VISUALIZATION AND REPRESENTATION TECHNIQUES

IE University
Professor: FRANCESCO MARIA FURNO
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Academic year: 20-21
Degree course: FIRST
   Semester: 2º
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

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 exercises that stimulate a different point of view and tries to open minds and let students be autocratic 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 acquire selfcriticism and the capacity of self analyse each part of a project production.

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.
5. How to create visual storytelling.
6. How to use Adobe CC to work on beautiful and complex productions.

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 experiencial 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.

<table>
<thead>
<tr>
<th>Teaching methodology</th>
<th>Weighting</th>
<th>Estimated time a student should dedicate to prepare for and participate in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lectures</td>
<td>13.33 %</td>
<td>20 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>3.33 %</td>
<td>5 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>60.0 %</td>
<td>90 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>10.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>13.33 %</td>
<td>20 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

Recommended
  One of the most complete book about history of Graphic Design
- Enric Jardi. *Twenty-two tips on Typography*. Actar. ISBN 9788496540927 (Printed)
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.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>10 %</td>
<td>Evaluation will be based on quality not only quantity</td>
</tr>
<tr>
<td>Editorial Project</td>
<td>35 %</td>
<td>Evaluation of the Editorial Project</td>
</tr>
<tr>
<td>TV Show Toy Assignment</td>
<td>30 %</td>
<td>Evaluation of the final assignment</td>
</tr>
<tr>
<td>Workflow</td>
<td>15 %</td>
<td>Evaluation of consistency between the workflow developed for each assignment and the final result</td>
</tr>
<tr>
<td>Final Presentation</td>
<td>10 %</td>
<td>Evaluation of the final presentation and online deliverables</td>
</tr>
</tbody>
</table>

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

29th October 2020
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.
In-depth look at the film, television and multimedia industry in Europe

**PROFESSIONAL EXPERIENCE**
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

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29th October 2020
Theory:
- (Color Theory) https://www.colormatters.com/color-and-design/basic-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=a5KYlHNKQB8
- (Visual Hierarchies) 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/stefan_sagmeister_the_power_of_time_off?language=en
http://www.ted.com/talks/tim_brown_on_creativity_and_play?language=en

Inspirational videos:
https://www.youtube.com/watch?v=ziHCvpikLh8 (Gamification)
https://www.youtube.com/watch?v=1Pd1y3BAeKw (Hiporealidad)
https://www.youtube.com/watch?v=wOglkxAIJsk (A brief history of typography)

Readings:
https://magenta.as/behance-cofounders-design-secret-ignore-the-internet-849c84e02339#.s307qlj68

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29th October 2020