: rarce@faculty.ie.edu

