GRAPHIC DESIGN AND INFOGRAPHICS

IE University
Professor: **FRANCESCO MARIA FURNO**

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Academic year: 22-23
Degree course: FIRST
Semester: 2º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES

Some previous work is necessary and mandatory to reach a good result through. With this idea, the student can find progressive tutorials to improve his or her personal level before the course begins. Students will receive an email presentation to activate a plan of tutorials and follow up before the infographic course will start.

The list below goes from a very beginner level to super saiyan level:
Mandatory tutorials before starting this course: Illustrator Get Started course

1. http://tv.adobe.com/watch/visual-design-cs6/what-is-illustrator/ (illustrator introduction)
2. https://helpx.adobe.com/illustrator/tutorials.html (Beginner level)
3. https://www.youtube.com/watch?v=PDM8aG62ir0 (Using clipping mask)
4. https://www.youtube.com/watch?v=n_DlcaAMX50 (Creating editable charts)
5. https://www.youtube.com/watch?v=xrnL0GbmT6U (Blend tool)

Recommended for experienced Illustrator users:Illustrator for experienced users

1. How to Design a Skyline: https://design.tutsplus.com/tutorials/how-to-create-a-line-art-city-landscape-in-adobe-illustrator--cms-24805   (Advanced level)
2. How To Design an Icon: https://www.youtube.com/watch?v=2sI5mx4Jms0 (Advanced level)
3. How to Create a logo: https://www.youtube.com/watch?v=ymBosZVeRc8
4. How to create types with Blend tool: https://www.youtube.com/watch?v=_8jS501yhVw

Specific tutorials:

1. https://helpx.adobe.com/illustrator/how-to/illustrator-apply-draw-with-brushes.html (Draw with Brushes)
2. http://tv.adobe.com/watch/visual-design-cs6/pattern-creation-in-illustrator-cs6/ (How to Create a Pattern)
3. https://design.tutsplus.com/tutorials/use-a-pattern-rope-brush-to-create-a-rope-text-effect-in-illustrator--vector-24814 (How to Make a Rope Effect on a Lettering)

SUBJECT DESCRIPTION

This is an intensive experience to know about graphic design methodology, hard work, good vibes and a deep knowledge to allow students to manage visual arts and in particular infographics.

This course is divided into two main parts. The first based on a large travel around what is graphic design and how it works. The second one structured to show how to make a beautiful and effective infographic poster composition.

At the end of the journey each student will have experienced with so many exercises having fun and with a little bit of pressure, that will be able to develop a personal way to be a graphic designer.

This program is based on a bunch of fundaments both rational and emotional that push to develop a strategic methodology to afford the contemporary work market needs.

Students will be introduced to data visualization and infographic techniques to show data in quick and strong ways. The course will provide the essential skills to realize a medium-level infographic thanks to a clear explanation of the methodology and of the technical skills that infographic designers need.

OBJECTIVES AND SKILLS

Students will learn:

1. What is creativity and how it works.
2. Learn a solid methodology divided into diverging and converging modes.
3. Learn how to structure a workflow properly.
4. Basics of visual composition.
5. How to create visual storytelling.
6. How to use Adobe Illustrator to work on beautiful and complex productions.
7. Infographic skills and production.

METHODOLOGY

The methodology of this course is based on a learning by doing process through which each student will experiment with creativity, graphic design principles and infographic design o a progressive step by step journey.

The essential part of the experience is to practice and enjoy the process because the process is a fundamental part of the course and leads to bold deliveries. There's no effective delivery with a consistent process made week by week.

In this wonderful journey discovering creativity lands, it's essential to deal with frustration, a bad feeling that is part of the creative methodology.

To better afford each step, the course is divided into the following core topics and Sub-topics:

1. CREATIVITY (how to stimulate it and create a safe space for train your creativity)
2. GRAPHIC DESIGN SKILLS (how to manage composition, colors, shapes and typography, working with visual languages, creating visual projects)
3. GRAPHIC DESIGN METHODOLOGY (the Bruno Munari scheme, rational procedures, how to use concepts and abstraction)
4. INFOGRAPHIC METHODOLOGY (Referents, icon design, analogies, infographics structures)
5. INFOGRAPHIC PRODUCTION (development of a medium level complexity infographic poster)

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	20.0 %	30 hours
Discussions	6.67 %	10 hours
Exercises	33.33 %	50 hours
Group work	20.0 %	30 hours
Other individual studying	20.0 %	30 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSION 1 (LIVE IN-PERSON)

A) CREATIVITY

COURSE OVERVIEW. The unexpected world of creativity.
Introduction and presentation of the main purpose of the course: to reach a creative mentality based on the graphic design fundamentals that allow to develop a strong methodology through an amazing process of learning by doing.

Mandatory Readings:

Book Chapters: Graphic Design Theory. Readings from the field, Helen Armstrong, Princeton

Architectural Press. [pages 25-32] (ce)

Article: What is Creativity explained by Kelly Morr

Article: Jenell Talley: What Does a Graphic Designer Do?

SESSIONS 2 - 3 (LIVE IN-PERSON)

CREATIVITY

During these sessions students will analyse John Cleese's talk and talk in groups about creativity developing a document in which they will explain to the other peers how creativity works and how they would approach it.

What is creativity?

A deep journey to discover that creativity is not a talent, neither an unexpected gift or a secret formula of being a genius.

After watching John Cleese's talk about what creativity is, students will discuss in small groups about the theme, developing consideration that can be written or sketched or represented in a different format.

Mandatory Viewing:

Video: John Cleese, Monty Python's founder, about creativity and how to develop it (Vimeo)

Book Chapters: Graphic Design Theory. Readings from the field, Helen Armstrong, Princeton

Architectural Press. [pages 19-21] (ce)

SESSIONS 4 - 5 (LIVE IN-PERSON)

B) GRAPHIC DESIGN SKILLS

PRACTICAL SESSION: WORKING WITH ABSTRACTION
During this double session students will work on a practical assignment in which they have to use a concept and represent it with colored papers and abstract shapes.

Students will learn:

1. How to work with limitations.
2. To think out of the box.
3. To represent an idea in a clear way using abstraction.

Graphic Design Theory. Readings from the field, Helen Armstrong, Princeton Architectural Press. [pages 19-21]

SESSIONS 6 - 7 (ASYNCHRONOUS)

PRACTICAL SESSION: LEARNING DEEP ILLUSTRATOR TOOLS with Feedback on Miro
We will use this double session to experiment with Adobe Illustrator, learn and practice better how the software works and increase personal skills to work easily.

Assignment: A complex skyline made in Illustrator

Each student will create a complex and personalised version of a skyline to practice with specific tools such as:

1. Basic shapes.
2. Distribute and Align panels.
3. Pathfinder.
4. Blend tool.

Video: The History of Typography - Animated Short (Vimeo)

Article: Typography Tutorial for Beginners: Everything You Need to Learn Typography Basics

SESSIONS 8 - 9 (LIVE IN-PERSON)

THE IMPORTANCE OF TYPOGRAPHY
A theoretical session talking about typography and how to use it.

Mandatory viewing:

The History of Typography - Animated Short

Mandatory reading:

Typography Tutorial for Beginners: Everything You Need to Learn Typography Basics

Typography fundamentals:

Article: Mark Bowley: A 20 Minute Intro to Typography Basics

Article: Saskia Keultjes: Lose the fear of drawing

SESSIONS 10 - 11 (LIVE IN-PERSON)

THE IMPORTANCE OF COMPOSITION
A practical and theoretical approach to how to use composition and work with powerful solutions to enlight compos.

Abstraction · thinking out of the box (part 02)
A practical exercise to conceptualize.

SESSIONS 12 - 13 (LIVE IN-PERSON)

THE IMPORTANCE OF COLOR
A theoretical session about color theory and how to use color to create beautiful narrative to tell stories visually.

Article: Legibility and readability

SESSIONS 14 - 15 (LIVE IN-PERSON)

C) GRAPHIC DESIGN METHODOLOGY

THE BRUNO MUNARI METHODOLOGY
Debating on the Bruno Munari methodology and brainstorming about the new assignment in which each student will ideate and design his/her logo to experience with the BM scheme working on conceptualising, sketch and develop a synthetic element based on personal values made visual.

Mandatory readings:

Students must read an article about the BM methodolgy and analyse how it works, explaining the essence of the process.

How the Bruno Munari Methodology works: https://specialprojects.studio/article/design-methodology/

Technical note: BM Scheme

Article: Explanation of the BM Scheme

SESSION 16 (ASYNCHRONOUS)

Analysis of the logo development on Miro.
Practica session on Miro to analyse and progress on the logo production.

Soundtrack: I will survive! Gloria Gaynor.

SESSION 17 (LIVE ONLINE)

Feedback on Miro

Practical session about logo feedback on Miro and final approach to finish the improved proposal. Students will provide direct feedback to each other to polish the final proposal.

SESSIONS 18 - 19 (LIVE IN-PERSON)

D) INFOGRAPHIC METHODOLOGY

INFOGRAPHIC INTRODUCTION
During this session we will talk about infographic evolution and how it became, also thanks to the Big Data era and how visualizations went over media frameworks.

Students will prepare previously a brief presentation by groups explaining the historical events that marked the beginning, evolution and transformation of synthetic representations of data.

Assignment:
Infographic referents. Students will work in group to prepare a presentation about their most valuable and significant infographic referents in which they will analyse several projects per each referent.

SESSION 20 (ASYNCHRONOUS)

Feedback on Miro

Feedback session provided by the professor and work in group to improve the first research proposal.

SESSIONS 21 - 22 (LIVE IN-PERSON)

PRACTICAL SESSION: ICON SET ASSIGNMENT

We will be working on a double session based on working in group to create an icon system. Students will learn:

1. How to work in a group to develop a common visual language.
2. How to synthesize visual information with essential shapes.
3. How to proceed from the first concept to the final version of the icons following a solid process through which coordination is essential.
4. How to work visual consistency.

Article: Consistency — A Key Design Principle

SESSION 23 (LIVE ONLINE)

ICON SET REVIEW

During this session we will evaluate how consistent and solid is the first proposal for the icon set assignment.

SESSION 24 (ASYNCHRONOUS)

ICON SET Final submission

During this session groups will upload the icon sets on Miro for the evaluation of the final proposal to analyse the visual consistency.

SESSIONS 25 - 26 (LIVE IN-PERSON)

Visual Analogies:

We will be working in class to make a special assignment based on how visual analogies works and are made.

SESSION 27 (LIVE IN-PERSON)

E) INFOGRAPHIC PRODUCTION
INFOGRAPHIC PRODUCTION

FINAL PROJECT PRESENTATION

Infographic poster briefing explanaing the final project in which each student will work to ideate and create a beautiful infographic poster.

SESSION 28 (LIVE IN-PERSON)

Typography 2.0

Theoretical session + practice:

How to improve fonts selection and use. A theoretical session based on the actual scenario of typography and how it is influencing the graphic design process.

SESSIONS 29 - 30 (LIVE IN-PERSON)

Theoretical session. How to make an infographic.
Brief analysis and small proof of which elements compose an infographic and what is important to create it.

Ho to select data and process it to reach a beautiful storytelling structure.

SESSIONS 31 - 32 (ASYNCHRONOUS)

Illustrator 2.0 on Miro

How to improve on Illustrator and how to make an advanced use of the software.

SESSIONS 33 - 34 (LIVE IN-PERSON)

Working in class.
How to move from data to concepts and then storytelling.

SESSIONS 35 - 36 (LIVE IN-PERSON)

Students will be working in class receiving personalised feedback about their first ideas, data research and sketches.

SESSIONS 37 - 38 (LIVE IN-PERSON)

Last check about the project before the final delivery.

SESSIONS 39 - 40 (LIVE IN-PERSON)

Final Presentation.

Each student will bring a printed version of his/her infographic poster and we will have a conclusion session about the pros and cons of each poster.

Students will provide on Google Drive a synthetic description of the entire process and a PDF of the final file of their infographic poster.

EVALUATION CRITERIA

The final grade will be composed as follow:

Criteria	Percentage	Comments
Class Participation	10 %	
Individual and Group Assignments	30 %	
Intermediate Tests	15 %	
Final Assignment	35 %	
Final workflow and presentation	10 %	

? 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.

? 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 graphic design first, and infographic processes at the end.

? Group interaction: Each student will be working both individual and group exercises, to learn graphic design theory fundaments 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.

? INTERMEDIATE QUIZ

The intermediate quiz will be a generic process that will help to understand how is the general level of each student at a midterm point of the course. A tool that help professor and students to understand how to switch to the following step, increasing quality of learning process and improving high levels of knowledge for each one.

? FINAL ASSIGNMENT

One of the most important elements to evaluate personal growth and understanding of graphic design fundaments and infographic processes 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 data 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.

? 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 by a step by step scheme.

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."

RETAKE POLICY

? Each student has 4 chances to pass any given course distributed in two consecutive academic years (regular period and July period).

? Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enrol again in this course next academic year).

? Grading for retakes will be subject to the following rules:

? Students failing the course in the first regular period will have to do a retake in July (except those not complying with the attendance rules, which are banned from this possibility).

? Dates and location of the June retakes will be posted in advance and will not be changed. Please take this into consideration when planning your summer.

? The maximum grade that a student may obtain in any type of retake will be 8 out of 10.

? The retakes will consist on a comprehensive exam based on a practical proof more complex then the final assignment established for the regular course. The grade will depend only on the performance in this exam; continuous evaluation over the semester will not be taken into account. This exam will be designed bearing in mind that the passing grade is 5 and the maximum grade that can be attained is 8.

? The students in their second attempt must do:

A complex infographic composition that will sum-up the entire knowledge learnt during the course. The student will be able to schematise and explain in a clear way a sequence of steps, using abstraction, or illustration or both that will allow the final user to understand the complexity of the process and the entire structure of the course related with his own understanding and learning process.

Composition will be in A3 and the student will reach a complexity level that will be represented by a strong and rich visual hierarchy. Details of the retake will be shown once the student will have to start working on it.

? The students in their third attempt must do:

On the third retake students work will be on a complex infographic project on a specific topic provided by the professor according a personalised follow up, plus a comprehensive exam around the program content made during the course.

Weights of each part:

50% · infographic project divided into final result, visual coherence, boldness of the concept, clearness, clarity, readability, visual hierarchy, explanation of the process and execution, strength of the document explanation.

50% · comprehensive exam. Clarity of the answers and complexity of each concept.

PROFESSOR BIO

Professor: **FRANCESCO MARIA FURNO**

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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 IE University Bachelor in Communication, Graphic Design and Infographics
Professor IE University Bachelor in Design, Visualization and Representation Techniques
Professor IED Barcelona and Madrid in Infographics, Graphic Design
Professor Mr. Marcel School in Infographics, Editorial Design, Typography, Methodology,
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:
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OTHER INFORMATION

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/stefan_sagmeister_the_power_of_time_off?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=wOgIkxAfJsk (A brief history of typography)

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