

CREACIÓ TIPOGRÀFICA

Andreu Balius Planelles, Albert Corbeto López, Ferran Milan Oliveras

Supervising Teacher: Andreu Balius Planelles

Content: 1,101,102

Code: 105762

Credits: 6 ECTS

Course:

Semester: 1

Typology: Optative

Subject: Design Processes

Schedules:

Content	Schedules	Teacher
1	08:30 - 09:45	Andreu Balius Planelles
		Albert Corbeto López
101	Divendres 09:45 - 11:30	Andreu Balius Planelles
102	09:45 - 11:30	Ferran Milan Oliveras
		Andreu Balius Planelles



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Subject Presentation

Classes are taught in Catalan, although teachers can also express themselves in Spanish and English in case any questions need to be resolved. The tutorials can be held in Catalan, Spanish and English.

Learning outcomes of the subject

Knowledge

Identify the similarities and differences between a design project and other comparable projects within the current market context. (KT01)

Skills

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)

Integrate concepts and procedures from different professional design sectors in the development of comprehensive design projects. (ST09)

Apply research and evaluation methodologies specific to the professional design sector targeted by the project. (ST10)

Conduct a preliminary analysis prior to project development, identifying the characteristics of the professional design sector and incorporating gender and diversity criteria into the study of the context and stakeholders. (ST02)

Learning outcomes of the degree program

Knowledge

Respond to global issues related to the fields of design and art, cultural industries, their institutional environments, and the agents involved.

Reference essential knowledge of the sciences and auxiliary disciplines of design, such as anthropometry, ergonomics, visual communication, evaluation methods, marketing, and prospecting.

Describe the legal framework and the ethical and deontological values of the design profession, along with the contexts and agents that apply them, with

Skills

Identify design problems through the analysis of objects, graphic communication elements, and spaces, from a perspective rooted in contemporaneity, universal accessibility, and equal opportunities.

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

Use digital tools and technologies according to creative and production processes in the field of design

Competencies

Manage the development of design projects—individually or in teams—with adaptability, within the organisational context of companies and institutions.

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

Content: 1

Brief Description:

The Typographic Creation subject is divided into two main blocks: a theoretical block dedicated to the history of typography and a practical block focused on the design of one's own typography. In the theoretical part, a complete vision of typography is offered, exploring the evolution of printing type and analyzing the influence of the technologies that have marked its construction over time, from the engraving of punches for the manufacture of lead types to current digital typography. In the practical part, students are introduced to the methodology of typographic design and acquire the technical skills necessary to create their own typography, using the most advanced digital tools available today.

Training Objectives:

The objectives of the first block (theoretical) focus on providing a deep knowledge of the architecture of the letter and the terminology associated with its structural components. These bases will allow students to assimilate the general contents of the course, which are oriented towards the historical study of the form of the letter, from its first manifestations in inscriptions on stone to contemporary typographic forms designed in the digital realm.

The objectives of the second block (practical) focus on understanding and mastering the processes and methodology necessary for the creation of typography, with the aim of satisfying various communicative needs in an effective and creative way.

Recommendations

No prior knowledge is required in creating alphabets. However, it is recommended to have knowledge in the use of vector drawing software, such as Adobe Illustrator, and to independently learn how to use the Glyphs 3 software (<https://glyphsapp.com>). A trial version for a period of one month can be downloaded from the same website: <https://glyphsapp.com>.

Contents and Methodology

Brief Description:

Block I - Theoretical

- 1.1. Introduction to typography: anatomy and architecture of the typographic letter. The shape of the letter and its terminology. Families, fonts and styles.
- 1.2. Typographic technology. Study of the technological processes that have allowed the creation of typographic letters throughout history. The methods and techniques that, since the invention of the printing press, and over four centuries, have allowed the manufacture of letters are analyzed, as well as the new processes resulting from mechanization and the subsequent digital revolution.
- 1.3. Writing and the alphabet. Approach to the first written manifestations and the subsequent appearance of alphabets. Influence of writing techniques and the tools used on the form and characteristics of the letters.
- 1.4. History and evolution of uppercase and lowercase letters, from the epigraphic capitals of the classical era to the appearance of Carolingian writing, understood as the origin and foundation of what we currently know as typographic lettering.
- 1.5. From handwriting to typographic writing. The invention of the printing press and the influence of calligraphic forms in the creation of the first typographic letters.
- 1.6. From Gothic letters to humanistically inspired Roman letters. Classical ancient Roman letters and their survival.
- 1.7. The first rational responses to the classical tradition of calligraphic inspiration and its evolution until the appearance of the so-called modern style letters.
- 1.8. The letters that emerged from the Industrial Revolution. The appearance of new designs inspired by modern styles adapted to new social needs: bold, linear, Egyptian and dry-stone letters.
- 1.9. Reactions towards the modern styles of the industrial period and the desire to return to classical forms: Elzevirian letters and the typographies of the new artisanal printing presses.
- 1.10. Mechanization and typographic historicism. The need to study, understand and recover the designs of the past to meet the needs of new printing systems. The emergence of the designer as responsible for the shapes of the letters.
- 1.11. Avant-garde and typography. The participation of artists in the conception of letters. The New Typography.
- 1.12. The adaptation of typography to new technologies. The Digital Revolution and the influence of past letter designs on current typographic creation.

Block II -Practical

- 2.1. Writing-Calligraphy-Lettering-Typography.
- 2.2. The Alphabet as a System. Introduction to the design of alphabets. Writing systems. Proportions.

Formal relationships between characters. Legibility and use value of typography. Macro and micro typography.

- 2.3. Methodologies in the creation of typography I: conceptual and documentary phase. Definition of the briefing.
- 2.4. Methodologies in the creation of typography II: formal exploration phase. Analysis and prototyping. Digitization methods and processes. Production of digital typography. Spacing and definition of vertical metrics. Formats: OpenType, TrueType, Variable and webfont fonts.
- 2.5. Design of sample letters. Applications. Test. Verification of results.

Teaching methodology:

The development of the first block (theoretical) is carried out through theoretical classes, where students take notes, do readings and resolve doubts.

The second block (practical) is structured as a creative workshop, in which students move from theory to practice working on the creation of typographic characters. This workshop allows exploring typography design from various perspectives, always with a clear focus on its application in graphic design. Students have the opportunity to apply the theoretical knowledge acquired to develop their own typographies, adapting them to specific visual communication needs.

They are given the freedom to develop their own working brief, ensuring that it is consistent with the results obtained, especially with the typography designed and presented. Students must ensure that the typography they develop not only meets the established technical and aesthetic requirements, but also effectively responds to the communication needs identified in their initial briefing.

Throughout the workshop, students receive continuous feedback from both faculty and peers, facilitating the process of constant improvement. This practical and collaborative approach prepares them to face real challenges in the field of graphic design, providing them with a complete and integrative experience in typographic creation.

Training activities:

Work and exam of the first block:

Work:

It is required to complete a written work based on the reading of a book selected from the general bibliography, or other works on typography that have been approved by the teacher. The length of the work will be 3 to 5 pages, where the student must analyze in a synthetic way the reading carried out and provide conclusions about the content of the work. The bibliography consulted must be properly cited, whether printed material or web links.

The objective of this exercise is to familiarize students with the key bibliography dedicated to the study of letters and the history of typographic forms, while enhancing their abilities to reflect and present ideas and knowledge in a clear and well-argued manner.

Exam:

At the end of the course, a written exam will be held in the classroom, where students will have to develop a topic to choose from two proposed options. They will be given freedom to address and develop the aspect that is considered most relevant within the framework established by the title of the topic. This written work will be linked to the contents presented in class, with the possibility of expanding them with the general bibliography.

Practical work of the second block:

Typography design:

Students will be required to design a typography following established parameters (briefing), with the aim of presenting it in a type specimen that explains its formal and functional particularities. In addition, the development process will be documented visually and explicitly (report).

The project will require the creation of a minimum number of characters, including uppercase, lowercase, numbers, and punctuation. Partial submissions will be scheduled throughout the process to allow for proper project tracking.

The main objective of this activity is for students to understand and acquire the skills necessary to manage the processes and methodology associated with the creation of typography.

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.

Each subject will define the use of generative AI tools in assessed activities according to one of the following three levels: use not permitted; use restricted to specific tasks indicated by the teaching staff; or use permitted as part of the working process, provided that it is declared and justified.

When AI has played a significant role in an assessed activity, the student must declare which tool they used, for what purpose, at which stage of the work, and what subsequent review, selection or transformation they carried out.

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.

The final grade for the course will be based on:

- Theoretical part: written work and final exam (50% final grade)
- Practical part: Design of a typography (40% final grade)
- Practical part: Partial project deliveries, where progress in the development of the project is assessed (10% final grade)

The student's evolution and progress will be monitored through coursework, attendance and class participation.

To pass the subject, you must have passed each of the blocks (theoretical and practical).

Class attendance is mandatory.

Unexcused absence from more than 25% of classes will result in a "failure". If the absence can be

justified, the student is required to notify the teacher in order to agree on the most appropriate way to recover the topic and exercises carried out during the absence.

Submissions must be made in person (physical delivery of materials) and digitally (through the virtual classroom). Work submitted after the scheduled date will not be accepted, unless justified and previously agreed upon.

Students who do not submit coursework, whether or not they attended class, will be graded as "non-assessable".

Plagiarism is not allowed in the presentation of projects. Plagiarism will be punished with a failure.

Review process

Evaluation criteria:

To pass the theoretical part, it is necessary to demonstrate sufficient knowledge of the material explained in class.

To pass the practical part, the typography created must comply with the briefing previously defined by the student and meet the minimum quality requirements.

Any student who has completed and submitted the project on the agreed date and has not achieved the grade of "passed" has the right to re-evaluate during the week scheduled according to the school calendar.

Bibliography and Resources

Reference books

- Baines, Phil; Haslam, Andrew, *Typography: Form, function and design*, Gustavo Gili, Barcelona, 2005.
- Blackwell, Lewis, *Typography of the twentieth century*, 3rd ed. Gustavo Gili, Barcelona, 2004.
- Bringhurst, Robert, *The elements of typographic style* (version 4.0), Hartley & Marks publishers, Vancouver, 2012.
- Bringhurst, Robert, *Los elementos del estilo tipográfico*, Librería/Fondo de Cultura Económica, Mexico, 2008.
- Burke, Christopher, Paul Renner, master typographer, *Campgràfic*, Valencia, 2000.
- Burke, Christopher, *Active literature*. Jan Tschichold and *New Typography*, Hyphen Press, London, 2007.
- Carter, Harry, *Origins of typography. Punches, matrices and types of printing* (15th and 16th centuries), Ollero & Ramos, Madrid, 1999.
- Cerezo Arillo, José María, *Designers in the nebula: graphic design in the digital era*, Biblioteca Nueva, Madrid, 1997.
- Corbeto, Albert, *Tipos de imprenta en España*, *Campgràfic*, Valencia, 2011.
- Corbeto, Albert, Daniel B. Updike, printer and historian of typography, *Campgràfic*, Valencia, 2011.
- Corbeto, Albert; and Marina Garone, *History of typography. The evolution of type from Gutenberg to digital foundries*, Pagès Editors, Lleida, 2012.
- Gaskell, Philip, *New introduction to material bibliography*, Trea, Gijón, 1999.
- Kinross, Robin, *Modern typography. A critical historical essay*, *Campgràfic*, Valencia, 2008.
- Lawson, Alexander, *Anatomy of a Typeface*, David R. Godine, Boston, 1990.
- Moran, James, *Stanley Morison: his typographic achievement*, Lund Humphries, London, 1971.
- Mosley, James, *On the origins of modern typography*, *Campgràfic*, Valencia, 2010.
- Noordzij, Gerrit, *The stroke. Theory of writing*, *Campgràfic*, Valencia, 2009.
- Pohlen, Joep, *Fuente de letras*, Taschen, 2011.
- Pujol, Josep M, "Jan Tschichold and modern typography", in Jan Tschichold. *La nueva tipografía*, *Campgràfic*, Valencia, 2003.
- Pujol, Josep M, "From William Morris to Stanley Morison", in Stanley Morison, *Fundamental principles of typography*, Ediciones del Bronce, Barcelona, 1998, pp. 11-90.
- Rafaeli, Ari, *Book Typography, The Oak Knoll / The British Library, New Castle / London*, 2005.
- Smeijers, Fred, *Counterpunch, making types in the XVI century, designing typefaces now*, Hyphen Press, London, 1996.
- Southall, Richard, *Printer's type in the twentieth century. Manufacturing and design methods*, The British Library / Oak Knoll Press, London & New Castle, 2005.
- Updike, Daniel B., *Printing Types: their History, Forms and Use (A Study in Survivals)*, Harvard University Press, Cambridge, Mass., 1922.

Web links

- <http://www.unostiposduros.com/>

- <http://typefoundry.blogspot.com.es/>
- https://www.typotheque.com/authors/peter_bilak
- <http://typedia.com>
- <http://typophile.com>
- <http://ilovetypography.com>
- <http://www.adobe.com/type/topics/>
- <http://diacritics.typo.cz/index.php?id=68>
- <http://www.decodeunicode.org>
- <http://www.atypi.org>



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Content: 101

Brief Description:

Training Objectives:

Recommendations



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Review process



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Bibliography and Resources



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