GRAPHIC DESIGN AND INFOGRAPHICS

GRADO EN COMUNICACIÓN Y MEDIOS DIGITALES

Professor: FRANCESCO MARIA FURNO
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Academic year: 18-19
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 in early December 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:
4. https://max.adobe.com/ (beginner level)
5. https://www.youtube.com/watch?v=2sl5mx4Jms0 (Advanced level)

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 realise 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
The objective of this course is to provide a knowledge that let each student to learn about graphic design and to develop self-criticism to approach in a more conscious way every creative process and specifically graphic design processes.

**METHODOLOGY**

**Pedagogical Progression:**

The methodology is based on a learning by doing process. Students will receive technical and theoretical information about graphic design, data visualization and infographics that allow them to understand how the mechanism works from reaching a methodology scheme, to the conceptualisation, up to the final art, crossing data management along the way.

This course builds upon the skills acquired in the Graphic Design course and it is highly recommended to have acquired intermediate skills in using the Adobe Creative Suite, in particular Illustrator and Photoshop. Each infographic assignment will require extensive preparation and technical execution that will allow the student to experiment with each step of a general infographic.

<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>20.0 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>Discussions</td>
<td>6.67 %</td>
<td>10 hours</td>
</tr>
<tr>
<td>Exercises</td>
<td>33.33 %</td>
<td>50 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>20.0 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>20.0 %</td>
<td>30 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
</tr>
</tbody>
</table>
PROGRAM

SESSION 1 (FACE TO FACE)
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.
The introduction will be based on an essential scheme of the course divided into a graphic design module and a secondary infographic module that will integrate and sum up the graphic design principles experimented across the entire course.
Main theme: The unexpected world of creativity

Mandatory Reading: Mandatory reading: Graphic Design Theory. Readings from the field, Helen Armstrong, Princeton Architectural Press. [pages 32-34]
https://designopendata.files.wordpress.com/2014/05/graphicdesigntheory_helenarmstrong.pdf

SESSION 2 (FACE TO FACE)
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.

SESSIONS 3 - 4 (LABORATORY)
The Tower · thinking out of the box (part 01)
An individual and practical assignment made in class to train abilities of creating under pressure. A three hours exercise experimenting and crafting to learn how to work under pressure.
Main theme: Under Pressure by Queen.
Tools required:
a brand new brain with no prejudices, scissors or a cutter, a set-square, a ruler of 50 cm, pencil or pen.

Mandatory reading:
Graphic Design Theory. Readings from the field, Helen Armstrong, Princeton Architectural Press. [pages 19-21]
https://designopendata.files.wordpress.com/2014/05/graphicdesigntheory_helenarmstrong.pdf

SESSION 5 (FACE TO FACE)
Graphic design is...
A theoretical session about how to feel graphic design and visual arts.
During this session we will analyse what graphic design is, what is the profile of a graphic designer and how it is perceived across the last century. An analysis of the evolution in past, present and future.
SESSION 6 - 7

Drawing as never you thought it should be

During this two practical sessions, each student will be working in class on three progressive exercises to discover and train technical skills about still life drawing.

1. The first test will be made in 20 minutes, in which each student will draw one of his/her hand on an A4 paper in the most realistic way as possible. The result will show how his/her brain is lateralised and why?

2. The second individual assignment will be realized in 45 minutes during which each student will draw from a specific perspective a still life composition made by daily objects (notebooks, bottles, straws, outliners, etc.). The students will try to represent the exact shape of each object recreating the same composition.

3. After explaining what kind of tips and steps they have to follow to make a proper still life drawing, each student will repeat the task of drawing the same objects, but applying the provided advices. In this way, they will be able to experiment with a new perspective, based on a solid technique that will lead to a better final result.

The purpose of this session is to learn how important is managing technical knowledge to work better on a specific task like drawing.

SESSION 8 (FACE TO FACE)

Theoretical session about how to create a strong methodology. The Bruno Munari scheme and how to develop your personal one.

Explanation of the individual assignment: each student will realise his own version of the Bruno Munari methodology during the next two weeks.

SESSIONS 9 - 10

Abstraction · thinking out of the box (part 02)
A practical exercise to conceptualize. The fundament of how to be a designer.

SESSION 11

Theoretical session. Types are the most important shapes for a designer.
A brief historical introduction and a deep presentation on the importance of types as the most useful shape that a graphic designer has to manage.

Mandatory reading:
· Typography fundamentals https://design.tutsplus.com/articles/a-20-minute-intro-to-typography-basics-psd-3326
· Book: Twenty-Two Tips on Typography, Enric Jardí, Actar. (The briefest Bible on typography)
· Legibility and readability http://vanseodesign.com/web-design/legible-readable-typography/

SESSION 12 (LABORATORY)

Group B1
Practicing about the Bruno Munari Scheme and how his methodology works related to a personal case of each student.
During this session we will be working on the previous ideas and sketches of each one.
SESSION 13 (LABORATORY)

Group B2
Practicing about the Bruno Munari Scheme and how his methodology works related to a personal case of each student.
During this session we will be working on the previous ideas and sketches of each one.

SESSION 14 (LABORATORY)

Group B1
Illustrator and its secrets
A practical live tutorial about how to work with illustrator as a pro.
Mandatory activity:
Before this class, each student will practice with a couple of online tutorials as mentioned at the beginning of this syllabus to get introduced to the software, its interface and the basic tools.

SESSION 15

Group B2
Illustrator and its secrets
A practical live tutorial about how to work with illustrator as a pro.
Mandatory activity:
Before this class, each student will practice with a couple of online tutorials as mentioned at the beginning of this syllabus to get introduced to the software, its interface and the basic tools.

SESSIONS 16 - 17

Saving Private Egg · thinking out of the box (part 04)
A practical exercise made to experiment with paper to build a physical structure to protect an egg for a 3 meters launch. Students will work in class, and finish the assignment on their own to present the final result on the next session.
Soundtrack: I will survive! Gloria Gaynor.
Material needed for this sessions: scissors or cutter, ruler, cutter board, A4 papers of 80g.

SESSION 18 (FACE TO FACE)

Theoretical session. The importance of colours and their meanings.
How important is colour and what kind of meanings and feelings can manage the graphic designer to realise a colour palette composition.
Colour is math!
Some knowledge about the colour theory, colour perception and creation of meaningful colour palette.

SESSIONS 19 - 20
Presentation and testing of Saving Private Egg · thinking out of the box (part 04)
Each student will realize the physical launch of his egg from a height of three meters. If the egg will survive, the student will receive a positive grade.
At the end, everyone will criticise his/her own process and result writing a brief text explainings pros and cons of the experience.

SESSION 21 (LABORATORY)
Group B1
Illustrator part 2.
A tutorial through which each student will work on his/her own logo.

SESSIONS 22 - 23
Typographical concepts · thinking out of the box (part 06)
A practical session to experiment with typography and how to express concepts through the type use.

SESSION 24 (LABORATORY)
Group B2
Illustrator part 2.
A tutorial through which each student will work on his/her own logo.

SESSION 25 (FACE TO FACE)
Theoretical session. The rules of composition.
How to manage composition and create grids that enforce the project structure in a solid way.

Mandatory reading: https://designschool.canva.com/blog/visual-design-composition/

SESSIONS 26 - 27
Color is emotions.
Practical double sessions about how to spread an emotional message through colours.
In this way students will practice with the theoretical fundaments provided in class.

SESSION 28 (FACE TO FACE)
Theoretical session. Time traveling infographic history
A brief introduction to the infographic world made of past, present and future scenarios till VR, gamification and Augmented reality.
First assignment: find your own infographic referents.
Groups will work to find a list of referents about infographics and visual data. This will allow each student to have a strong base about the actuality of information graphic.

SESSIONS 29 - 30
Practical session. Applying the visual metaphor technique to a real content searched by each student.
Classwork: each student will be working on a specific topic, a bunch of data that they will transform in a chart representation that will be worked using the visual metaphor process.

SESSIONS 31 - 32
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.
Second assignment: If we can speak with a tween we can synthesize tons of information. Create your own icon set.
This is a group assignment, where each student will work between three and five icons. In this way each group will be working on a complex system of icons for a specific topic that allow each one to experiment with visual coherence, group graphic workflow interactions.
Student will start working in class, researching and conceptualising to end at home their own proposal.
Third and last assignment introduction: The infographic poster
The final assignment brief will be presented and introduced to explain goals and basic needs to realise the last 3 weeks individual project.

SESSION 33 (LABORATORY)
Group B1.
Students will be working in class receiving personalised feedback about their first ideas, data research and sketches.

SESSION 34 (FACE TO FACE)
Theoretical session about visual storytelling and how to transform boring contents into beautiful infographics.

SESSION 35 (LABORATORY)
Group B2.
Students will be working in class receiving personalised feedback about their first ideas, data research and sketches.

SESSION 36 (LABORATORY)
Group B1.
Practical session. Students will be working in class the development of their infographic poster. During this session each student will receive a direct feedback according is advanced proposal and will keep working in class to improve

SESSION 37 (LABORATORY)
Students will be work in class about the final project.

SESSION 38 (LABORATORY)
Group B2.
Practical session. Students will be working in class the development of their infographic poster. During this session each student will receive a direct feedback according is advanced proposal and will keep working in class to improve.

SESSIONS 39 - 40
The entire
BIBLIOGRAPHY

Books:
- Graphic Design Theory: Readings from the field, Helen Armstrong.
- Twenty-Two Tips on Typography, Enric Jardí, Actar. (The briefest Bible on typography) (required)
- Infographics: The Power of Visual Storytelling, Jason Lankow, Josh Ritchie, Ross Crooks, Paperback. (required)

Webs:
- unostiposduros.com (ES)
- behance.net (EN)
- eyoendesign.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:

Inspirational videos:
- https://www.youtube.com/watch?v=ziHCvpiLh8 (Gamification)
- https://www.youtube.com/watch?v=1Pd1y3BAeKw (Hiperrealidad)
- https://www.youtube.com/watch?v=wOglkxAJsk (A brief history of typography)

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

EVALUATION CRITERIA

The final grade will be composed as follow:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Percentage</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>10 %</td>
<td></td>
</tr>
<tr>
<td>Individual and Group Assignments</td>
<td>30 %</td>
<td></td>
</tr>
<tr>
<td>Intermediate Tests</td>
<td>15 %</td>
<td></td>
</tr>
<tr>
<td>Final Assignment</td>
<td>35 %</td>
<td></td>
</tr>
<tr>
<td>Final workflow and presentation</td>
<td>10 %</td>
<td></td>
</tr>
</tbody>
</table>

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 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.

**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 fundamentals 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
E-mail: fmfurno@faculty.ie.edu

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.
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 Montjuïc.

**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

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francesco@relajaelcoco.com

OTHER INFORMATION

**CODE OF CONDUCT IN CLASS**

1. **Be on time:** Students arriving more than **5 minutes** late will be marked as “Absent”.

   Only students that notify in advance in writing that they will be late for a specific session may be granted an exception (at the discretion of the professor).

2. **If applicable, bring your name card and strictly follow the seating chart.** It helps faculty members and fellow students learn your names.

3. **Do not leave the room during the lecture:** Students are not allowed to leave the room during lectures. If a student leaves the room during lectures, he/she will not be allowed to re-enter and, therefore, will be marked as “Absent”.

   Only students that notify that they have a special reason to leave the session early will be granted an exception (at the discretion of the professor).

4. **Do not engage in side conversation.** As a sign of respect toward the person presenting the lecture (the teacher as well as fellow students), side conversations are not allowed. If you have a question, raise your hand and ask it. If you do not want to ask it during the lecture, feel free to approach your teacher after class.

   If a student is disrupting the flow of the lecture, he/she will be asked to leave the classroom and, consequently, will be marked as “Absent”.

5. **Use your laptop for course-related purposes only.** The use of laptops during lectures must be authorized by the professor. The use of Social Media or accessing any type of content not related to the lecture is penalized. The student will be asked to leave the room and, consequently, will be marked as “Absent”.

6. **No cellular phones:** IE University implements a “Phone-free Classroom” policy and, therefore, the use of phones, tablets, etc. is forbidden inside the classroom. Failing to abide by this rule entails expulsion from the room and will be counted as one absence.
7. Escalation policy: 1/3/5. Items 4, 5, and 6 above entail expulsion from the classroom and the consequent marking of the student as “Absent.” IE University implements an “escalation policy”: The first time a student is asked to leave the room for disciplinary reasons (as per items 4, 5, and 6 above), the student will incur one absence, the second time it will count as three absences, and from the third time onward, any expulsion from the classroom due to disciplinary issues will entail 5 absences.