



## Type 1

'The new typography is a simultaneous experience of a vision and communication... form, size, color and arrangement of the typographic material containing a strong visual impact. The organization of these possible visual effects gives a visual validity to the content of the message as well; this means by means of printing the content is also being defined pictorially. This is the essential task of visual typographic design.' **MOHOLY-NAGY**

'Simplicity of form is not poverty, it is great virtue.' **JAN TSCHICHOLD**

Letters form words, words form sentences, sentences form paragraphs and columns. Visual communication is attained through images and letter forms. Typography is the science of letter forms.

'Typography is the art, or skill, of designing communication by means of the printed word.'

The language of the typographer depends on words. Words that are made up of symbols, known as letter forms. The success of the typographer is not in the meaning of words but in their visual use and translation.

In this course, students will develop a clear understanding of the usage of typography in all its forms. We will explore the different components of type, the way it is used, when and where, procedures and methods. The purpose is for the student to develop a sensitivity towards type and to deal with it as a form versus a way to get a message read. It will hopefully help you get uninhibited from the stereotypes usually associated with type. The components are legibility, visual organisation, proportion, weight, appropriateness, size, texture, leading, type and image... Lectures will be illustrated by a series of projects assigned in the various usages and aspects of typography. Each student is required to choose and research one typographer [from the list provided] and present it in class.

### A• LECTURES [LATIN AND ARABIC]

- 1• Anatomy of type
- 2• The Letter
- 3• Words and spacing
- 4• Historical Background

### B• APPLICATIONS AND EXERCISES [LATIN AND ARABIC]

- 1• Letters [Ahrouf]
- 2• Words [Kalimat]
- 3• Content [Maa'na]
- 4• Sentences [Joumal]

### C• RESEARCH • PRESENTATIONS [LATIN AND ARABIC]

- 1• Historical: Typographer/Calligrapher [Khattat]; Type, Books and Manuscripts
- 2• Technology: Type in TV graphics and Motion; Other
- 3• Vernacular: Type in Signage, Graffiti

### D• PRESENTATIONS

Students are required to give 3 presentations during the semester. The three presentations are team work. Students would be expected to research typographers, calligraphers and other as per category C and from the list provided.

### E• TYPE DIARY

Students are expected to keep an on going type diary. All projects, sketches, ideas and writings should be included in this diary. Students will be graded on content and form.

### F• COURSE REQUIREMENTS

Students will be graded on the following: attendance, punctuality, readings, research and presentations, type diary, performance, and projects!

### G• GRADING

projects: 60% • performance: 10% • research/presentations: 20% • diary: 10%

The more uninteresting a letter the more useful it is to the typographer/PIET ZWART  
ELISSITZKY  
The words on the printed page are to be looked at and not listened to/



### **Type 1** Learning outcomes:

- 1- Students will learn the basic components of typography which is the main tool of a graphic designer's communication
- 2- Students will learn the historical background of typography and will learn to anchor it into their own culture.
- 3- Students will be well versed in the roles form and content play in the intricate process of design and understand how design is commentary, opinion, and point of view, therefore containing social, moral, and ethical responsibility. (Students will understand the designer as an active agent within the community.
- 4- Students will be able to conduct independent, in-depth, thematic research in order to question, evaluate, experiment, and rethink ideas to solve design problems in print, space, and digitally.
- 5- Students will be able to develop ideas into creative visual interpretations (narratives) with knowledge of visual, sign, and color theory; an understanding of form perception; and a command of communication and reproduction.
- 6- Students will be able to put their own work in a regional focus while being framed in Western concepts and constructs.
- 7- Students will have had many experiences working in communal studio situations in which they have learned to enhance the communication of their work through in-process feedback and critiques.
- 8- Students will have had many opportunities to participate in academic discourse and will be independent critical thinkers who are able to build arguments and raise issues.

### **Selected readings:**

- 1- Bringhurst, Robert. The Elements of Typographic Style, H&M Publishers, 1997, p. 12-21.
- 2- Khatibi, Abdelkebir and Sijlemassi, Mohammed. The Splendor of Islamic Calligraphy. Thames and Hudson, 1995, p. 14-43.
- 3- Robinson, Andrew. The Story of Writing, Thames and Hudson, 2007, p. 158-167.

بيطار، الياس. الأجدية الفينيقية والخط العربي. دار المجد للطباعة والنشر والخدمات الطباعة، ١٩٩٧، ص ٩٠-١٠٣.