

4S_FTHER_Typographic design

Qualification: Degree in Higher Artistic Education in Design in the specialties of graphic design, interior design, fashion design and product design.

Subject: Typography

Type: Compulsory Graphic Design Training

Credits: 6 ECTS

Total hours: 150 h

Course: 2

Hours/week: 9,4 h

Semester: 4

Face-to-face hours/week: 4 h

Language in which it is taught: Catalan / Spanish

Self-employed hours/week: 5,4 h

Prerequisites:

1. Presentation of the subject

Typography is a basic tool in visual communication and, therefore, essential for the development of graphic design projects. Following the Typographic Design subject should allow students to acquire historical, cultural, aesthetic and functional knowledge of typography, expressive and communicative resources and skills, and a degree of experimentation and creation of new typographic forms.

As a result, this knowledge should allow:

Contextualize and choose typographic forms with judgment to create work proposals that are appropriate to communication needs.

Understand and relate the social, artistic and cultural contexts that determine typographic diversity to apply it in a critical and reasoned way.

Know and use fonts to create typographic solutions appropriate to the objectives and characteristics of each project.

2. Course contents

Precedents of typography. Writing and communication.

Origin and evolution of the Latin alphabet. Calligraphic alphabets.

History of typography: from Gutenberg to current digital design.

Typographic classification. Different classification criteria.

Typographic composition. Information organization. Hierarchy.

Basic orthotypography.

Good use of typographical signs.

Microtypography and macrotypography. Optimal functionality and readability.

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Typographic design.

Typographic creation and experimentation.

3. Skills worked on in the subject(Real Decret 633/2010)

Transversal skills		Subject	Subject
CT-04	Use information and communication technologies efficiently	X	X

General skills		Subject	Subject
CG-02	Master the languages and expressive resources of representation and communication.	X	X
CG-18	Optimize the use of the resources necessary to achieve the planned objectives.	X	X

Specific Graphic Design skills		Subject	Subject
GRA-02	Master the formal resources of expression and visual communication.	X	X
GRA-07	Determine and, where appropriate, create typographic solutions appropriate to the project objectives.	X	X
GRA-08	Know the channels that support visual communication and use them according to the project's communication objectives.	X	X
GRA-11	Master the technological resources of visual communication.	X	X

4. Subject learning outcomes

SUN	Description of the learning outcome	Skills
RA-01	Recognizes and contextualizes the forms of letters in a specific historical and sociocultural period.	CG-18
RA-02	Selects and uses with judgment the most appropriate typographic forms for the communication and projection of content of a diverse nature.	GRA-08
RA-03	Identify, differentiate and classify the various typographic forms and styles.	CG-18
RA-04	Relates and discriminates the form and personality of typographic characters, assessing their expressive and functional load.	GRA-02
RA-05	It controls macrotypography in all its aspects, establishing the compositional architecture, visual hierarchy and the most competent and appropriate reading flow to the structure of the discourse.	GRA-02
RA-06	Acquire expressive and communicative resources from experimental typographic language.	CG-02
RA-07	Interprets and organizes typographic composition in a manner appropriate to the space and characteristics of the message. Establishes and regulates the visual hierarchy of a text, adapting it to the characteristics of the content and the medium.	GRA-02 - GRA-08
RA-08	Look for innovative typographic solutions, adapted to the needs of each problem.	CG-02 - GRA-07
RA-09	Creates and applies typographic solutions appropriate to the objectives and characteristics of each project.	CT-04 - GRA-07

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5. Teaching methodologies applied to the subject

Get up	Typology	Description	Apply
MD1	Conference and/or master class	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.	AF1, AF2, AF3.
MD4	Tests and/or exams	Formal and structured activity to collect evidence on the degree of achievement of knowledge, skills or competencies by students. This can be written, oral or practical and includes a variety of formats: questionnaires, problems, open questions, practical exercises, etc.	Recovery outside of continuous assessment
MD5	Workshops and/or internships	Carrying out practical activities applied in a controlled environment, oriented towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.	AF1, AF2, AF3.

6. Training activities of the subject

Get up	Description	Duration	Weighting
AF1	SIGNAGE	3 - 4 weeks	20 - 30 %
AF2	TYPOGRAPHICAL CLASSIFICATION	3 - 5 weeks	20 - 30 %
AF3	TYPOGRAPHICAL CREATION	7 - 10 weeks	40 - 60 %

7. Evaluation systems

Due to their typology and educational program, all subjects in the ESDAPC undergraduate design studies include continuous assessment as a procedure to regulate and qualify the learning achieved by students during the semester.

In the event of not achieving the level of sufficiency in the evaluation activities within the closing milestones set out in the subject's schedule, the activities not passed may be corrected and/or completed within the recovery procedure defined by the teaching staff in their schedule.

7.1. Continuous evaluation

General evaluation criteria

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The ESDAPC sets some general **evaluation criteria** which are common to all teaching guides, without prejudice to specific evaluation and grading criteria of each subject:

- Subject grading: A weighted average of the grades obtained in each of the training activities will be made in accordance with the percentages described in the teaching guide and classroom schedule. The subject will be passed with a grade of 5.0 (Pass). All assessment activities can be corrected and/or completed within the recovery procedure within the continuous assessment that the teaching staff defines in their classroom schedule.
- Class attendance is essential in order to guarantee that learning is progressive, flexible and allows feedback and adjustments in its achievement within the continuous assessment. For this reason, class attendance is mandatory. The teaching staff establishes the mechanisms to control it. The student who does not attend a minimum of 80% of the face-to-face hours of the subject loses the right to continuous assessment and may present for remediation outside of the continuous assessment defined in the teaching guide and classroom schedule for the subject. In cases of serious absenteeism, with attendance of less than 60% of the face-to-face hours of the subject, the student will lose the right to be evaluated and will have a grade of "Not Presented".
- The ability to organize and plan tasks is part of the learning outcomes that the student must achieve within the training process, therefore the deliverables of the evaluation activities must conform to the deadlines, the format and contents defined in the activity statement in order to be qualified. Activities submitted after the deadline, format and/or minimum content will be considered outside the continuous assessment process, will not be evaluated within it and will have to be resubmitted as a recovery.
- In the event of a submission or exam coinciding with a force majeure situation, the student may request to submit an activity after the deadline or repeat an exam, without being considered out of continuous assessment. This submission or exam will be carried out according to the conditions and calendar determined by the teaching staff.
 - Force majeure is understood to mean: serious illness or temporary incapacity (hospitalization) of student or a first-degree relative, coincidence with an official language level or driving license ex inexcusable duties before the administration or death of a first- or second-degree relative. It must be requested in an argued and justified manner in the form of [generic application](#), addressed to the campus management, and must necessarily include the original with a stamp of the document proving the major cause alleged.
- The evaluation process is based on the student's personal work and presupposes the authenticity of the authorship and originality of the exercises carried out. Any act of copying and/or plagiarism or irregular use of Artificial Intelligence (AI) will result in the immediate and irrevocable suspension of the assessable activity, without the right to recovery.

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However, and without contradicting these general criteria, each teacher may define other specific complementary conditions, which must be informed and published in writing at the beginning of the course to all students enroll in their subject.

These complementary conditions cannot in any case result in a penalty or limitation of the qualification of an activity, nor the loss of the right to recover an activity.

Specific evaluation criteria within continuous evaluation

Act 1 (20 -30%):

Uses labeling materials and tools correctly. RA-02

It is documented with samples of historical alphabets and used in the initial phase to understand the letter and the shapes it generates. RA-01

Expressive and communicative formalization of the final resolution in accordance with the established requirements. RA-02, RA-04, RA-06, RA-07, RA-09:

- You get a script that works as a whole.
- Controls compositional and chromatic aspects.
- Knows how to integrate lettering into a typographic composition.

Act 2 (20 -30%):

Identify the main typographic families. RA-01, RA-02, RA-03, RA-04:

- Conducts research on a graphic and informative level for each typographic style. Contrasts information, manages it and synthesizes it appropriately.
- Recognizes the formal characteristics of the main stylistic groups and the connotative value of the major typographic families.
- Generates criteria to create typographic classifications.
- Correctly describe the formal characteristics of typographic families using the terminology of the discipline.
- Argue the selection criteria for each typeface family.

Act 3 (40 -60%):

Research and experimentation. RA-06

- It follows a methodical process, completing the different work phases typical of a typographic design project.
- Experiment to find new typographic forms.

Design development. RA-08, RA-09:

- Design a font while maintaining formal coherence, proportion, and rhythm across the font's character set.
- Carefully apply the basic principles of letter construction and optical corrections.
- Correctly set the spacing between letters.
He manages to design a new font that meets the expressive and communicative formalization and the previously proposed objectives.
- Knows how to digitize the characters of the designed font in a digital typography editor.
- Learn how to export and generate the digital source.

Application. RA-02, RA-05, RA-07:

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- Use the new font to create a typographic composition capable of transmitting the previously defined conceptual idea.

Evaluation instruments within continuous evaluation

Application exercises.
Individual and/or group feedback: written or oral.
Direct observations.

7.2. Recovery

General recovery criteria

The ESDAPC sets general recovery criteria that are common to all teaching guides, without prejudice to the specific evaluation and grading criteria of each subject:

- The ESDAPC provides for a single recovery per activity. The recovery of suspended activities will be done within the deadlines defined by the teaching staff in their teaching guide and classroom schedule within the same semester. In the event that the teaching staff has not established a recovery calendar, the student may submit the recovery activities during the last school week of the semester.

Specific recovery criteria within continuous assessment

The work to be recovered must be resubmitted with the necessary improvements, following exactly the same initial requirements and evaluation criteria.

Specific recovery criteria outside of continuous assessment

Students with attendance between 60 and 80%:

- The work to be recovered must be resubmitted with the necessary improvements, following exactly the same requirements and initial evaluation criteria (value 50%).
- Written and/or practical test with the content of the entire subject (value 50%).

Students with activities that do not comply with the format and delivery deadline conditions

- Delivery of pending work with the same initial requirements and evaluation criteria.

In all cases, submissions and tests will be made during the end-of-semester recovery week.

Subject recovery instruments outside of continuous assessment

Delivery of pending work.
Written/practical tests.

8. Educational care within the framework of an inclusive education system

This Teaching Guide takes into account educational care within the framework of an inclusive educational system that includes two reference frames that support it:

- MISU: Universal Measures and Supports to promote personal and social development in equity and equality.

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- DUA: Universal Learning Design, which allows flexible learning situations to be created based on a design that detects and minimizes the barriers of the context, from the beginning, and that considers variability.

However, to ensure freedom of thought and opportunities in relation to the gender perspective, a co-educational dynamic is carried out that avoids the predisposition of differential treatment, role attributions or assumptions of abilities determined by gender.

The MISU and DUA will be applied to all ESDAPC students. Those students in need of additional measures and support will be included through an Individualized Support Plan.

9. Copying, plagiarism, and academic honesty

From a legal point of view, plagiarism is an infringement of copyright.

The ESDAPC NOFC describes in section 5.4 irregular conduct in the evaluation procedure, which includes copying or plagiarism in any academic activity.

10. Use of Artificial Intelligence (AI)

ESDAPC recognizes the value of Artificial Intelligence (AI) in the educational field, while highlighting the risks it entails if it is not used ethically, critically and responsibly. In this sense, in each assessment activity, students will be informed about the AI tools and resources that can be used and under what conditions, recommended whenever it is used as an assistant during the research process or as another source. In both cases, it must comply with the [citation regulations established by the APA](#).

For their part, students undertake to follow the instructions of the ESDAPC when carrying out the evaluation activities and citing the tools used and, specifically, to identify the texts or images generated by AI systems, which they may not present as their own.

Misuse of this tool can seriously affect the evaluation of the assessment activities. If in doubt, it is recommended that, before submitting the activity, a consultation be sent to the teacher.

For the evaluation, students are responsible for any possible errors that Artificial Intelligence may make.

11. Sources of information and teaching resources

Basic bibliography

Reference bibliography and other resources

Arrausi, J. J. (Ed.). (2008). *Typography design and printing* CPG Editions.

Ambrose-Harris. (2007). *Fundamentals of Typography*. Parramón Publishing.

Beier, S. (2017) *Type Tricks. Your Personal Guide to Type Design*. Amsterdam: BIS Publishers.

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- Castro, I. (2017). *The ABCs of lettering. A guide to letter drawing*. Valencia: Editorial Campgràfic.
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- Corberto, A., & Garone, M. (2012). *History of typography: The evolution of type from Gutenberg to digital foundries*. Pagès Editors.
- Ellison, A. (2009). *Digital typography*. Editorial Parramón.
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- Fredes, A. (2010). *Font family*. Index Book.
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- Haslam, A. (2011). *Lettering: Production and Design Manual* Gustavo Gili Publishing House.
- Henestrosa, C., Meseguer, L., & Scaglione, J. (2012). *How to create typefaces: From sketch to screen* Type and Editorial.
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- Male, John. *Typography Manual*. Editorial GG.
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- Luidl, P. (2004). *Basic Typography*. Campgràfic Editors.
- Lupton, Ellen (2024). *Thinking in terms of types*. Editorial GG.
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- Morison, S. (1998). *Fundamental principles of typography* Bronze Editions.
- Noordzij, G. (2009). *The stroke: Theory of writing*. Campgràfic Editors.
- Perfect, C. (1992). *Complete guide to typography* (2a ed.). Editorial Blume.
- Riggs, T. (2010). *Types: Classic typefaces for contemporary graphic design*. Editorial Parramón.
- Riggs, T., & Grieshaber, J. (2010). *Types: Classic typefaces for contemporary design*. Editorial Parramón.
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- Unger, G. (2009). *What happens while you read?: Typography and readability*. Campgràfic Editors.
- Warde, B. (2004). *The crystal goblet: The typography should be invisible*. Campgràfic Editors.
- Several authors. (2007). *Typosphere: The new typefaces* Maomao Publications.

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12. Training activity sheets

ACTIVITY 1	Duration: 3 - 4 weeks	Weighting: 20 - 30 %
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Description of the activity

Labeling practice exercise.

Define a short word/text to write repeatedly until you achieve writing that works formally as a whole.

Find the expressive possibilities of the letters by following the gestural stroke.

Make corrections, weight compensation and composition.

Apply the word obtained to a product as a brand image, in a headline, or in another graphic proposal.

Contents

Precedents of typography. Writing and communication.

Origin and evolution of the Latin alphabet. Calligraphic alphabets.

Communicative use of typographic results applied to different areas.

Skills

CT-04	Use information and communication technologies efficiently
CG-02	Master the languages and expressive resources of representation and communication.
CG-18	Optimize the use of the resources necessary to achieve the planned objectives.
GRA-02	Master the formal resources of expression and visual communication.
GRA-07	Determine and, where appropriate, create typographic solutions appropriate to the project objectives.
GRA-08	Know the channels that support visual communication and use them according to the project's communication objectives.
GRA-11	Master the technological resources of visual communication.

Applied teaching methodologies

MD1	Conference and/or master class	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.
MD4	Tests and/or exams	Formal and structured activity to collect evidence on the degree of achievement of knowledge, skills or competencies by students. This can be written, oral or practical and includes a variety of formats: questionnaires, problems, open questions, practical exercises, etc.
MD5	Workshops and/or	Carrying out practical activities applied in a controlled environment, oriented

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towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.

Learning outcomes

RA-01	Recognizes and contextualizes the forms of letters in a specific historical and sociocultural period.
RA-02	Selects and uses with judgment the most appropriate typographic forms for the communication and projection of content of a diverse nature.
RA-04	Relates and discriminates the form and personality of typographic characters, assessing their expressive and functional load.
RA-06	Acquire expressive and communicative resources from experimental typographic language.
RA-07	Interprets and organizes typographic composition in a manner appropriate to the space and characteristics of the message. Establishes and regulates the visual hierarchy of a text, adapting it to the characteristics of the content and the medium.
RA-09	Creates and applies typographic solutions appropriate to the objectives and characteristics of each project.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Uses labeling materials and tools correctly. (10 -20%) RA-02

It is documented with samples of historical alphabets and used in the initial phase to understand the letter and the shapes it generates. (5 -10%) RA-01.

Expressive and communicative formalization of the final resolution in accordance with the established requirements. (70 - 85 %) RA-02, RA-04, RA-06, RA-07, RA-09:

- You get a script that works as a whole.
- Controls compositional and chromatic aspects.
- Knows how to integrate lettering into a typographic composition.

Evaluation instruments within continuous evaluation

Application exercises.

Feedback individual and/or group: written or oral.

Direct observations.

Specific recovery criteria within continuous assessment

The work to be recovered must be resubmitted with the necessary improvements, following exactly the same initial requirements and evaluation criteria.

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Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students with attendance between 60 and 80%:

- The work to be recovered must be resubmitted with the necessary improvements, following exactly the same requirements and initial evaluation criteria (value 50%).
- Written and/or practical test with the content of the entire subject (value 50%).

Students with activities that do not comply with the format and delivery deadline conditions

- Delivery of pending work with the same initial requirements and evaluation criteria.

In all cases, submissions and tests will be made during the end-of-semester recovery week.

Recovery instruments outside of continuous assessment

Delivery of pending work.

Written/practical tests.

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ACTIVITY 2	Duration: 3 - 5 weeks	Weighting: 20 - 30 %
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Description of the activity

Typographic classification

Typographic cataloging exercise.

Select a typeface family that exemplifies each of the styles.

Define the connotative meaning of typography.

This practice should serve to review the catalog of existing and available typographies, reflecting on the variety of shapes, their quality, their uses and functionality.

It must also serve to know how to reason with objective and solid arguments the choice of families for each project and application, beyond personal preferences.

Contents

History of typography: from Gutenberg to current digital design.

Typographic classification. Typographic families. Different classification criteria

Skills

CT-04	Use information and communication technologies efficiently
CG-18	Optimize the use of the resources necessary to achieve the planned objectives.
GRA-02	Master the formal resources of expression and visual communication.
GRA-08	Know the channels that support visual communication and use them according to the project's communication objectives.
GRA-11	Master the technological resources of visual communication.

Applied teaching methodologies

MD1	Conference and/or master class	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.
MD4	Tests and/or exams	Formal and structured activity to collect evidence on the degree of achievement of knowledge, skills or competencies by students. This can be written, oral or practical and includes a variety of formats: questionnaires, problems, open questions, practical exercises, etc.
MD5	Workshops and/or internships	Carrying out practical activities applied in a controlled environment, oriented towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.

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Learning outcomes

RA-01	Recognizes and contextualizes the forms of letters in a specific historical and sociocultural period.
RA-02	Selects and uses with judgment the most appropriate typographic forms for the communication and projection of content of a diverse nature.
RA-03	Identify, differentiate and classify the various typographic forms and styles.
RA-04	Relates and discriminates the form and personality of typographic characters, assessing their expressive and functional load.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Identify the main typographic families (100%) RA-01, RA-02, RA-03, RA-04:

- Conducts research on a graphic and informative level for each typographic style. Contrasts information, manages it and synthesizes it appropriately.
- Recognizes the formal characteristics of the main stylistic groups and the connotative value of the major typographic families.
- Generates criteria to create typographic classifications.
- Correctly describe the formal characteristics of typographic families using the terminology of the discipline.
- Argue the selection criteria for each typeface family.

Evaluation instruments within continuous evaluation

Application exercises.

Feedback individual and/or group: written or oral.

Direct observations.

Specific recovery criteria within continuous assessment

The work to be recovered must be resubmitted with the necessary improvements, following exactly the same initial requirements and evaluation criteria.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students with attendance between 60 and 80%:

- The work to be recovered must be resubmitted with the necessary improvements, following exactly the same requirements and initial evaluation criteria (value 50%).
- Written/practical test with the content of the entire subject (value 50%).

Students with activities that do not comply with the format and delivery deadline conditions

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- Delivery of pending work with the same initial requirements and evaluation criteria.

In all cases, submissions and tests will be made during the end-of-semester recovery week.

Recovery instruments outside of continuous assessment

Delivery of pending work.

Written/practical tests.

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ACTIVITY 3	Duration: 7 - 10 weeks	Weighting: 40 - 60 %
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Description of the activity

Typographic design. Typographic creation

Design of a typographic font.

Experimentation to achieve unique typographic forms suitable for the project's objectives.

Construction of the set of uppercase and/or lowercase characters, numerals and basic punctuation marks.

To show the formal characteristics of the font, a poster/application of the designed typography must be made. Typographic composition work, establishing the hierarchy, functionality and readability of the text.

Contents

Typographic creation and experimentation:

- Research of references, definition of objectives and analysis of the context of use.
- Formal experimentation and creation of sketches.
- Design development with criteria of coherence, readability and style.
- Use of software to vectorize, organize and export typography in digital format.
- Presentation of the font.

Skills

CT-04	Use information and communication technologies efficiently
CG-02	Master the languages and expressive resources of representation and communication.
GRA-02	Master the formal resources of expression and visual communication.
GRA-07	Determine and, where appropriate, create typographic solutions appropriate to the project objectives.
GRA-08	Know the channels that support visual communication and use them according to the project's communication objectives.
GRA-11	Master the technological resources of visual communication.

Applied teaching methodologies

MD1	Conference and/or master class	The teacher presents and transmits knowledge to the entire group of students, the student has a passive role, that of a receiver.
MD4	Tests and/or exams	Formal and structured activity to collect evidence on the degree of achievement of knowledge, skills or competencies by students. This can be written, oral or practical and includes a variety of formats: questionnaires, problems, open questions, practical exercises, etc.
MD5	Workshops and/or	Carrying out practical activities applied in a controlled environment, oriented

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towards learning through experience and/or the transfer of theoretical knowledge to real or simulated situations.

Learning outcomes

RA-02	Selects and uses with judgment the most appropriate typographic forms for the communication and projection of content of a diverse nature.
RA-05	It controls macrotypography in all its aspects, establishing the compositional architecture, visual hierarchy and the most competent and appropriate reading flow to the structure of the discourse.
RA-06	Acquire expressive and communicative resources from experimental typographic language.
RA-07	Interprets and organizes typographic composition in a manner appropriate to the space and characteristics of the message. Establishes and regulates the visual hierarchy of a text, adapting it to the characteristics of the content and the medium.
RA-08	Look for innovative typographic solutions, adapted to the needs of each problem.
RA-09	Creates and applies typographic solutions appropriate to the objectives and characteristics of each project.

Continuous evaluation

Specific evaluation criteria within continuous evaluation

Research and experimentation (10 -20%) RA-06

- It follows a methodical process, completing the different work phases typical of a typographic design project.
- Experiment to find new typographic forms.

Design development (50 -70%) RA-08, RA-09:

- Design a font while maintaining formal coherence, proportion, and rhythm across the font's character set.
- Carefully apply the basic principles of letter construction and optical corrections.
- Correctly set the spacing between letters.
He manages to design a new font that meets the expressive and communicative formalization and the previously proposed objectives.
- Knows how to digitize the characters of the designed font in a digital typography editor.
- Learn how to export and generate the digital source.

Application (20 - 30 %) RA-02, RA-05, RA-07

- Use the new font to create a typographic composition capable of transmitting the previously defined conceptual idea.

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Evaluation instruments within continuous evaluation

Application exercises.

Feedback individual and/or group: written or oral.

Direct observations.

Specific recovery criteria within continuous assessment

The work to be recovered must be resubmitted with the necessary improvements, following exactly the same initial requirements and evaluation criteria.

Recovery outside of continuous assessment

Specific recovery criteria outside of continuous assessment

Students with attendance between 60 and 80%:

- The work to be recovered must be resubmitted with the necessary improvements, following exactly the same requirements and initial evaluation criteria (value 50%).
- Written/practical test with the content of the entire subject (value 50%).

Students with activities that do not comply with the format and delivery deadline conditions

- Delivery of pending work with the same initial requirements and evaluation criteria.

In all cases, submissions and tests will be made during the end-of-semester recovery week.

Recovery instruments outside of continuous assessment

Delivery of pending work.

Written/practical tests.