Master's Degree in Editorial Design

MASTER'S DEGREE IN EDITORIAL DESIGN

Start date
September

ECTS Credits
60

Course Duration
400 hours

Language
English

Degree
Master in Editorial Design, title awarded by the Pompeu Fabra University (UPF) and Elisava, University School of Design and Engineering of Barcelona.

Schedule
Tuesday, Wednesday and Thursday, from 5:00 pm to 9:15 pm. The workshops will be held from Monday to Friday. Exceptionally, for academic reasons, some sessions may be scheduled outside of these hours.

Editions
Each academic year, two editions of the Master are held, one in Spanish (MDE) and another in English (MED). This is the brochure of the Master's English edition, MED*.

Course leaders

MARC PANERO
Director.

Barcelona, 1970. Graphic design studies in Eina. Founder of Base Design in 1997, partner and creative director until 2014. Ciutat de Barcelona Prize of Disseny in 2007. Since 2010, he has directed masters in graphic design and editorial design at Elisava. In 2015 he started a new professional stage as an outcome. In 2018, he founded ZuluPress together with ArnoBaudin where they publish and edit contemporary artists.

THAIS CABALLERO
Coordinator.

Aimed at

Preferably to higher graduates in graphic design and professional profiles with accredited experience. Exceptionally, according to their portfolio and trajectory, graduates in communication, fine arts and advertising will be accepted.

Candidates must be efficient and autonomous in the use of graphic design software.

Participants

In each edition of the Master, a maximum of 20 students will be selected.

Once the registration is open, candidates will be selected as they make the pre-registrations effective.

Presentation

How can designers deal with content and print and digital design? Explore the possibilities of editorial experiences beyond the format.

Some say that the printed media is done and that the future will be strictly digital. However, reality is much more complex and vibrant. Instead of assisting the disappearance of traditional formats, the new practice harmonizes them and empowers them, offering the user a more dynamic and transversal experience.

This context poses great challenges and opportunities for designers dedicated to editorial design. The role of these professionals goes beyond the traditional; they have become content strategists and storytellers, always from the knowledge of technology. It is about finding the connection between content, context and formats.

In the Master you will learn different perspectives from the hand of international experts in the field of editorial design. Together, we will explore this new paradigm through projects, workshops and talks. Not only will you discover some answers to today's challenges, but you will learn to overcome those of the future.

The Master in Editorial Design claims research, creativity and imagination in the creation of editorial products.

This master is aimed at curious, dynamic and proactive students who want to explore the complex relationship between design and content, and also the symbiosis between print and digital.

Methodology

The practice of design requires professionals with a decisive mentality, with their own criteria and with a broad perspective of contemporary design. We want the programme of this Master to facilitate these questions through experimentation and active and practical learning, with the support of great professionals.

Students will work on three projects that will be developed in all its aspects:

a book, a magazine and a digital platform. Professors will collaborate in this process and encourage students to go further, to enter into the detail without losing perspective through a balanced combination of thinking, planning and action.

Beyond the technical issues, the Master's program has been developed to encourage students in the pursuit of personal and professional development.

Foundations

Team work
Currently, the practice of design is developed collectively and we want this transformation to be reflected in this Master. Working effectively, quality and in an intelligent way implies contrasting, collaborating and sharing; Therefore, during the Master, each student will work forming a team with another student in search of a meaningful and fruitful collaboration.

Practice makes perfect
Working effectively, quality and in an intelligent way implies contrasting, collaborating and sharing. The Master directly affects this reality and is developed from an eminently practical perspective: experience offers us most of the keys to design.

Close to the reality
This Master has been developed as a fluid transition process between the academic and professional world. Therefore, we want students to develop the best of themselves, to maintain their motivation and generate a work environment close to that experienced in a professional environment.

Students and professors: a collaboration
The master's faculty is made up of prestigious design professionals who play an active role in the development of the students. Their experience and knowledge will allow students to have constant advice in the search for solutions, in making their own decisions and in the development of their criteria.

Learn while developing projects with the support of professionals who are currently defining what is editorial design.

Programme

The Master deals with the practice of editorial design from multiple perspectives and through different formats. The editorial designer must have the capacity to adapt to a changing industry, to play more and more different roles.

The course is structured around different projects and teaching formats.

1. TEAM FORMATION
Before starting to work with the contents of the programme, students will have time to get to know each other through practical exercises. This is the initial phase to choose the different teammates for each project.

The aim is to provide students with collaborative and joint creation techniques and tools that they can use throughout the year.

2. MASTER'S PROJECTS
Taking as a starting point the dynamics of problem-solving, common in the professional field, students will develop three projects throughout the course that will allow them to delve into the three fundamental areas of editorial design: book, periodicals and editorial environment digital. In each project students will work with a different partner to emphasise the importance of teamwork and the complementation of talents.

- Design of a book: the editorial design from the perspective of the content. This project proposes to conceive and design books through the exploration of all its communicative aspects: from editing and art direction (content development) to strict graphics. For this it is necessary to learn to structure and hierarchise the contents in a logical and clear way for the reader, to design editorial objects coherent with the current context and the specific needs of the project.
- Design of periodicals: the editorial design from the perspective of the structure. The aim is to understand the process that underlies the development of a periodical publication, to analyse each step of the creative process, from the creation of an editorial concept,

to the elaboration and edition of the contents, the art direction, the design process and the importance of the physicality of the object.
- Digital publishing environment: we will try to answer a key question, what is considered as a digital publishing project nowadays? The publishing industry has changed drastically and, as a result, the figure of the designer has been transformed. Now, the designer must be involved in all aspects of a project, from the concept to the form; The idea of the editorial project is much more open and has more potential than ever.

Through this Project students will develop an idea as editors, create or commission content as art directors and give them shape as designers. In addition to dealing with the concept and design, students will produce all the content: photography, video, illustration, text, etc.

3. QUARTERLY PROJECTS
Practical exercises that delve into different specific areas of editorial design. In this case students will explore their creative potential in collaboration with professionals who also participate in the field of editorial design: photographers, illustrators, etc. Students must also develop new versions of existing projects using pre-established parameters.

- Art direction: students will learn to analyse information, to fuse ideas and concepts capable of generating images and content. They will discover the necessary tools to put into practice the art direction of an editorial project, as well as the imaginary capable of influencing it. They will also work in the field of decision making and team management.

- Redesign: in the professional activity, some of the projects are conceived from scratch; but most start from a previous definition. They are projects that have a history, a more or less determining past. How should we approach the new stage of these projects? What should we maintain and what would we change in our new proposal? We will discover how a redesign does not imply a merely formal transformation, but also has to do with the function and/or the content.

4. CONSULTING

They provide the students with a series of essential knowledge for the editorial designer and, at the same time, allow them to improve their three Projects from different points of view, be it the correct edition of the written content, the definition of an aspect of the production or the detail of typographic execution.

- Typography: search excellence in typographic choice and execution is key in editorial design. It is about developing a criterion and a typographic use of its own, adapted to the conceptual, functional, technical and aesthetic characteristics of each publishing project. Likewise, we will consolidate students' typographical knowledge, stimulate their critical capacity when selecting and applying typography, and develop the tools that allow us to be more autonomous in this field.
- Graphic production: the editorial design cannot be understood without the graphic production: prepress, printing, binding, paper, finishes, etc. A good editorial designer knows the graphic industry and its potential in the development of editorial objects and products that optimize the economic context of each project.
- Editing and orthotypography: for the editorial designer it is essential to know the functioning of a publisher and its processes. In this sense, we offer specific sessions on intellectual property and copyright, as well as on orthotypography, norms and conventions for the correct use of typographic elements.

5. WORKSHOPS

The workshops allow us to complement and deepen in other competences and disciplines of editorial design. We develop them as meetings with specialists and recognized professionals.

They are usually scheduled from Monday to Friday.

- Experience: research, experimentation and observation are essential to nurture talent. In this sense, we propose to the students that they share and learn for a week with a figure from the international design scene who has developed a distinctive and recognisable visual language.

- Content creation: generally, the designer works with materials provided by other professionals, such as images or texts. What would happen if, in a specific intervention, the editorial designer became a man orchestra and personally created all the content he needed? This is what this workshop is about, to explore and analyse the role of the designer as a producer or author.
- Artist publications: the publications that are inscribed in the cultural or artistic field require a particular process. We will answer different questions. What relationship is established between the graphic designer and the artist or the institution? How are the contents and artistic concepts transcribed into graphic and printed language?
- Photobook: an approach to the world of the photobook from its foundations and development. Working with an author, students will discover their specific creation process and how to develop their narrative, rhythm and sequence in a book.
- Degree Show: the last Master's workshop consists of showing the audience the experiences of the course through different formats. In this case the students face an exhibition and editorial project, real and complete, an intense process that takes place in a very tight time and culminates in the Degree Show.

6. CLINICS

They are compact courses that propose practical exercises aimed at improving the skills of the editorial designer. They cover a multitude of topics, from the new software to the challenges posed by the future of the discipline.

- UX-UI: foundations of the Digital Design.
- Software: new tools for digital editorial design.
- Video: creation of motion content.
- Photography: image and representation of the digital product.
- Interaction: build bridges between the analog and the digital.

7. CAPSULES

In addition to working on ideas, concepts, forms, colours and sources, the editorial design also deals with the quality of texts and the ability to present projects to clients.

The capsules are theoretical-practical exercises on collateral issues, but important for the editorial design.

- Drafting: for the designer it is also necessary to assess the quality, intention and tone of a text. From the classic journalistic and narrative tools, we will discover the creative potential of the texts, we will analyse practical examples of designers who have faced unintelligible texts and the solutions they have applied, and we will explore the basic textual structures and their translation in design, so that form and content go hand in hand.
- Techniques for public presentations: how to structure the information using storytelling when we present a project? How to capture the interest of the listener using pitching techniques? What is the importance of body language in our relationship with customers? This capsule will try to answer all these questions.

8. SHOWCASES & CASE STUDIES

Regularly, we organize meetings with local designers that allow us to share experiences and design phenomena, and obtain new points of view, reflections and references that enrich our perspective on the exercise of the profession. The Agenda informs us punctually about who has visited us and who is about to.

9. INTERNATIONAL CONFERENCES

We invite prestigious international designers to give a lecture that allows students to learn first-hand about experiences, projects and case studies in different fields of editorial design. The Agenda informs us punctually about who has visited us and who is about to.

A Unique Experience

Expand your vision
We propose this Master in Editorial Design as the beginning of something new and not as an inevitable step in your career. We want this course to prepare you to find your own professional path and that is why we will encourage you to strengthen your independence and talent to explore the different disciplines of editorial design.

Discover your potential
Learn to connect different ideas and perspectives to open possibilities in your future. We offer you the tools and the right experience to design, to create the strategy or the content, to direct or to lead the process.

Build an excellent portfolio
The projects that you will carry out throughout the course will give you the knowledge and skills necessary to create an excellent portfolio, a key issue to make a good transition to the labour market.

A unique experience
The combination of projects, workshops, showcases, conferences and tutorials make this Master a great opportunity to expand your knowledge and experience.

A city that breathes design
Barcelona breathes design, culture, gastronomy and events of all kinds; what makes it a perfect city to learn and enjoy. Barcelona will inspire you and make your stay become an unforgettable experience.

A multicultural and enriching environment
Our students come from all over the world and create a vibrant cultural atmosphere in which the exchange of ideas, points of view and cultures takes place in a natural way.

Lecturers

SANTI FUSTER
→ benditagloria.com

ANE GUERRA
→ domesticstreamers.com

SALVADOR HUERTAS

JEAN-MARC JOSEPH
→ jeanmarcjoseph.com

ALEJANDRO MASFERRER
→ alejandromasferrer.com

LAURA MESEGUER
→ laurameseguer.com

ADRIANA SERRAHIMA
KATHARINA HETZENEDER
DIEGO BUSTAMANTE
→ oficinadedisseny.net

SERGI OPISSO
→ opisso.studio

MARC PANERO

ALBERT ROMAGOSA
→ albertromagosa.com

JOSEP ROMÁN
→ affaireprojects.com

SERGE ROMPZA
→ nodeberlin.com

SALVADOR RUBIO
→ salvarubio.info

DOLORS SORIANO

ANNA TETAS

PATRICK THOMAS
→ patrickthomas.com

JON URIARTE
→ jonuriarte.es

ROBBIE WHITEHEAD
→ apartamentomagazine.com

Related studies

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Master's Degree in Data & Design

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Máster en Ilustración y Cómic
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Máster en Diseño y Dirección de Proyectos para Internet
> Postgrado en Diseño y Dirección de Proyectos Web
> Postgrado en Diseño de Aplicaciones y Servicios para la Red

MORE INFORMATION
→ elisava.net
→ graphic.elisava.net

*Due to our interest in the continuous improvement of the programme and the constant transformation of the design practice, we reserve the right to make changes in the content and teaching staff of the Master.

Bold category members of Elisava Alumni Association enjoy a 15% reduction.

The teaching staff is likely to change according to reasons beyond the course programme. Elisava reserves the right to make changes in programming as well as the right to suspend the course two weeks before it starts if not reached the minimum number of participants, without further obligation of the amounts paid by each participant.

Master's and Postgraduate Degree programmes schedules can be expanded according to the selected course activities (weekends included).