

TIPOGRAFIA

Andreu Balias Planelles, Pilar Gorri Valverde

Supervising Teacher: Andreu Balias Planelles

Group: 1,2,101,102,201,202

Code: 200649

Credits: 6 ECTS

Course: 2

Semester: 1

Typology: Obligatory

Subject: Design Processes

Schedules:

Group	Schedules	Teacher
1	Dijous 08:30 - 09:30	Andreu Balias Planelles
2	Dimarts 08:30 - 09:30	Andreu Balias Planelles
101	Dijous 09:45 - 11:45	Pilar Gorri Valverde
		Andreu Balias Planelles
102	Dijous 09:45 - 11:45	Andreu Balias Planelles
		Pilar Gorri Valverde
201	Dimarts 09:45 - 11:45	Pilar Gorri Valverde
		Andreu Balias Planelles
202	Dimarts 09:45 - 11:45	Pilar Gorri Valverde
		Andreu Balias Planelles

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Subject Presentation

Brief Description:

Typography is an indispensable tool in visual communication. It is the responsibility of a designer to make good use of it, with clear criteria. Written language is a fundamental aspect of communication and typography is its visual representation. The subject works on both the functional and expressive values of typography in order to communicate and transmit any message effectively.

Training Objectives:

The educational objectives of this subject are, basically:

1. Know how to select and use typography appropriately in design projects.
2. Know and recognize the shapes of letters.
3. Master the sufficiently correct use of typography in the composition of the text.
4. Know how to solve, with typographic resources, the communicative needs —both functional and expressive— of design projects.
5. Develop a critical capacity in typographic analysis and understanding of the relationships between typography and the sociocultural context in which it is applied.
6. Understand typography within the framework of contemporary global society.

Recommendations

No specific prior knowledge of the subject is required to enroll in this course.

It is recommended, however, to have some basic knowledge of the software that will be used throughout the course, Adobe InDesign, as time will not be dedicated to teaching the use of any specific software.

Contents and Methodology

Brief Description:

- The typographic sign: the character. Basic concepts.
Typeface family, stylistic variants, uppercase, lowercase. Ligatures, uppercase and lowercase.
- Numerals: aligned capitals, old numbers, tabulated numbers, flying numbers. Punctuation marks. Other signs and symbols (backspace).
- The Anatomy of the letter. Vertical and horizontal proportions. Importance of x-height. Typometry. Size. Scale. Optical corrections. Modulation and contrast. Weight/thickness and width. Texture and typographic "color". Typographic rhythm. Form and counterform. The axis of inclination (cursive, italic and slanted).
- Classifications: Classification criteria. Simple classification and stylistic classification. Multiscript typefaces.
- Criteria for typographic selection. Compatibility and combination of typographies.
- Functional values of typography. Microtypography / Macrotypography. The reading process. Legibility and readability. Typography for publishing. Typography for the screen. Typography for signage.
- Emotional values of typography. Typography as an image. typography Cultural values of typography.
- The text: The word, the line and the paragraph.
The importance of white space in composition: The space between letters, the space between words, the space between lines, the space between paragraphs, the space between columns. Relationships between font size, line length and line spacing.
- Text composition: Paragraph control.
Paragraph justification. Partitions. Indents. Capital letters. Use of small caps.
- Text composition: Hierarchies. Organization of information.
The hierarchy in the text. Use of styles in the hierarchy of the text.
- Orthotypography: the grammar of typographic signs. Basic orthotypography
- The page: Architecture and organization of content (paper / screen)
Formats. Page architecture. Grid and layout. Typographic box. White space. Margin relationship and text space.
- Orality and writing: The alphabet as a representation of languages. Evolution of writing. The origin and evolution of the Latin alphabet. Other writing systems.
- Evolution of typography: From lead composition to digital typography.
Processes of creation, production and distribution of digital sources.

Teaching methodology:

The subject is carried out through a combination of theoretical and practical classes.

Individual and group work is carried out, where participation is encouraged through the public exhibition and correction of work within the classroom.

The content of the subject is developed based on three main axes: the letter, the word and the text, working on the topics of macro/micro typography and taking both paper and the screen as communication media.

Training activities:

Throughout the semester, a series of weekly practical exercises and a final project in the form of a publication are developed. In this final project, students must demonstrate the skills acquired in the subject.

All work is based and supported by theoretical presentations, as well as the use of a specific bibliography of required reading and another of recommended reading.

The percentage assigned to the evaluation of short (weekly) exercises linked to a specific part of the subject is between 5-10%, while the final project has an assigned percentage of 35%.

At the end of the semester, a written test is taken, based on the theoretical content presented in the theoretical sessions. The evaluation percentage assigned to this written test is between 20%.

Evaluation

General evaluation regulations

A student will be considered "Not Assessable" (NA) if they have not submitted all the learning evidences or have not attended 80% of the classes without justifying their absences. In case of a justified absence, the student must contact the teacher at the time of rejoining to determine the recovery of the activities they missed.

If the student commits any irregularity that may lead to a significant variation in the grade of an evaluation act, that evaluation act will be graded with 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the evaluation acts of the same subject, the final grade for that subject will be 0.

Continuous evaluation system

The evaluation system of EINA and UAB is a continuous assessment system, the objective of which is for the student to know their academic progress throughout their educational process to allow them to improve it.

The continuous assessment process must include a minimum of three evaluative activities, of two different types, distributed throughout the course, none of which can represent more than 50% of the final grade.

Continuous assessment of the content taught requires continuous monitoring of the skills and competencies acquired throughout the semester. This is done through short exercises carried out in the classroom and through a more complex project developed at the end of the semester.

The student's participation and proactive attitude in the classroom will also be taken into account.

- The works must be delivered physically and/or electronically on the established date, as indicated in the statement.
- The weekly exercises and the final project will have their corresponding individual or group evaluation, according to the approach indicated in each one of them. In case of not passing a work, the student will be able to re-evaluate it during the week scheduled for re-evaluations, at the end of the semester.
- Unsubmitted work will not be eligible for re-evaluation.
- The final grade for the subject will be based on a continuous evaluation of the exercises and projects carried out and submitted by the student during the subject, and on the final written test.
- Unexcused absence from more than 20% of classes (6+ classes) may result in a "non-evaluable" grade. Students who do not submit any work, despite having attended class, will receive a "non-evaluable" grade.
- If non-attendance can be justified (in the event of illness or serious accident), the student must notify the teacher so that the most appropriate way can be agreed upon to recover the work not submitted

or the content not acquired.

- To consider a subject passed, a minimum grade of 5.0 must be obtained.
- Once the subject has been passed, it cannot be subject to a new evaluation.
- Students who have not submitted all evidence of learning or have not attended 80% of classes without having justified their absences will be considered "Not Assessable" (NA). In the event of justified absences, the student must contact the teacher upon re-entry to determine the recovery of the activities they have not attended.
- If the student commits any irregularity that could lead to a significant variation in the grade of an assessment, this assessment will be graded 0, regardless of the disciplinary process that may be initiated. If several irregularities occur in the assessment acts of the same subject, the final grade for this subject will be 0.

Deliveries

- Assignments must be submitted on their due date. Late submissions will not be accepted unless duly justified.
- Submissions outside the due date—if accepted—will not qualify for a grade higher than 5.

Review process

The review of a work or project may be requested from the teacher, according to the academic calendar.

- The submission of assignments (that are eligible for reassessment) will take place on the day and time established during the reassessment week, at the end of the semester.
- Only those works that have been submitted and evaluated (on their corresponding date) and that have not passed the passing grade will be eligible for reassessment.
- Assignments submitted during the reassessment week will not be eligible for a grade higher than 5.0.
- Reassessments are not used to raise grades.

The evaluation of the subject is based on the results obtained in the work developed throughout the semester. The student's participation and proactive attitude in the classroom will also be taken into account, as well as the evolution of their learning throughout the semester.

Learning outcomes of the subject

Skills

Apply graphic and typographic criteria and resources specific to audiovisual and digital media in the development of design projects intended for on-screen delivery. (ST06)

Apply typographic and layout resources adapted to the reading, communicative, and expressive functions of a design project in different contexts. (ST07)

Apply typefaces, demonstrating knowledge of different font families and mastery of letterform structure. (ST07)

Learning outcomes of the degree program

Skills

Apply plastic expression skills and knowledge of materials and production technologies in accordance with the objectives of a design project.

Structure visual information hierarchically and apply typographic families and font architecture appropriately.

Competencies

Apply acquired knowledge to the execution of design and art projects with professional standards, considering user and audience diversity.

Bibliography and Resources

Required reading/consultation bibliography:

- Baines, Phil and Haslam, Andrew. *typography Function, form and design*. Mexico: Gustavo Gili, 2002.
- Hochuli, Jost. *The detail in the typography*. Valencia: Campgràfic Editors, 2007.
- Lupton, Ellen. *Thinking with type*. New York: Princeton Architectural Press, 2004.

Recommended reading bibliography:

- Bringhurst, Robert. *The elements of typographic style*. USA: Hartley & Marks Publishers, 1992 - 2002.
- Frutiger, Adrian. *Back to typography*. Barcelona: Gustavo Gili, 2001.
- Fontana, Rubén. *The word, the letter and the page*. Valencia: Campgràfic Editors, 2019
- Gerstner, Karl. *Compendium for alphabets*. Barcelona: Gustavo Gili, 2003.
- Gordon, R. *Making digital type look good*. Thames and Hudson, 2001.
- Gorodischer, Horacio F. *Legibility and typography. The composition of the texts*. Valencia: Campgràfic Editors, 2019
- Jury, D. *Types of sources. I return to the typographic standards*. Barcelona: Index Book, 2002.
- Marín Álvarez, Raquel. *Orthotype for designers*. Barcelona: Gustavo Gili, 2013.
- Martín Montesinos, José Luis / Mas, Montse. *Manual of Typography*. Valencia: Campgràfic Editors, 2019
- Pohlen, Joep. *FONTS OF LETTERS*. Taschen, 2011.