



Hope and Typography
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The typographic poster from local culture to the world

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Abstract: Typographic development in Latin America begins with the adoption of the written word and the inheritance of European typography, avant-garde, modernism and post-modernism. Nowadays, Latin America is rediscovering its pre-Columbian graphic, heritage graphic through formal research and experimentation. Pre-Columbian graphics can be observed in textiles and ceramics, and symbolism considered evidence of the Andean identity that's still present in contemporary design. Regarding typographic design, the best works are compiled in the Tipos Latinos Biennial. In the educational field in Ecuador, academic planning is based on new paradigms from systemic complexity, which proposes curricular integration and internationalization, to strengthen a local and a global vision in university students pursuing their bachelor degree. Type Unite is a collaborative project that has offered at Universidad Técnica del Norte the interaction with teachers and students from different countries to develop typographic posters, using a local methodology of linguistic, visual and semiotic exploration.

Key words: *Design method, experimental typography, internationalization, typographic poster, cooperation.*

1. Introduction

Ecuador as part of Latin America, relies on technical studies of global trends for the development and improvement of the quality of higher education. One trend is internationalization defined as “the process of integration an international, intercultural or global dimension with the objective, functions or restoration of post-secondary education” (Knight, 2005).

In Ecuador, the subject of typography is dictated in the graphic design career in several universities, the professor proposes local projects that can solve nearby situations, or

exhibitions of the works elaborated individually without a reflective dialogue of the global context. On the other hand, the educational model of Universidad Técnica del Norte is aligned to address policies towards internationalization, and its efforts have been channeled to generate activities and projects that can gain experiences and apply it in curricular plans; an example from UTN is TYPE UNITE, a classroom project.

The World Conference on Higher Education: The new dynamics of higher education and research for social change and development, raised the “use of the advantages and potential of new information and communication technologies, ensuring for the quality and levels of variation in education practices and outcomes, with a spirit of openness, equity and international cooperation” (UNESCO, 2009).

The following countries participated in the TYPE UNITE collaborative project: China, Denmark, Ecuador, Hungary, Indonesia, Mexico, Poland, South Korea, Turkey, United Arab Emirates and United States of America. All countries integrated to create a typographic poster from local culture to the world.

TYPE UNITE is based on the use of research networks and academic collaborations where typographic development is studied, professors and students are integrated by research to link with new experiences for their profile, learning from a local and global perspective.

2. About method

The TYPE UNITE Project is developed in the subject of typography. Teachers from different countries meet to define the theme every year. They create a brief with the technical specifications, the students design a typographic poster that responds to the annual theme. In Ecuador, the design method begins with a linguistic approach to the subject, then there is a visual approach and finally visual narrative is experienced with all graphic resources, which responds to the project from the point of view of each student.

2.1 Lingüistic approach

The process in the classroom begins with the study of the brief, in order to readings are raised, dialogue tables on the subject are encouraged, mental maps of words are made; a development from linguistic thinking goes from the texts. A collaborative semantic network is built that allows you to list words and create associations of new ideas. The mental process begins to relate to the objective, give an opinion on the subject, express an idea in a typographic poster.

2.2 Visual approach

The stage consists of developing a visual exploration, maps are made with graphics, clippings or moodboard where the related information is displayed. Cutouts, prints or

similar photos are used and plotted on them. This visual reference board allows you to see other existing visual messages, the techniques that have already been used to communicate about the subject and its reactions in the audience are studied. Now it is necessary to write a central concept or idea, which marks the personal point of view of the student to create the typographic poster.

2.3 Semiotic experimentation

In this stage, sketches and experimental typography is developed, the idea becomes a graphic proposal, different materials are manipulated. Then it is time to try different techniques and ways to get the idea materialized. Thinking comes in regard to typography as an experiment, typography as an image.

For the creation of visual discourse, three levels of readings proposed by Charles Morris are studied. "It should be noted that Morris develops a little more Peirce's program; Signs can be studied in three sets: in relation to their meaning (semantics), their order and logic (syntactic) and their use (pragmatic) (Karam, 2011). The proposals are elaborated from a semiotic approach:

2.3.1. Syntactic

Study the relationship of the sign with its system and the relationship between symbols; the order and logic. What characteristics does the order of placement of the signs have and what would happen if they had another organization?

2.3.2. Semantics

Study the relationship between the sign and the subject or subject it represents; in relation to its meaning. What does it represent and how do they do it?

2.3.3. Pragmatic

Studying the relationship between signs and users; its use or function. What users of visual signs do with them, how they affect their behaviors?

3. Local context

The study of the local shows various things: the pre-Columbian graphic identity of Andean ancestral cultures, symbolism and abstract thinking, the visual legacy of the chacana or known as the southern cross, the Jama Coaque stamps and the ceramics of the Pasto.

About the influence of the local context, the concept of the message of each poster is created from the information, environment and life experiences, Ecuadorian students show their environment on the posters, they include social criticism when talking about consumerism, they see it as one reason for the contamination, gluttony and excesses, human trafficking, different approaches to the same theme. They use typography to express as a complaint of these negative situations change, the typographic poster is the way to show hope for better times.

4. Global context

Globalization represented by the English language, the languages of other countries are a vision of unity in diversity, the symbols are universal understanding to show shared, denoted and connoted concepts. The Ecuadorian students used the English language to express their ideas, some made translations into other languages, the posters incorporate texts such as: image, texture, volume. The posters of all countries show a high visual value, there are various graphic styles, diversity of colors, compositions, and there are also some creative coincidences.

5. Editions

In 2017, the topic was: 7 cultures: unique and connected. The individuality of each participating country was discussed, the languages, characteristic symbolic elements were studied, coincidences such as constellations, food or the decoding of abstraction were also searched.



Figure.1 Type unite team - 2017



Figure.2 Type unite - Ecuador - 2017 - Karina Estévez

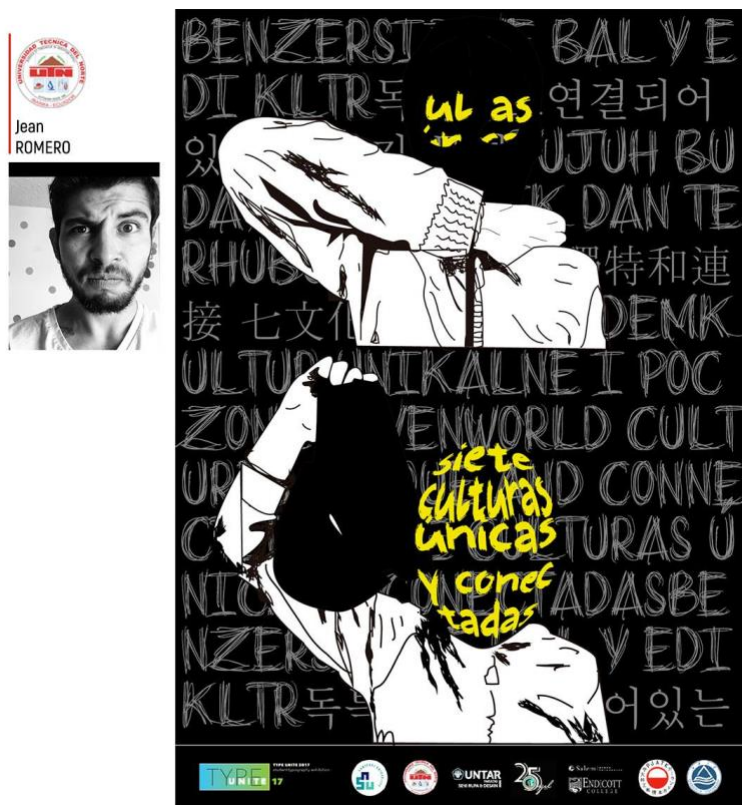


Figure.3 Type unite - Ecuador - 2017 - Jean Romero

In 2018, they explore the environment to make criticisms about consumption in several areas. The reflections generated on consumption and its extremes produce multiple ideas represented in graphics, texts, mergers, experiments with photography and creation of letters from the concept.



Figure.4 Type unite team - 2018



Figure.5 Type unite - Ecuador - 2018 - Oswaldo Egas



Figure.6 Type unite - Ecuador - 2018 - Karen Rosas

In 2019, the theme was: language relations. they investigated the different forms of communication. Typographic posters are a sign of the progression and transformation of the design culture. Design students are on the lookout for new reference, which inspire and connect this projection with a more contemporary.



Figure.7 Type unite team - 2019

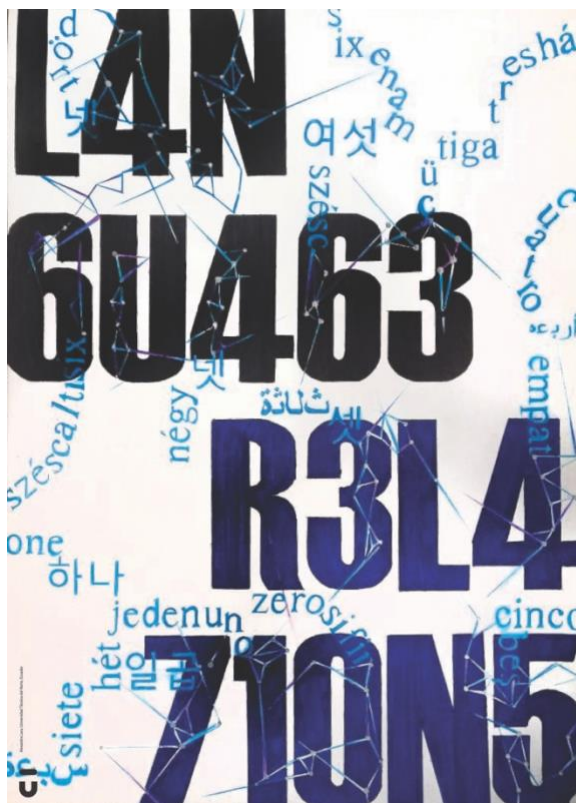


Figure.8 Type unite - Ecuador - 2019 - Alexandra Lara

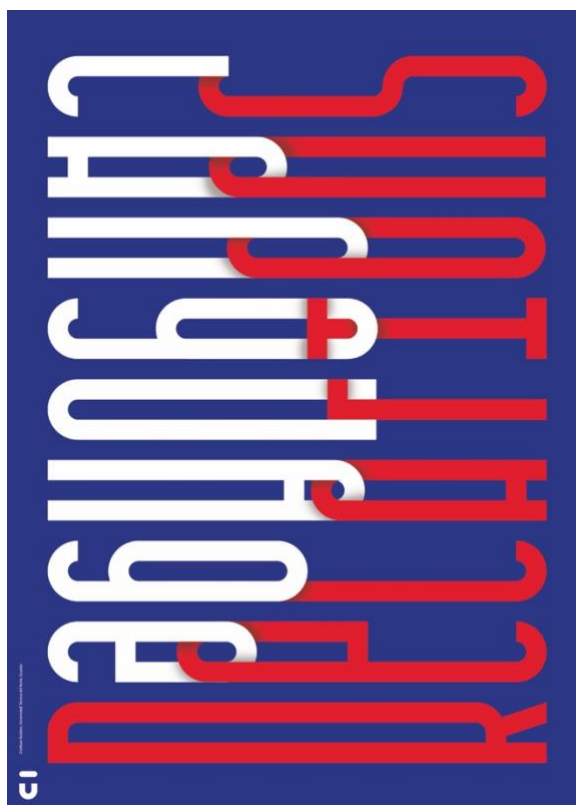


Figure.9 Type unite - Ecuador - 2019 - Cristhian Bolaños



Figure.10 Type unite exhibition in Indonesia - 2019

6. Conclusions

Typography teaching grows when internationalization is involved as a way of doing global exploration to create messages that are easy to understand, a poster is for all, and the typographic poster communicate with the letters and their form.

Internationalization goes hand in hand with the implementation of information and communication technologies in education and requires a paradigm shift towards complexity, this process initiates the transition from classic educational theories to connectivism.

Type Unite as a classroom project, inserts an approach to the global, since it interacts with design students from other countries who speak different languages, who have a different visual heritage, however do the same work and this allows to see creative coincidences. Experimentation of the Ecuadorian students shows a visual dialogue between the local and the global, in search of a comprehensive proposal that merges the components into a *glocal* contribution. Think global, act local.

Acknowledgement

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<https://typeunite.site123.me/>

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