

# VISUALIZATION AND REPRESENTATION TECHNIQUES

**IE University**

Professor: **FRANCESCO MARIA FURNO**

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Academic year: 22-23

Degree course: FIRST

Semester: 2<sup>o</sup>

Category: BASIC

Number of credits: 6.0

Language: English

## PREREQUISITES

To better approach this course some previous work is necessary.

We will be working with Adobe software as Indesign, Photoshop and Illustrator.

So, before the course begins, be sure to be able to manage the basic tools of each one to be able of working on layouts, illustrations and photoretouch.

To be able to work, here you have a page with all level tutorials for each software:

1. InDesign (layout editing): <https://design.tutsplus.com/series/learn-adobe-indesign--cms-1130>
2. Illustrator (Vectorial illustrations and infographics): <https://design.tutsplus.com/series/learn-adobe-illustrator--cms-1110>
3. Photoshop (Retouch and brush illustration): <https://design.tutsplus.com/series/learn-adobe-photoshop--cms-1098>

## SUBJECT DESCRIPTION

In a contemporary society in which visual communication is essential, visualization techniques allows to manage the main tools of how to spread a message effectively avoiding misunderstandings. Graphic design is a way of operating in visual communication dressing a concept using structures that enhance consistency and coherence.

This course is based on the principle of improving creativity throughout technical excercises that stimulate a different point of view and tries to open minds and let students be autocritic with their productions.

Failures and errors are the best way across the process to experiment and learn.

Playing with materials and several techniques is mandatory to enjoy creative processes.

The entire course will be divided into two main projects that will allow us to experiment with each step of the graphic design process:

1. An editorial project self edited and produced.
2. A visual system for a toy production for a TV show.

## OBJECTIVES AND SKILLS

The objective of this course is to provide the basic knowledge upon which the student can further develop their understanding of graphic design. This will be done through self-criticism and the experimentation with real and concrete techniques.

The main purpose of this course is to provide the student with the technical skills and practical experience in visual representation so as to empower him or her to strat a ...

## METHODOLOGY

### Pedagogical Progression:

The methodology is based on a learning by doing process. Students will receive technical and theoretical information about graphic design, graphic techniques and creative processes that allow them to understand how the mechanism works from zero, to the conceptualisation, up to the final execution of an idea.

The experiential learning process is also based on unexpected moments that will let the students work under pressure managing stress, frustration and other kind of negative situations that usually destroy creativity. The main idea is to learn how to manage the energy flow and find out a safe space in which creativity pops up.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	13.33 %	20 hours
Discussions	3.33 %	5 hours
Exercises	60.0 %	90 hours
Group work	10.0 %	15 hours
Other individual studying	13.33 %	20 hours
TOTAL	100.0 %	150 hours

## PROGRAM

### SESSIONS 1 - 2 (LIVE IN-PERSON)

#### Welcome to freedom and craziness

Brief introduction about the course, presentation of the main themes and explanation about the objectives of the process.

#### Thinking out of the box (part 01)

An individual and practical assignment made in class to train abilities of creating under pressure.

A two hours and half exercise experimenting and crafting to learn how to work under pressure.

#### Main theme: Under Pressure by Queen.

#### Required Tools:

a brand new brain with no prejudices, scissors or a cutter, a set-square or a ruler of 50 cm, pencil or pen, sheets of paper or a notebook for sketches and a paper of 70x100cm with a 250g weigh.

#### Editorial Project:

This is the introduction and first double session to introduce one of the main two projects.

Our first approach to graphic design will be through the realization of a fanzine, an independent self-production through which each student will experiment in group how to create, conceptualise, design, layout and produce a special and meaningful publication.

The main goal is to design a unique project that will be consistent from the content to the layout, using graphic design as a dress to embellish and outline the narrative structure.

Each group will be free to choose its own content, but it will not work with banal ones. For example: No local recipies, like arepas or pizzas. This kind of content will be allowed just in those cases in which the group will be able to build a meaningful story using recipies as part of the narrative tool.

**The project will last till session 14 and it will be divided as follow:**

1. Brainstorm about the main idea (sessions 3 and 4)
2. Definition of contents according the main idea (sessions 5 and 6)
3. Visual design structure conceptualisation (sessions 7 and 8)
4. Contents' execution (sessions 9 and 10)
5. Layout execution (sessions 11 and 12)
6. Layout execution (sessions 13 and 14)
7. Presentation of 10 hard copies for student (session 15)

## **SESSIONS 3 - 4 (LIVE IN-PERSON)**

### **Editorial Project:**

During this double session we will be working and debating on the essence of the choosen topics and how to work the content in a way to produce a solid storytelling.

### **Steps required:**

·Before class, each group will work on defining the topic and establishing a clear idea related to the publication.

·The group will also read the content on Blackboard about storytelling and how it works, to aquire a solid knowlege about how to build stories.

·In class we will analyse the topic proposals correctly uploaded on Miro to evaluate if the topic is good enough to be the spine of the publication and if the group has enough knowledge for the topic treatment.

## **SESSIONS 5 - 6 (LIVE IN-PERSON)**

### **EDITORIAL PROJECT:**

#### **Definition of contents according the main idea**

During this double session students will work on polishing the main idea and writing the proper content.

Students will bring from home advanced sketches, schemes and whatever material necessary to evaluate the consistency and effectiveness of each idea.

Each one will work on an index structure to briefly show how to develop the storytelling roadmap and what kind of content will be necessary to create the narrative development.

Plus, each one will start working on synthetic sketches of what graphic elements will be needed for the layout.

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## **SESSIONS 7 - 8 (LIVE IN-PERSON)**

### **EDITORIAL PROJECT:**

#### **Visual design structure conceptualisation**

During this double session will be analyse the previous work made at home and define all those visual elements that are part of the visual system and will form the layout essence.

In this way each student will define the following fundamentals for the publication:

1. Rules of composition and definition of a grid.
2. Main shapes.
3. Color palette.
4. Types hierarchy.

#### **Theory:**

In class we will talk about:

1. How to creat a high, medium and low impact composition.
2. What is the purpose of managing visual hierarchy.
3. Visual Coherence and consistency.

**Hashtags:** #HighImpact #abstraction #shapes #composition

## **SESSIONS 9 - 10 (LIVE IN-PERSON)**

### **EDITORIAL PROJECT:**

#### **Contents' execution**

Students will previously work on contents execution at home to have enough material to work with in class and see how to evaluate consistency of the storytelling and evaluate and eventually discard those elements that don't fit in the main story.

#### **Theory:**

On session 10, we will talk about typography and its two main characteristic:

1. Personality
2. Readability

Students will read the content on blackboard to discuss about the main essence of why typography is so important in graphic design.

#### **Check-point.**

At this stage, an external jury will be invited to evaluate the essence of the fanzine production and to double check that the workflow is consistent and on time with the project development.

## **SESSIONS 11 - 12 (LIVE IN-PERSON)**

### **EDITORIAL PROJECT:**

#### **Layout execution**

At this stage we will be working on assembling the layout and applying all the choices made to build the final version of the fanzine.

So this will be a strong moment to consolidate and produce.

It's no time to regret about past decisions.

## **SESSIONS 13 - 14 (LIVE IN-PERSON)**

### **EDITORIAL PROJECT:**

#### **Layout execution**

At this stage we will be working on finishing the layout, we will work on the final cover proposal and prepare files for the printing process.

#### **Theory:**

How to manage color mode and knowing the difference between RGB and CMYK mode to have a proper finishing once printed.

## **SESSIONS 15 - 16 (LIVE IN-PERSON)**

### **Editorial design final presentation.**

Student will show and share their final project in front of an external jury that will evaluate the consistency between the content and the layout and how graphic design helps to spread the storytelling.

The jury will consider the following parameters for a total of 10 points:

1. Coherence and consistency. (2 pt.)
2. Storytelling. (2 pt.)
3. Visual system. (2 pt.)
4. Final cost per copy. (2 pt.)
5. Beauty and impact. (2 pt.)

### **TV show Toy Briefing Presentation:**

On session 16, after a break, the final project will be presented and showed.

The main idea is to design a complete graphic system and brand identity for an artistic version of a toy from a TV show.

Students will work in group on the following material:

1. Concept creation.
2. Main graphic design system based on a concept.
3. Toy ideation and physical production.
4. Packaging design and realisation.
5. Instruction booklet.
6. Final presentation document.

The objective is to reach a high level result using graphic design principles to build a complete system that allows to present a special toy for a real project.

## **SESSIONS 17 - 18 (LIVE IN-PERSON)**

### **TV Show Toy Production:**

During this double session we will evaluate in class the previous work made at home about brainstorming ideas, possibilities and research about Art Toys.

Each student will present a brief dossier with valuable information about the TV Show, the chosen character, and rough ideas about how to represent the main personality of the character through an artistic and conceptual point of view.

Student will receive a qualitative feedback about the consistency of the ideas and the kind of character chosen by each one.

After that, we will be working in class on polishing the best idea and adjusting details.

## **SESSIONS 19 - 20 (LIVE IN-PERSON)**

### **TV Show Toy Production:**

During the first session we will evaluate the graphic system planned at home by each student and how it can be applied to the packaging and the instruction booklet.

After the feedback, each student will work in class on the graphic proposal to start at home the next week work in progress to design the packaging and the booklet.

## **SESSIONS 21 - 22 (LIVE IN-PERSON)**

### **TV Show Toy Production:**

During this double session we will check the effectiveness and beauty of the graphic system and we will keep working on the design.

On the second session we will evaluate the progress for the Toy design and if the main concept is represented by shapes and materials.

## **SESSIONS 23 - 24 (LIVE IN-PERSON)**

### **TV Show Toy Production:**

Work in progress and advanced versions of the toy. Students will work in class, receiving feedback about the toy structure and the chosen materials.

Each student will bring sketches, proofs and a rough physical structure of the toy advanced at a 70%.

## **SESSIONS 25 - 26 (LIVE IN-PERSON)**

### **TV Show Toy Production:**

This double session will be useful to finish the final layout of the Packaging and the booklet that each student was working at home during the last weeks.

In class we will be adjusting eventual errors and working on the printing process.

## **SESSIONS 27 - 28 (LIVE IN-PERSON)**

### **TV Show Toy Production:**

During this last double session before the final presentation, each student will present the printed elements, the advanced toy made to a 90% and will start work on the final presentation document, to work in class how the storytelling will work on presentation day.

Students will receive feedback to improve the presentation and work the last week on the photoshooting of the three pieces.

## **SESSIONS 29 - 30 (LIVE IN-PERSON)**

### **"That's All Folks!"**

*Looney Tunes*

Everything comes to an end.

This double session will be a final public presentation, using an exhibition dynamic in which each group will showcase the toys production. An external jury will evaluate the best and worst proposal, providing a group feedback.

Each student will deliver a dossier about the final project, explaining the main idea, how the concept was developed, and the execution, analysing problem solving till the final version.

Each student will deliver the following material:

1. A personalised package to envelop the toy.
2. A handmade toy from Sesame Street.
3. A printed booklet explaining how the toy works.
4. The PPT or Keynote file for the final presentation.
5. A photoshoot of each piece (package, toy and booklet) with an amount of photography between 5 and 10.

The external jury will evaluate the project consistency according the following criteria:

1. Coherence and consistency. (2 pt.)
2. Storytelling. (1 pt.)
3. Visual system complexity. (2 pt.)
4. Execution (2 pt.)
5. Beauty and impact. (1 pt.)
6. Final presentation (2 pt.)

**“Begin at the beginning,” the King said, very gravely, “and go on till you come to the end: then stop.”**

*Lewis Carroll, Alice in Wonderland (Chapter 12, page 81)*

## **BIBLIOGRAPHY**

### **Recommended**

- Enric Jardí. *Twenty-two tips on typography*. Actar. ISBN 8496540928 (Printed)
  - Philip B. Meggs. *A History of Graphic Design*. Wiley. ISBN 1118772059 (Printed)
- The best book about Graphic Design History

## **EVALUATION CRITERIA**

### **A. CLASS PARTICIPATION**

There are two main criteria to evaluate your participation:

- Depth and Quality of Contribution: The most important dimension of participation concerns what it is that you are saying. A high quality comment reveals depth of insight, rigorous use of case evidence, consistency of argument, and realism.
- Frequency: Frequency refers to the attainment of a threshold quantity of contributions that is sufficient for making a reliable assessment of comment quality. The logic is simple: if contributions are too few, one cannot reliably assess the quality of your remarks. However, once threshold quantity has been achieved, simply increasing the number of times you talk does not automatically improve your evaluation. Beyond the threshold, it is the quality of your comments that must improve. In particular, one must be especially careful that in claiming more than a fair share of “airtime”, quality is not sacrificed for quantity. Finally, your attempts at participation should not be such that the instructor has to “go looking for you”. You should be attempting to get into the debate on a regular basis.

### **B. INDIVIDUAL AND GROUP ASSIGNMENTS**

Basically each assignment will be important to consider those aspects of the learning process:

- Personal evolution: Assignments will be a useful tool to evaluate student progression in the learning by doing process thanks to a step by step evolution of difficulties and knowledge that

will allow people to demonstrate their own level about creativity first, and technical processes at the end.

- Group interaction: Each student will be working both individual and group exercises, to learn graphic design theory fundamentals and to practice group interactions as the most useful experience for a complex workflow process. Those of you who do not push towards a positive model that fosters creativity in a group, will have a lower or negative evaluation, because the individual growth is directly connected with the group's growth.

### C. FINAL ASSIGNMENT

One of the most important elements to evaluate personal growth and understanding of graphic design fundamentals is the final assignment, based on a complex exercise that will allow you to express your general knowledge of the most important principles of composition, colour and typography hierarchies, storytelling, visual narrative and synthesis. Each one of you should demonstrate his, her good taste and rational capability to represent a topic in a very interesting way, considering the importance of beauty, and the dualism between form and function.

For this reason the main aspects that will be considered by the professor in this case are:

- Organization: Students will demonstrate how they will organise in a rational and effective way their workflow and how ordered they will be across the process.
- Creativity: One of the most important aspects in creating a graphic design piece is to process technique and tools to obtain the best and impactful goal to catch the final reader attention.
- Content management: beauty is nothing without a great content. Storytelling will be the tool, but research and analysis will be the key factor to have a great material to start with and build an astonishing piece. Graphic design is communication made visual, so you will consider across the process the importance of creating beauty to spread information and being effective.
- Impact: Through the final assignment, you will demonstrate how you can manage composition and hierarchies to generate impact and create a visual metaphor.

### D. FINAL WORKFLOW AND PRESENTATION

Last but not least is to demonstrate the importance of the coherence of workflow through the final presentation as a sum up of the entire process. In this case there are three important aspects:

- Continuity: Students will be working on a large process through which they will be able to build the final piece. Each student will proof to follow up the synthetic scheme provided by the professor to work week by week.
- Coherence: In graphic design the most important aspect is the workflow process, because behind the final piece there must be a specific creative structure that will be clear, evident and easy to explain after all.
- Synthesis: each graphic execution must be easy to explain, comprehensible and easy to understand.

Criteria	Percentage	Comments
Class Participation	10 %	Evaluation will be based on quality not only quantity
Individual Work	35 %	Evaluation of the first two assignments
TV Show Toy Assignment	30 %	Evaluation of the final assignment



Workflow	15 %	Evaluation of consistency between the workflow developed for each assignment and the final result
Final Presentation	10 %	Evaluation of the final execution and online deliverables

### Depth and Quality

**- Sobresaliente/Outstanding: 9.0-10.0 (A to A+)**

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

**- Notable: 7.0-8.9 (B to B+)**

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

**- Aprobado: 6.0-7.0 (C to C+)**

Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

**- Aprobado: 5.0-6.0 (D)**

Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

**- Suspenso: 0-4.9 (F)**

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

**- Automatic Failure/Suspenso: 0 (F)**

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second "convocatoria."

### PROFESSOR BIO

Professor: **FRANCESCO MARIA FURNO**

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I was born as visual artist, even if I didn't know about graphic design till I was 18 years old. I live creativity as a way to operate not as a gift or a virtuosism. Creativity is an attitude and the way I face difficulties. As creative I have spent my last 15 years experimenting and working both running my own graphic design studio and teaching in several colleges in Italy and Spain.

As designer and professor I'm trying to connect design with students and clients, to have a better perception of a professional environment in which visual communication is essential.

#### ACADEMIC BACKGROUND

- Three-years diploma on Art Direction and Graphic Design. IED Barcelona, Spain
- Graduate in Environmental Economics Università degli Studi del Sannio, Benevento, Italy

## TEACHING AND RESEARCH EXPERIENCE

- Professor IE University MVDM in Infographics
- Professor IED Barcelona and Madrid in Infographics, Graphic Design
- Professor Mr. Marcel School in Infographics, Editorial Design, Typography, Methodology.

## OTHER INFORMATION

- Professor Trazos Madrid, Master of Strategic Design in Infographics, Graphic Design and Editorial Design
- Professor Universidad de Salamanca Summer Courses, in Digital Painting
- Professor Hoala Comunicación Valencia and Madrid in Infographics
- Professor Domestika.org online course in Infographics
- Professor Seeway Barcelona in Infographics
- Professor and tutor in several workshops about Infographics and Editorial Design at: Mr. Marcel School, Trazos, IED, Hoala, Sinergia Formación Vigo,

## PUBLICATIONS

- The Fine Art of Co-Producing, by Per Neumann. Published by: Media Business School, Juan Pita 2002
- Address all the legal ins and outs of building a successful co-production in Europe.
- The Audiovisual Management Handbook, by Peter Dally A. Durandez, L. Jimenez, Alberto Pasquale, Christophe Vidal and A. Pardo. Published by the Media Business School. Juan Pita 2002
- In-depth look at the film, television and multimedia industry in Europe

## PROFESSIONAL EXPERIENCE

- Founder and art director. Relajaelcoco. Graphic design studio specialised in Editorial Design, Infographics, Illustration, Branding, Web architecture, photography, graphic exhibitions, data viz.
- Graphic Design. HOBRA, Barcelona, Spain
- Working in editorial projects and designing exhibitions in Barcelona like Centro de Arte Santa Mónica, Castillo de Mont Juïc.
- Responsible at Creative Lab of Istituto Europeo di Design. Barcelona, Spain
- Designing and Applying all the IED branding and coordinating graphic projects related with communication activity.

### Other information of interest:

- Linkedin: <https://www.linkedin.com/in/francesco-furno-3b61583?trk=hp-identity-photo>
- Behance: <https://www.behance.net/relajaelcoco>
- Twitter: @relajaelcoco
- E-mail: [fmfurno@faculty.ie.edu](mailto:fmfurno@faculty.ie.edu)

## OTHER INFORMATION

### ADDITIONAL MATERIALS

#### Theory:

- (Color Theory) <https://www.colormatters.com/color-and-design/basic-color-theory>
- (Color Theory) <https://en.99designs.es/blog/tips/the-7-step-guide-to-understanding-color-theory/>
- (Type Principles) <https://www.jotform.com/blog/a-crash-course-in-typography-the-basics-of->

[type/](#)

- (Type Theory) <http://www.typetheory.com/>
- (Composition) <https://www.canva.com/learn/visual-design-composition/>
- (Composition) <https://www.youtube.com/watch?v=a5KYIHNKQB8>
- (Visual Hierachies) <https://visme.co/blog/visual-hierarchy/>

#### **Webs:**

- unostiposduros.com (ES)
- behance.net (EN)
- eyeondesign.aiga.org (EN)
- 99u.com (EN)
- <http://blog.magoz.is/> (EN)
- <https://www.creativereview.co.uk/landing-page/graphic-design/> (EN)
- graffica.info (ES)
- itsnicethat.com (EN)

#### **Talks:**

- [http://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity?language=en](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en)
- [http://www.ted.com/talks/stefan\\_sagmeister\\_the\\_power\\_of\\_time\\_off?language=en](http://www.ted.com/talks/stefan_sagmeister_the_power_of_time_off?language=en)
- [http://www.ted.com/talks/tim\\_brown\\_on\\_creativity\\_and\\_play?language=en](http://www.ted.com/talks/tim_brown_on_creativity_and_play?language=en)
- <http://99u.com/videos/54298/jason-fried-make-creative-destruction-a-regular-part-of-your-routine>

#### **Inspirational videos:**

- <https://www.youtube.com/watch?v=ziHCvpikLh8> (Gamification)
- <https://www.youtube.com/watch?v=1Pd1y3BAeKw> (Hiperrealidad)
- <https://www.youtube.com/watch?v=wOglkxAfJsk> (A brief history of typography)

#### **Readings:**

- <http://99u.com/articles/53784/get-noticed-in-a-crowded-marketplace-by-challenging-the-designtropes>
- <https://magenta.as/behance-cofounders-design-secret-ignore-the-internet-849c84e02339#.s307qlj68>