VISUALIZATION AND REPRESENTATION TECHNIQUES

BACHELOR IN DESIGN
Professor: FRANCESCO MARIA FURNO
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Academic year: 17-18
Degree course: FIRST
Semester: 2º
Category: BASIC
Number of credits: 6.0
Language: English

PREREQUISITES
SUBJECT DESCRIPTION
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 autocritic with their productions.
Fails 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.

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 experimenting with real and concrete techniques to approach in a more conscious way every creative process.
This program has the main purpose to provide technical skills and practical experience about visual representations to empower each student and let him/her start a journey throughout handmade processes.

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 art, crossing technical management along the way.

<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>13.34 %</td>
<td>20 hours</td>
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<tr>
<td>Discussions</td>
<td>6.67 %</td>
<td>10 hours</td>
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Published by IE Editorial
<table>
<thead>
<tr>
<th>Activity</th>
<th>Percentage</th>
<th>Hours</th>
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</thead>
<tbody>
<tr>
<td>Exercises</td>
<td>56.67 %</td>
<td>85 hours</td>
</tr>
<tr>
<td>Group work</td>
<td>10.0 %</td>
<td>15 hours</td>
</tr>
<tr>
<td>Other individual studying</td>
<td>13.34 %</td>
<td>20 hours</td>
</tr>
<tr>
<td>TOTAL</td>
<td>100.0 %</td>
<td>150 hours</td>
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</table>
PROGRAM

SESSIONS 1 - 2 (FACE TO FACE)

Welcome to freedom and craziness
Brief introduction about the course, presentation of the main themes and explanation about the objectives of the process.

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 two hours and half exercise experimenting and crafting to learn how to work under pressure.

Main theme: Under Pressure by Queen.

Required Tools:
a brand new brain with no prejudices, scissors or a cutter, a set-square or a ruler of 50 cm, pencil or pen, sheets of paper or a notebook for sketches.

SESSIONS 3 - 4 (LABORATORY)

Still Life Session
Drawing is everything in a designer life cause drawing is thinking with hands.

We will work in class experimenting with pencil technique drawing a still life composition. Each student will repeat the same task at home with a different still life, and we will compare both results on the next sessions.

SESSIONS 5 - 6 (LABORATORY)

The power of abstraction to represent concepts
A double session experience where each student will be working in class with coloured cardboard to represent abstract concepts and learn about shape and composition.

Required Tools:
cardboards of different colors, scissors or cutter, a metal ruler, sheets of paper or a notebook to sketch.

SESSIONS 7 - 8 (LABORATORY)

Sticky Papers
In this session we will experiment with collage technique. Each fellow will come to class with a magazine and he/she will work in pair picking images from the publication to create a visual composition that will represent a concept.

This assignment will be finished at home and it's a deep experimentation about the possibility of using existing material to create beautiful compositions.

SESSIONS 9 - 10 (LABORATORY)

Drawing Everywhere
The Power of Brain
Drawing to discover something unexpected about brain processes. We will talk about lateralization and how it works.
Each student will realise a specific drawing that will be analysed in class with personalised feedback.

In the same sessions, students will experiment with pencil drawing realistic portraits. Each student will work on one specific portrait of a 7x10cm size using a photo of a famous character. This exercise is based on learning a specific drawing technique that let students know how many rules drawing has before being a creative process.

**SESSIONS 11 - 12 (LABORATORY)**

**A Color for Each Season**

After knowing about shapes and composition, we will approach color through watercolor technique. Each student will learn about watercolor possibilities realising two different drawings:

1. the same portrait made with pencil.
2. a four season composition to represent each season color palette.

Students will need some brand new watercolors, brushes and papers to realise the task.

This practical assignment will let each one learn about how to combine colors and to use references to realise a color palette.

#hashtag:

"The whole point is to live life and be to use all the colors in the crayon box". RuPaul

**SESSIONS 13 - 14 (LABORATORY)**

"Everything is about folding" Said once my mom.

Origami technique allow to experiment with materials, their limitations and complex structure. The aim of this assignment is to work packaging principles using origami structures and realise a functional and beautiful box that will contain a concept.

In this way, the product disappear as physical object and we will try to package an idea as the most desirable object.

**SESSIONS 15 - 16 (LABORATORY)**

**Folding Vol. 2:**

*Bend but don’t break. Chinese proverb*

We will keep working on the origami production, analysing ideas, sketches, physical proofs of the main structure and correcting those parts that will make the user experience more complicated or uncomfortable.

After working in class, students will end the assignment at home, and will present the final result on the next session receiving personalised feedback about the workflow and the final result.

**SESSIONS 17 - 18 (LABORATORY)**

**Animal Letter**

A fresh approach to type use, and learning about types. We will be working in class and realising animal portraits combining and composing with different types.

Required Tools:

A laptop to work directly with Photoshop or Illustrator

At the end of the day, a beautiful jungle will raise from the ashes of typography.
SESSIONS 19 - 20 (LABORATORY)

The Type Composer

A second type exercise to experiment with the main shape a graphic designer deal with in the daily workflow. This time types will be used to represent an abstract concept. This will let students work on type personality and how to use composition to emphasise the power of the concept.

Each student will need a laptop with Photoshop and Illustrator to work on the task in class.

SESSIONS 21 - 22 (LABORATORY)

Who lives in a pineapple under the sea

"I'm ugly and I'm proud"

? SpongeBob

It's time to have a break and create something new for a TV Show.

Each student will create his/her own version of a SpongeBob toy sculpture. Materials are free but, through them the student will express the real personality of his SpongeBob.

#Hashtag: Category is Charisma, Uniqueness, Nerv and Talent ?RuPaul

SESSIONS 23 - 24 (LABORATORY)

Who lives in a pineapple under the sea. Vol. 2

Students will work in class receiving feedback about their proposal and first ideas. We will be evaluating materials effectiveness and if they really represent the character personality.

This assignment will be ended at home and presented on the next session.

SESSIONS 25 - 26

“But I don’t want to go among mad people,” Alice remarked.

"Oh, you can’t help that," said the Cat: "we’re all mad here. I’m mad. You’re mad."

"How do you know I’m mad?" said Alice.

"You must be," said the Cat, "or you wouldn’t have come here."

? Lewis Carroll, Alice in Wonderland

After a long journey craziness comes.

It’s time to apply each one of the principles experimented across the course and realise the last masterpiece.

During this session we will work on the Alice story, to use narrative and use it to create a unique and original Book-object.

Each student will buy a copy of Alice in Wonderland to work on it. Explanations about the process will be distributed in class.

#craziness #madness #SmartisTheNewSexy

SESSIONS 27 - 28

“Have I gone mad?

I'm afraid so, but let me tell you something, the best people usually are.”

? Lewis Carroll, Alice in Wonderland

We will work in class, analysing sketches and ideas and working on the development of the graphic aspect and the main structure.

SESSIONS 29 - 30
"That's All Folks!"

? Looney Tunes

Everything comes to an end.

This double session will be a final public presentation of the last project with a groupal and personalised feedback for each student.

Each student will have a 5 minutes presentation and will deliver a dossier about the final project, explaining the main idea, de conceptualisation process, and the execution, analysing problemsolving till the final version.

“Begin at the beginning," the King said, very gravely, "and go on till you come to the end: then stop."

? Lewis Carroll, Alice in Wonderland
BIBLIOGRAPHY

Books:
· Graphic Design Theory: Readings from the field, Helen Armstrong.
· Twenty-Two Tips on Typography, Enric Jardí, Actar. (The briefest Bible on typography)

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)
· grafica.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 (Hiperrealidad)
· https://www.youtube.com/watch?v=wOglkxAfJsk (A brief history of typography)

Readings:
  · https://magenta.as/behance-cofounders-design-secret-ignore-the-internet-849c84e02339#.s307qj68

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 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.

D. FINAL ASSIGNMENT

One of the most important elements to evaluate personal growth and understanding of graphic design fundaments 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.
E. 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>
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<tr>
<td>Class Participation</td>
<td>10 %</td>
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<tr>
<td>Individual Work</td>
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<td>Final Exam</td>
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**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%.

- **Suspuesto:** 0-4.9 (F)
  Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

- **Automatic Failure/Suspuesto:** 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**
FRANCESCO MARIA FURNO

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,
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
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:
https://www.behance.net/relajaelcoco
Twitter
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.