

WORKSHOP PROJECT SHEET

Anno Accademico / Academic Year 2025/2026

Titolo Workshop / Title and subtitle:

Stereotypography: projection of a typographic identity

A cura di / By:

Proposal: Roberta De Cristofaro

Entrepreneur: Valerio Monopoli

Indirizzato a / Intended audience:

- To all students and particularly recommended to Graphic Design and Visual Arts

Partecipanti / Participants

MIN 12-MAX 20

Requisiti richiesti / Requirements

- English language
- Laptop
- Software: Glyphs (2/3/mini)(Recommended), Adobe Illustrator
- Sketchbook
- Rudimentary knowledge of vector drawing with bezier curves

Durata e Crediti / Duration and Credits:

30 hours – 2 FC

Periodo di svolgimento / Possible dates:

2/6 March 2026

Giorni, orari ed aule/ Timetables, classes:

- Monday 2 March from 10.00 am to 5.00 pm (1-hour lunch break)
- Tuesday 3 March from 10.00 am to 5.00 pm (1-hour lunch break)
- Wednesday 4 March from 10.00 am to 5.00 pm (1-hour lunch break)
- Thursday 5 March from 10.00 am to 5.00 pm (1-hour lunch break)
- Friday 6 March from 10.00 am to 5.00 pm (1-hour lunch break)

RUFA LARIANA CAMPUS – ROOM B01

Mod. 05-11-B - Rev. 0 del 10-01-2018

MONDAY

Morning

- 1 Introduction of teachers and students
- 2 Introduction to the topic
- 3 Choice of character
- 4 Character description (briefing)

Afternoon

- 1 Sketching
- 2 Choice of creative direction

TUESDAY

Morning

- 1 Introduction to vector drawing in Glyphs
- 2 Start digitizing characters

Afternoon

3. Expansion of the character set
4. Spacing

WEDNESDAY

Morning

- 1 Introduction to OpenType features
- 2 Definition of additional font functionalities

Afternoon

3. Creation of extra characters/features
4. Introduction to variable fonts

THURSDAY

Morning

- 1 Font export
- 2 Kerning

Afternoon

- 1 Proofing and QA
- 2 Completion of font

FRIDAY

Morning

- 1 Creation of a micro-specimen (5–10 images)

Afternoon

Presentation and critique of font

Breve descrizione / Short description:

In this workshop, students will explore the concept of stereotypography, that is, the creation of tailored typographic identities (i.e. custom fonts) based on the description of an individual chosen by them. The subject may be a classmate, a family member, or even a stranger, as long as the student is able to clearly outline their physical appearance, character, personal history, and interests. Starting from this profile, the process will move on to designing an alphabet that reflects the subject's identity, seeking connections between the anatomy of the body and that of the letters (what the font looks like), but above all between the less visible qualities of the person and the specific functions of the writing system (what the font can do).

The aim is to propose a different perspective on typography—one that goes beyond its purely aesthetic role and embraces the expressive and design opportunities offered by contemporary editing tools, from contextual substitutions and ligatures to variable type for animations or multi-layered colour fonts etc.

The teacher's task will be to accompany each student through their creative process, guiding them in producing a typographic representation as faithful as possible to the chosen subject, and suggesting case-by-case stylistic and technical solutions. At the end of the workshop, the works will be shared and discussed collectively, in order to evaluate together the degree of resonance between the individual's identity and the font associated with them.

Short Biography:

I began my career as a designer in Rome, where I earned a degree in Graphic Design from the Rome University of Fine Arts (RUFA). I then worked on branding and video-mapping projects before moving to Barcelona at the age of 24 to specialize in Editorial Design at ELISAVA and Type Design at EINA.

Shortly after, I joined the team at Extra! Studio, where I developed custom fonts for clients such as Zara Home, Mnactec, and Club de Creativos.

In 2020, I launched an independent path by founding Morula Type, a type design studio that reflects my vision of typefaces as ever-evolving organisms. In just five years, Morula Type has collaborated with foundries such as Pangram Pangram, OffType, Type01, BlazeType, Lift Type, Collelivo, Cast Foundry, and Zetafonts, publishing over 20 retail type families (used by brands such as Nike, Leica, Museu Picasso, Riot Games, and Corinthians Football Club) as well as various custom projects for national and international clients including The Attico, Stark Future, and Northwestern Mutual. This work has been recognized with awards such as the TDC Ascenders and the ADC Merit Award, and featured on platforms and publications including It's Nice That, New Aesthetic, Type In Use, and Type01 Magazine.

Alongside my studio practice, I also work as a lecturer and public speaker, teaching in postgraduate programs in Spain and abroad (ELISAVA, ECV Aix-en-Provence, Universidad de Buenos Aires, Práctica Program, Tipog, etc.). I lead workshops that merge typographic experimentation with cultural discourse—an approach that has also shaped my talks at major international events, including the European Design Awards, Experience Valencia 2022, and the Desina Festival in Naples.