



Engage your senses this summer

Typography: Designing Word Expressions

Anchor Faculty: **Dr. Nanki Nath**

Schedule | 28 May - 1 June, 2018

Introduction

Typography is essentially the study of how letterforms interact on a surface, directly relating to how the type will be set when it eventually goes to a printing press. One definition is stated as “the style, arrangement or appearance of typeset matter,” and is a product of the movable type printing system that much of the world has used for centuries. In our current digitally-driven design world, this means working with fonts on a daily basis for most of us. Gerrit Noordzij, professor of typeface design at the Royal Academy of Art in The Hague, Netherlands, from 1960 to 1990, has defined typography as the “writing with prefabricated characters.” It has been a general belief that ‘brand names’ form a crucial perception about a company/organization’s visual identity. If the person is a social figure, the importance of this feature may be considered more in context of social status and image representation. Research in the area of semantics, semiotics and typeface associations has indicated ‘text’ as ‘the body’ for which ‘typography/type’ is the visual ‘dress/costume’. With respect to the history (Lechner, 1981; Raible, 1991) and practice (Willberg, 2002; Willberg and Forssman, 1999) of typography, ‘body’ and ‘dress’ are complementary and apt metaphors for how graphic designers and typographers might look at their work. However, when applied to possible perspectives of linguistics towards typography, these metaphors highlight two contrasting approaches. One approach views typography as the ‘body’ and assumes its role as a material precondition of any text. Just as there is no speech without voice qualities and intonation, there is no written document without (typo)-graphic qualities (Stockl, 2005). Therefore, in this context, when brand are visually represented, they seem to express an inherent semantics that is communicated subtly in the type forms.

This workshop introduces participants to the visual design elements and techniques of designing expressions in words. A digital visual library of typefaces and popular design expressions using typography would be shared with participants during the workshop. Along with presentation sessions, participants will also be given handouts describing techniques of formulating concept designs and applying semantics to letterforms for an effective design expression applying the elements of typography. (local / national / international companies). Five such tasks would be assigned to five groups to be formulated during the workshop session.

Objective

- 1) Introduction to basic elements of typography along with a little knowledge dissemination about the history of typefaces (fonts in the digital world).
- 2) To encourage design aspirants (18-24 years) of age to actively aim for undertaking Typography as an area of interest within the larger Graphic Design domain.
- 3) Inputs with demonstration about the tools and techniques of bringing specific expressions in letterforms manually.

4) Describing the importance of meaning making (semantics) through fonts as an essential channel of effective communication of a message or a group of messages.

5) Historical inventions and technological trends in context of different fonts and their evolutions will give the audience a range of conventional and contemporary styles of design expressions.

6) With the techniques of bringing expressions in letterforms, the manual method of cut-and-paste would be largely applied in order to create design expressions in black and white; as well as colour.

Course Content

1) Talking Typography

Covers evolution of the theory and practice of typography, birth of a typeface / fonts in Digitalera. Knowing formal elements that give character to type, understanding their origin and why they appear the way they do. Mini review of the terminology and measuring system used to describe type, and look at the way the form and proportion of letters relate to the practical concerns of selecting and combining typefaces.

2) Semantics of Typefaces

Typefaces express direct and subtle meanings—tell stories—through their design expressions and associations with different time periods, aesthetics, and ideas. Through five to six short case studies, we will look at the way a typeface’s semantics are shaped by its context, understand the historic evolution of typographic forms, and familiarize ourselves with the way typefaces are classified.

3) Tools of Type and Expressions

Along with participants, the faculty would together survey and analyze possibilities for type treatments—from subtle typesetting choices to dramatic manipulations—by looking at visual examples of expressive and unconventional typography. At the end of the perceptual exercise we will bring together and apply everything they have learned into different tasks to be worked further for designing visual identities of selective brands (from India specifically).

4) Making meaningful Design Expressions of Brand identities

Finally, applying the learnings from 1) to 3) in first three days of the workshop; participants would finally undertake designing the brand names, selecting suitable typefaces/ applying custom identity expression approaches learned as part of the workshop to manipulate and refine the appearance and control the meaning of type.

Methodology

- 1) The 5-days workshop activity would involve assigning theme based tasks of identity creations of selected company brand names (known). The final identity designs will represent a concept/ belief / philosophy / vision associated with different brand names.
- 2) The First two days of the workshop (morning sessions) will orient students about elements of typography, type and expression tools, Semantics of Type by discussing interesting brand design case studies (presentations along with mini demonstrative screenings).
- 3) Third day onwards, assigned tasks to all groups would begin. Studio printing and IT Lab facilities would be used as per summer workshop rules at NID.
- 4) Morning of the fourth day would be presentations by each group to the anchor faculty for essential critique, feedback-based interactions. Evening session they will work toward displaying their workshop design outcomes in the allocated venue of display by the Summer Workshops Team at NID.

The aim of the workshop is not only to explore how Concept Design approach and application of Semantics (or meanings) of different fonts can be harmonised in order to synthesise a creative and design expression for a business start-up; but also to experience the making of letterforms as an essential manual skill in 2D; applying elements of typography and tools of creating design expressions.

Anchor Faculty

Dr. Nanki Nath did her PGDPD (Post Graduate Diploma Programme in Design) in the discipline of Graphic Design from National Institute of Design (NID), Ahmedabad, India and successfully accomplished her doctorate in Visual Communication domain from Industrial Design Centre (IDC), IIT Bombay, India. Her publications since 2010 till date; involve print and web proceedings in international conferences, national magazines and one journal publication. She presently serves as Faculty in the discipline of Graphic Design, NID Ahmedabad. She has gained valuable beginning of her academic journey in Design by serving as Assistant Professor in the Department of Design, Indian Institute of Technology Guwahati, Assam, India from June 2014-December 2017. In addition, she is taking forward her interests in Design Thinking, Pedagogy and Design Education. Merging Graphic Design issues with upcoming Interactive Technologies is another area of her interest and she encourages doctoral areas for the same. She undertakes skills-based volunteering to organize workshops and is involved in professional projects covering Typography, Graphic Design, Packaging Graphics and Photography. Academic co-authorship for publications, books etc. are projects she looks forward to undertake actively in future. In her free time, she loves exploring her creative abilities through photography, writing and singing. You may refer to her Curriculum Vitae for collaborations in common areas of interests.

For whom

This workshop is specifically planned for those students who fall between the age group of 18-22 years of age. A workshop such as the current one proposed on getting an introduction to typography, basic elements of its forms and expressions and knowing the theoretical base of meaning making (Semantics) of different kinds of fonts would be instrumental in igniting the interests and inclination of the students who are aspiring to be future Graphic Designers/Typographers in future. The theory and practice of Typography is achieving greater role in image building procedures to design visual identities of brands (products/start-ups/companies/organiations, etc.) in the commercial world in present times. Students of the proposed age group will get an opportunity to manually make forms for visual identities of different kinds of brands as part of the workshop. They will learn the essential process of formulating "Concept Design" behind their logo forms and exploring creative possibilities with letterforms.

Venue
NID Campus,
Ahmedabad, Paldi

Intake:
The number of participants will limit from a minimum 20 participants to a maximum 25 participants.



Fee & Registration

Rs. 9,500/- inclusive GST (Non-residential workshop fees includes one set of material, lunch and two refreshments for five days] to be paid by Demand Draft / Pay Order before one week of the program in favour of NATIONAL INSTITUTE OF DESIGN, payable at Ahmadabad.

(for NEFT payment detail please mail to swipp@nid.edu, ipp@nid.edu)
Do register as the number of the participants are limited. Kindly send in your nominations on your company letterhead indicating Name/s, Designation, Address, Phone No, Fax No, and Email Id of the nominees along with the fee to:

For further Details contact,
Industry & Online Programmes (I&OP)



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CERTIFICATE

A Certificate of participation will be presented to all the participants.