

S Y L L A B U S

CT372 Advanced Digital Typography

SECTION 601 | MONDAY 12:10-3pm, MARVIN FELDMAN CENTER 511 | SPRING 2017

SECTION 602 | THURSDAY 3:10-6pm, MARVIN FELDMAN CENTER 511 | SPRING 2017

PRE-REQ: CT371 Intro to Kinetic Typography or instructor's approval | 2 credits, 1 lecture hour, 2 studio hours

PROFESSOR:

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Office hours: Monday 3pm–5pm, Wednesday 2pm–3pm, Thursday 2pm–3pm

COURSE DESCRIPTION:

Advanced Digital Typography explores diverse typographic issues related to screen-based communication. The focus of this course is on modern typographic principles and design elements for screen-based media. Topics covered in this course include, but are not limited to readability and legibility of type on screen, modular type scales, hierarchy and structure for responsive layout, amplifying meaning and intent through typographic experience, sequence and flow of reading on digital devices, visual systems for interactive design projects, and wayfinding for screens.

STUDENT LEARNING OUTCOMES:

Upon successful completion of the course, students will be able to:

1. distinguish the shared and unique attributes/principles of typography for print and screen
2. create typographic design solutions that invoke emotional responses
3. develop advanced typography concepts for interactive, multi-page design
4. apply design process for a digital product
5. justify and summarize digital typographic design decisions
6. apply holistic adaptive design solutions in a multi-screen devices

PROJECTS:

Project 1: Extreme Scales, Consistent Voice
Project 2: Navigable Type-dominant Infographic
Project 4: Persuasive Typography and User Experience

EVALUATION:

80% Projects
20% Attendance and professionalism

Required Text:

Lupton, E. (ed), *Type on Screen*. New York, USA: Princeton Architectural Press, 2014.

REQUIRED READING:

Due to the ever-changing nature of Digital Design, web resources will be assigned as required reading for this course.

Class website: <http://www.christieshin.com/>

UNIT/AREA OF STUDY:**UNIT 1 – TYPE AS VOICE ON SCREEN**

Week 1-5 (5 lecture/10 studio hours)

Project 1: Extreme Scales, Consistent Voice**Brief:**

The goal of this project is to create two versions of motion typography using quotes from an audio file of someone speaking on historical or current events. Students must be able to justify every typographic and design decision and explain how it supports and amplifies the message. At the end of the project, each student will present two design solutions – one for an outdoor multi-screen display such as the massive digital billboard on the corner of 34th street and 7th avenue or the long circular digital display inside of the Yankees Stadium or other modern arenas; the second design solution will be the same content being redesigned for an intimate viewing experience on a smartphone as an in-app banner ad (collapsed size: 320x50 pixels, expended size: 320x480 pixels).

Project Objective:

The primary goal for this project is to revisit the topic of type as voice and expand the discussions to focus on the unique quality and capability of type on screen. The main challenge is to conceptualize how to create effective and sophisticated typographic designs for two distinctly different screen viewing scenarios while maintaining the typographic voice, which amplifies the core message. Both design solution will be prototyped with motion graphic software such as After Effects.

Fundamental typographic rules such as the choice of typeface, hierarchy, as well as the tracking, kerning, leading, ligatures...etc. learned in previous typography classes will be reinforced and reviewed throughout the semester.

Duration of the project:

5 weeks

UNIT 2 – TYPE AS COMMUNICATION

Week 6-11 (6 lecture/12 studio hours)

Project 2: Navigable Type-dominant Infographic**Brief:**

For this project, each student will go through the process of research, content development, design, and execution to complete an interactive infographic for touch screen tablets. The purpose of this infographic is to document an important historic event that has significant impact

on our society. While media content such as video and image is allowed, a significant amount of textual content is required for the project. Typography has to be the dominant visual and contextual element, and, more importantly, the design has to provide multiple reading paths so the reader can go through the information in linear and/or non-linear flows. Students can choose to execute this project using Adobe DPS and/or HTML5.

Project Objective:

The first goal of this assignment is to develop students' ability to execute typographic design according to the different levels of information in context. The second is to help students establish a clear understanding of typography principles specific to touchscreen devices.

Touch screen tablet is a completely different viewing and interactive environment. The instructor should lead discussions during this unit to make sure students understand how to take these unique attributes into consideration while developing their typographic design solutions.

Duration of the project:

6 weeks

UNIT 3 – TYPE AS INTERFACE

Week 12-15 (4 lecture/8 studio hours)

Project 3: Persuasive Typography and User Experience

Brief:

Each student will create a persuasive typography project that allows the audience to unfold core messages through interactions. The suggested topic for this project is to design an interactive teaser for a design conference or event. Only 4 weeks is given to complete this project; therefore, the instructor will provide textual content including agenda, venue, schedule, speaker bios...etc.; however, the students are responsible to do their own editing as well as additional design research. The visual design has to be type-dominant, but the format is not restricted. Students can propose the best format and technology to execute or prototype their design solutions.

Project Objective:

The primary goal of this assignment is help students understand the potentials of using texts as user interface elements. Also from this project, the students will learn how to design typography experience that's interactive and persuasive.

While pop-up books are wonderful examples of interactive print design, designing for screen offers abundant opportunity for rich interactive experience. For the purpose of this project, students are required to go beyond simple linking and use interactivity to create a multidimensional typographical experience that is engaging on a deeper level.

Duration of the project:

4 weeks

COURSE CALENDAR:

WEEK 1: INTRODUCTION

1. Introduction of class, syllabus, projects

2. Lecture:

- A brief history of screen fonts
- Font formats and type rasterization (anti-aliasing, hinting, subpixel rendering...etc.)

3. Discussion:

Is That Font Easy to Read On Screen?

The instructor will lead students through an in-depth discussion comparing typefaces designed for print and typefaces designed for screen, for example, analyze and compare Helvetica and Georgia. The purpose of this discussion is to point out how counter, x-height...etc. affects legibility in unique ways on different media. Each typeface will be analyzed and rated based on legibility, readability, flexibility, uniqueness, and compatibility with screen displays.

4. Reading Assignment:

- Type On Screen, Chapter 1 And 2

WEEK 2-4: The Transitional Approach

1. Lecture/Discussion:

Reading Assignment, Type on Screen, chapter 1 and 2

While discussing visual design elements such as screen size, grid, and type size, the required textbook, Type on Screen, focuses more on introducing fixed-size principles which is easier for students who are experienced with print typography to transition into screen-based typography. The purpose of this lecture/discussion is to -start with the fixed-size approach but begin to introduce the subject of responsive typography.

2. Case Study/Discussion:

Instructor and students will present and discuss inspiring screen-based typography examples in three categories: kinetic typography, type as content communication, and type as navigation. During this unit, the instructor must present his/her own recent professional examples of screen-based typography project and share insights on how each typographical decision was made. This will help students understand how to evaluate and justify their own design decisions.

3. In-class Workshop:

Students will get roughly 7 hours of studio time working in class during this period while the instructor give individual comments and critics to help them refine and execute their design.

4. Reading Assignments:

- Type on Screen, chapter 6
- Responsive Typography: The Basics (<http://ia.net/blog/responsive-typography-the-basics/>)

* Instructor should update the web resource reading list every semester to reflect the most up-to-date concepts and professional practices in the area of screen-based typography.

* Discussion time should be allocated each week at the beginning of the class so students can share and exchange their thoughts on the reading assignments.

WEEK 5: PROJECT 1 DUE. PRESENTATION/CRITIQUE

1. Lecture

- Introduction to Project 2 : Navigable Type-dominant Infographic

2. Reading Assignment:

- Type on Screen, chapter 3

- Responsive typography with REMs, Part 1, 2 and 3

(<https://bugsnag.com/blog/responsive-typography-with-rems>)

*REM stands for Root EM.

3. Case Study Assignment:

- New York Times Interactive Storytelling

<http://www.nytimes.com/newsgraphics/2013/12/30/year-in-interactive-storytelling/>

* This is just one example, the instructor should update the case study list every semester to reflect the most up-to-date concepts and professional practices in the area of interactive infographic.

Week 6-10: Reading On Screen

1. Lecture/Discussion: Reading Assignment, Type on Screen chapter 3

Type on Screen introduces some fundamental characteristics of reading on screen-based devices. However, the instructor should bring to class and share more inspiring, expressive, and experimental examples of how designers can take advantage of all the new possibilities of screen-based media.

Although this is not an infographic course and the focus is on typography, some core concepts covered in Edward Tufte's *Envisioning Information* should also be introduced and discussed during this unit.

2. Case Study/Discussion: Instructor and students will present and discuss inspiring interactive typography projects on a variety of different devices ranging from desktop, iPad, Kindle to smartphone. During this unit, the instructor must present his/her own professional examples of content-centered design project and discuss how each typographic decision effects reading and communication on screen.

3. In-class Design Workshop:

Design exercises will be given during this unit to provide students hands-on experience of designing screen-based layout grids, define anatomy of content structure and hierarchy, develop information architecture, and communicate with isotypes.

WEEK 11: PROJECT 2 DUE. PRESENTATION

1. Lecture

- Introduction to Project 3 : Persuasive Typography and User Experience

2. Reading Assignment:

- Type on Screen, chapter 4 and 5

Week 12-14: Execution And Production

1. Lecture/Discussion: Reading Assignment, Type on Screen chapter 4 and 5

Students in this class will be taking Design for Screen-based Media in the same semester. Therefore, they would have learned the basic interaction design process such as wireframes, flowchart...etc. In this class, the focus of the discussion should be on how to use type as navigation elements and to reinforce the principles of wayfinding for screen.

During this unit, the instructor must present his/her own professional examples of advanced interactive design project and share insights on how the typographic details might impact user experience.

2. In-class Workshop:

Students only have 3 weeks for this final project; therefore, appropriate amount of time should be allocated for students to work in class. Based on the need of the group, the instructor could arrange quick demos or discussion on specific subjects to help guide the students.

WEEK 15: PRODUCT 4 DUE. FINAL PRESENTATION AND CRITIQUE

BIBLIOGRAPHY:

Lupton, E., *Type on Screen: A Critical Guide for Designers, Writers, Developers, and Students (Design Briefs)*, Princeton Architectural Press, 2014, Print

Franchi, F., *Designing News: Changing the World of Editorial Design and Information Graphics*, Gestalten, 2013, Print

Marchall, L. & Meachem, L., *How to Use Type*, Laurence King Publishing, 2012, Print

Bosler, D., *Mastering Type–The Essential Guide to Typography for Print and Web Design*, How Books, 2012, Print.

Pannafino, J., *Interdisciplinary Interaction Design*, Assiduous Publishing, 2012, Print.

Saltz, I., *Typography Essentials: 100 Design Principles for working with type*, Rockport Publishers, 2011, Print

Tufte, E., *Envisioning Information*, Graphics Press, 1990, Print