



Master's Degree in Editorial Design

ELISAVA

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MASTER'S DEGREE IN EDITORIAL DESIGN

Start date

September

ECTS credits

60

Course Duration

400 hours

Language

One edition in Spanish (MDE) and one edition in English (MED). In both editions, most workshops use English as the language of communication, with support in Spanish when necessary. Almost all the lectures, and some showcases or case studies, are in English.

Degree

Master in Editorial Design, title awarded by the Pompeu Fabra University (UPF).

Schedule

Tuesday, Wednesday and Thursday. From 5 pm to 9.15 pm. Workshops from Monday to Friday. For academic reasons, sessions may be scheduled exceptionally outside these hours.

Editions

Two editions of the Master's course are held each academic year, one in Spanish and one in English. MED, Master in Graphic Design is the English edition. MDE, Master en Diseño Gráfico is the Spanish edition. This is the brochure of the Master's English edition, MED.

Number of students

A maximum of 20 students will be selected for each edition of the programme. Once the registration period is open, there is a rolling candidate selection process as the preregistrations become effective.

Admission requirements

Official university degree or equivalent to Graphic Design. Efficiency in the use of specialized software.

How can graphic designers navigate between print, digital and content? Explore the possibilities of editorial experiences beyond questions of format.

Introduction

THE FIELD OF EDITORIAL DESIGN HAS EXPANDED DRASTICALLY. THE ROLE OF THE DESIGNER HAS EVOLVED FROM CREATOR TO PRODUCER. DESIGNERS HAVE MANY PROCESSES TO HANDLE, AND EACH PROCESS BECOMES AN OPPORTUNITY.

Some people say print is dead, and the future will be strictly digital. The reality of it, however, is much more complex and slippery.

As opposed to furthering the disappearance of traditional formats, emerging practices harmonise with them and empower them, offering the user a more dynamic and transversal experience.

This situation offers great challenges and opportunities for designers who work in editorial design. The role of these professionals goes beyond the traditional; they have become content strategists and storytellers, relying on an in-depth knowledge of technology. Their goal is to forge a connection between content, context and formats.

In this Master's course you will gain new perspectives from international experts in the field of editorial design. Together, we will explore this new paradigm through projects, workshops and lectures. Not only will you discover responses to today's challenges; you will learn how to approach the challenges of the future.

The Master is open to curious, dynamic and proactive students who want to explore the complex relationship between design and content and the symbiosis between print and digital.

→ mde.elisava.net

Methodology

THE MASTER IN EDITORIAL DESIGN COMBINES RESEARCH, CREATIVITY AND IMAGINATION TOWARD THE CREATION OF EDITORIAL PRODUCTS.

The practice of design needs decisive professionals with a mind of their own and a broad perspective on contemporary design. We want our Master's programme to prepare students to meet those requirements through active experimentation and practical learning, with the support of quality professionals.

Students will work on three projects — a book, a magazine, and a digital platform— which they will develop in all aspects. Professors will collaborate in the process and encourage students to dig deeper, to go into detail without losing sight of the big picture, through a balanced combination of thinking, planning and action. Beyond addressing technical aspects, the Master's programme accompanies students in the pursuit of personal and professional development.

Values

LEARN BY DOING: DEVELOP PROJECTS WITH SUPPORT FROM PROFESSIONALS WHO ARE HELPING DEFINE WHAT EDITORIAL DESIGN MEANS TODAY.

TEAMWORK

Design today is practiced collectively, and we want this transformation to be reflected in our Master's programme. Working smart and effectively to produce quality implies contrasting, collaborating and sharing. Therefore, during the Master, each student will form a team with one other student in the pursuit of a meaningful and fruitful collaboration

PRACTICE MAKES PERFECT

The Master's programme is based on an eminently practical perspective: experience offers us most of the keys to design.

REAL-WORLD APPLICATIONS

This Master's course is intended to orchestrate a fluid transition between the academic and professional worlds. We want students to develop the best parts of themselves, to fuel their motivation and generate a working environment that closely mirrors the professional world.

STUDENTS AND PROFESSORS: A COLLABORATION

The programme faculty includes prestigious design professionals who play an active role in student development. Their experience and knowledge will serve as the source of constant advice in the search for solutions, to guide students in making their own decisions and developing their own perspectives.

Programme

THE MASTER DEALS WITH THE PRACTICE OF EDITORIAL DESIGN FROM MULTIPLE PERSPECTIVES AND THROUGH DIFFERENT FORMATS.

EDITORIAL DESIGNERS NEED TO HAVE THE CAPACITY TO ADAPT TO A CHANGING INDUSTRY AND TO PLAY INCREASINGLY DIFFERENT ROLES.

The course is structured around different projects and teaching formats:

1/ TEAM FORMATION

Before beginning work on the content of the programme, students will have some time to get to know each other through practical exercises. This is the initial phase in choosing a different partner for each project.

The aim is to provide students with techniques and tools for collaboration and joint creation, which they will use throughout the year.

2/ MASTER'S PROJECTS

Applying the dynamics of problem-solving, a necessary tool in the professional field, students will develop three projects throughout the course which will lead them to delve into the three fundamental areas of editorial design: a book, a magazine and a digital platform. Students will work with a different partner for each project to emphasise the importance of teamwork and complementary talents.

- **Book design**

In an increasingly digital world, what role does book design play? We will learn to conceptualise, develop and design meaningful publications, created only for the physical world, and executed in keeping with very high standards. We will push the limits of all aspects of editorial design — identity, typography,

art direction, visual narrative, materialisation, etc— and we will learn to take full advantage of books as a medium for reading.

- **Design of periodicals**

Editorial design from the standpoint of structure and continuity. The goal is for students to understand the process that underlies the development of a periodical. We will analyse each step in the creative process: from the creation of an editorial concept to the development and editing of content, the art direction, the design process and the importance of the physical object.

- **Digital publishing platform**

We will answer two key questions: What is a digital publishing project like today? What is the role of a designer? Society and the publishing industry have changed drastically and the figure of the designer has been transformed. Now, he must be involved in all aspects of a project, from concept to form. Students will develop an idea as editors, create or commission content as art directors, and give it form and usability as designers.

3/ CONSULTING

Instructors provide students with essential knowledge for the editorial designer while helping them to improve specific aspects of their three projects. Areas of assistance may include editing written content, defining aspects of production, or refining details of typographic execution.

- **Typography**

Pursuing excellence in the selection and execution of typography is fundamental in editorial design. Typographic criteria and usage need to be adapted to the conceptual, functional, technical and aesthetic characteristics of each editorial project. The aim is to consolidate students' typographical knowledge, to stimulate their critical ability to select and apply typography, and to help them develop the tools to make them more autonomous in this area.

- **Graphic Arts**

Graphic production is present in every design process as an inherent part. Learning about colour management, printing techniques, binding and finishing, paper and other materials,

helps designers reap the maximum benefits from the creative process. Understanding the techniques and the specific vocabulary of the printing industry prepares designers for making decisions and optimizing economic resources in each project.

- **Creative Production**

The design process leads to the production, and often to inevitable corrections. Knowledge of the tools and the possibilities of execution can significantly improve the efficiency of this process. The production should be an opportunity for a disruptive speculation that allows us to rethink the creative possibilities. The hybridization between the analog world and interactive one is not only a choice but a necessity. Everything ends up living in the digital environment.

- **Writing**

Designers also need to be able to assess the quality, intention and tone of a text. Drawing on classic journalistic and narrative tools, we will discover the creative potential of text. We will analyse practical examples by designers who have dealt with texts they do not understand, and we will look at the solutions they have applied. Finally, we will explore basic textual structures and their translation into design, so that form and content go hand in hand.

4/ QUARTERLY PROJECTS

These practical exercises delve into different specific areas of editorial design. In this case, students will explore their creative potential in collaboration with active professionals from the field of editorial design: photographers, illustrators, etc. Students must also develop new versions of existing projects using pre-established parameters.

- **Art direction**

Learn the role of art direction in the world of magazines and books, specifically focusing on the medium of photography, often an underlying force in defining the identity and personality of a publication. This also includes the importance of social media and digital platforms in support of printed matter. Develop research skills and a working knowledge of the different actors involved in the production of editorial content.

- **Redesign**

In professional practice, some projects are conceived from square one, but most begin with a pre-existing definition. These projects have a history, a past. How do we approach a new phase in these projects? What should we keep, and what should we change in our new proposal? We will discover how a redesign is not just a purely formal transformation, since it also implicates function and/or content.

5/ WORKSHOPS

Workshops help complement and deepen knowledge of other competences and disciplines of editorial design. They take the form of meetings with specialists and recognised professionals.

- **Experience**

Research, experimentation and observation are essential to promoting talent. To that end, we offer students the opportunity to spend a week sharing with and learning from a professional from the international design scene who has developed a distinctive and recognisable visual language.

- **Content creation**

Generally, designers work with materials, like images and text, that have been provided by other professionals. But what would happen if, for a specific project, the editorial designer became a one-man band and personally created all the required content? That is what this workshop is about: exploring and analysing the designer's role as producer or author.

- **Artist's publications**

Publications produced within a cultural or artistic context require a particular process. In that vein, we will respond to a series of questions. What is the relevance of printing and publishing today? What relationships emerge between graphic designers and artists, institutions and/or publishers? How are artistic content and concepts translated into graphic and printed language? The graphic designer as an editor?

- **Photobook**

We delve into the world of the photobook, drawing on its foundations and development. Working with an author, students will discover the particularities

of the process of creation, learning how to develop narrative, rhythm and sequence in a photobook.

- **Degree Show**

The final workshop of the Master's course involves a public exhibition of the work done during the course, in a variety of formats. In this case, students are tasked with developing an actual, complete exhibition and editorial project: it is an intense process that takes place with a very tight deadline and results in the Degree Show.

6/ CAPSULES

In addition to working on ideas, concepts, forms, colours and sources, editorial design also hinges on the quality of texts and the ability to present projects to clients. Capsules are theoretical-practical exercises dealing with issues that are complementary but important to the practice of editorial design.

- **Editing and proofreading**

Editorial designers not only need to know their trade; they must also be able to manage content and know how to generate it. We offer specific sessions on intellectual property, copyright and the workings of the publishing world, as well as proofreading, and the norms and conventions for the correct use of proofreading marks.

- **Public presentation techniques**

How do we structure information using storytelling when we are presenting a project? How can we capture our listener's interest using pitching techniques? How important is body language in our relationship with clients? This capsule will aim to answer all those questions.

7/ SHOWCASES AND CASE STUDIES

Regularly, we organise meetings with local designers, which allow us to share experiences and knowledge. They provide exposure to new points of view, reflections and references that enrich our perspectives on the exercise of the profession.

8/ INTERNATIONAL LECTURES

We invite prestigious international designers to give lectures, helping students to learn first-hand about experiences, projects and case studies in different fields of editorial design.

Have a unique experience

EXPAND YOUR PERSPECTIVE

The Master in Editorial Design is intended to be the beginning of something new, not an inevitable step in your career. We want this course to prepare you to find your own professional path. As such, we will encourage you to foster your independence and nurture your talent as you explore the different disciplines of graphic design.

DISCOVER YOUR POTENTIAL

Learn to connect different ideas and perspectives to expand the possibilities in your future. We offer you the tools and the experience you need to design, develop strategies, generate content, or manage the creative process.

BUILD AN EXCELLENT PORTFOLIO

The projects that you will complete during the course will give you the knowledge and skills necessary to create an excellent portfolio – the key to making the transition into the professional world.

HAVE A UNIQUE EXPERIENCE

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

LIVE IN A CITY AWASH WITH DESIGN

Barcelona is awash with design, culture, gastronomy and events of all kinds; it's the ideal setting for learning and fun. Barcelona is inspiring, and your stay is sure to be an unforgettable experience.

BE PART OF A MULTICULTURAL AND ENRICHING ENVIRONMENT

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

Faculty

THE STUDENTS WILL WORK SHOULD TO SHOULDER UNDER THE GUIDANCE OF PROFESSIONAL EXPERTS AND WORLD-CLASS TEACHERS TO TRANSLATE THEIR IDEAS INTO ACTION.

MASTER PROJECTS TUTORS

Pol Pérez and Josep Román (Affaire),
Albert Romagosa, Javier Pereda (Esiete)

CRITICS

Albert Folch (Folch), Marc Panero

GUEST SENIOR CRITIC

Irene Pereyra (Anton & Irene)

TEACHERS

Joancarles Casasin, Ane Guerra (DDS),
Salvador Huertas, Alejandro Masferrer,
Laura Meseguer, Marc Panero, Salvador
Rubio, Dolors Soriano, Anna Tetas,
Robbie Whitehead (Apartamento)

WORKSHOP INSTRUCTORS

Officina de Disseny (Diego Bustamante,
Katharina Hetzeneder, Ariadna Serrahima),
Santi Fuster (Bendita Gloria), Jon Uriarte

VISITING PROFESSORS

Patrick Thomas
Serge Rompza (NodeBerlin)

GRAPHIC.ELISAVA LECTURES 19.20

Noël Leu (Grilli Type), Hamish Muir y Paul
McNeil (MuirMcNeil), Matthias Kreutze y
Jens Schildt (Our Polite Society), Mark van
Wageningen (Novo Typo), Radim Pesko,
Peter Bil'ak (Typotheque), Chi-Long Trieu
(Office for Typography), Johannes Breyer
t Fabian Harb (Dinamo)

Practical information

EDITIONS

Two editions of the Master's course are held each academic year, one in Spanish and one in English. MED, Master in Editorial Design is the English edition. MDE, Master en Diseño Editorial is the Spanish edition.

NUMBER OF STUDENTS

A maximum of 20 students will be selected for each edition of the programme. Once the registration period is open, there is a rolling candidate selection process as the preregistrations become effective.

WHO CAN APPLY

Preferably students with a degree in graphic design and professional practitioners with experience. Exceptionally, depending on their portfolios and accomplishments, graduates in fine arts, communication and advertising will be accepted. Applicants must be proactive and proficient in the use of design software.

LANGUAGES

One edition in Spanish (MDE) and one edition in English (MED). In both editions, most workshops use English as the language of communication, with support in Spanish when necessary. Almost all the lectures, and some showcases or case studies, are in English.

NOTE

In the interest of continuous improvement to the programme and the professional qualifications of our teachers, we reserve the right to make changes to the content and faculty of the Master's programme.

Course leader

MARC PANERO

Director. Barcelona 1970.

Graphic design studies at Eina. Founder of BaseDesign in 1997, partner and creative director until 2014. Ciutat de Barcelona Design Award in 2007. Since 2010 he directs the masters in graphic design and editorial design in Elisava.

MORE INFORMATION

→ elisava.net

→ graphic.elisava.net

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).

