SP16.RISD.GD

Newly Christopher 1:10-6:10pm Formed Sleboda

This course focuses on advanced composition in Graphic Design and Typography using an array of materials, techniques and formats. Form remains an area of study in graphic design that does not need an application, only a surface. Emphasis will be placed on experimental form-making/imagemaking using generative and iterative approaches. Form need not follow function. Studio assignments are supported by lectures showing contemporary graphic form, from historical to contemporary work, that are effective and evocative. This elective aims to build a collection of work that can be shared with the larger graphic design community. New!. Chris is co-founder of Draw Down Books



Mark Laughlin

Shaping Lucinda

Languagleitchcock

8am-1pm

Writing is a flexible material and molds to multiple

abstraction, sculpture, art and news; in 2D, 3D,

books, and screen; for public, private, galleries,

and commerce. While graphic designers have a

tasked with making the words we shape. What

deep kinship to the world of words, we are rarely

could writing look like if we were concerned with

the whole expression, from writing to form, and

vise versa? What if the boundaries between the

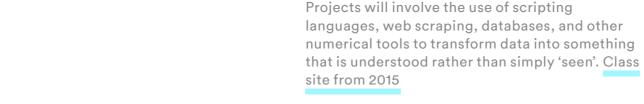
writing as making, and making as writing.

two were no longer rigid or distinct and we treated

forms: as tweets, texts, code, and pixels;

This introductory course is intended for nonmajors interested in learning the basic principles of typography including the study of letterforms, type classification, legibility, organization and hierarchy, as well as text applications, grid systems and page layout. Typography will be explored as both a means of communication and a vehicle for expression.

1:10-6:10pm



Lies,

Lies

and

Vis

Data

Christian

Damn Swinehart

8am-1pm

1:10-6:10pm

Charts and graphs have an indisputable aura of

objectivity and yet, much like statistics, they can

makes an information graphic 'trustworthy' and

how do designers know that their work is telling

the mechanics of collecting & processing data

Eschewing the expected line graphs and pie

communicating the data's meaning in a

charts, students will explore different ways of

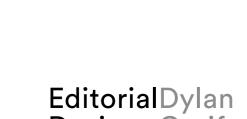
quantitatively rigorous and visually engaging way.

from the local environment and the larger world.

the 'whole story'? In this course we will deal with

use this power to either elucidate or mislead. What

TEXTperimentse With emphasis on open search and experimentation this course explores how we experience the visible word. We will consider how typographic form can serve that purpose to read, frame, engage and inspire the depth and breadth of meaning. After brief introductory assignments to establish common ground, the course format becomes an open laboratory for individual (or collaborative) interests and inquiries. Participants are encouraged to experiment with the visible word such as to explore: the de/reconstruction of texts; type in 3-d space, or in motion, or in digital media; words and the sensory experience of materiality, sound, projection; text as poetry in public environments; visual and concrete poetry. Topics for inquiry can range from the practical to the poetical, to the purely experimental. Course work can supplement other course interests (especially graduate thesis work and degree



Screen

Print

Screen

1:10-6:10pm

Other Means

1:10-6:10pm

This course will investigate the unique challenges

graphic designers face working across print and

digital interfaces, and the opportunities for these

coherent visual and conceptual relationships that

translate to print? What is the digital equivalent of

timecapsule? Can a book be refreshed? Available

in Web Adviser closer to Dec 1. Ryan is a partner at

spaces to have a dialogue with each other.

bridge this divide. How can responsiveness

a french-fold binding? Can a website be a

Students will develop strategies for creating

Design Greif for

Ryan

Waller

How can you draw on your foundations in graphic

design to make reading experiences for the screen? What aspects of the craft translate, and what needs fresh exploration? This class covers basic HTML/CSS, wireframes, and flow diagrams, but it is not about 'designing and coding a website.' Students will learn to compose dynamic forms, tell engaging stories, and make meaning in digital environments. After experimenting with a series of form-led studies, the course turns to narrative design on screen. What are the components of a story? What are the needs and expectations of digital readers/viewers, and how can we design reading experiences that both serve and stir them? Where is the overlap between reader experience and user experience, between graphic design and product design? The semester's work not only engages the challenges that editorial web designers and digital storytellers in the industry face today, but asserts that designers should continue to re-think and reassert their practice, whatever the future brings.

Design Lipton

Richard

11:20-4:20pm

This course is an overview of the basic principles of type design. The focus is on negative space, words, and readability. Students will gain a deeper understanding of typography and increased insight into existing typefaces. Richard is a senior designer at Font Bureau



11:20am-4:20pm

This course addresses computation in art and Culture Lostritto design in four sections 1) generative algorithms; 2) interaction-oriented tools and responsive systems; 3) collective and open systems; and 4) computational thinking throughout the historical continuum of art and design. The course will emphasize canonical computational texts. Students will respond with self-directed collaborative projects in the medium programming. The final project is micro-thesis that will draw from s work and/or disciplinary bodie

> Experience in at leas programming languages is required: Prog Javascript, MaxMSP, Pure Data, C++ or Python. Coding as a technology with associated implications to graft and authorship will be explored through a pedagogy of code sharing and collaborative learning. Differences in programming cultures across languages and disciplines will be one of the motive forces in the course, which is enthusiastically open to all majors. Relatedly, this course will use a parallel lecture series component to draw from perspectives outside of the RISD



8am-1pm

projects).

Branding-or the development of an identity and an identity system-is a critical skill practiced by today's designers. Before we can design a brochure or a web site or an interface, there must be an identity to frame and influence the medium. Branding as a discipline not only requires the ability to design logos, but to think strategically about a company's ethos and mission. Having thought strategically about ethos or mission not only positions a designer to create an identity and identity system but to influence the way a company or organization conducts all of its communications.

Type & Franz Image Werner Motion

Graphic Andrew /

Design LeClair

for the

Web

1:10-6:10pm

New! Dylan is design director of Atavist

We stand firmly planted in a visual world, surrounded by a universe of things to look at. Images flicker from televisions, iPads, computer monitors and more-as large as towering billboards and as small as compact cell phones. Such images provide us with clues about our environment, feeding our mind with information that we find useful for survival or for orientation purposes. But

1:10-<mark>6:1</mark>0pm

cessible, exci

rew's work

s a crucial element in making a website

se will look at ways of using fundamental

graphic design principles and site design tools

recessary to create sites that are strategic,

teractive, energetic and visually imaginative.

signers, artists, and collectives that have used

tes to tumblers to 4chan to wordpress to flickr,

looking for interesting, novel and alternative

approaches to web design. Note new instructor.

ting and effective. This

ys - from neen

these very same images clutter the horizon and prevent us from discerning what is truly important. How do we tell them apart? The primary goal is to equip students with the skills necessary to create meaningful and intelligent images. Course content is tailored for three levels of experience introductory, intermediate and advanced. Some of the class projects include documentary photography, film title design and music video. The works of Saul Bass, Bill Viola and Michel Gondry will be used as the "textbooks" for this course. Readings, film screenings and listening exercises accompany studio work. Some knowledge of Adobe Flash or After Effects or Final Cut Pro would be helpful but is not required. See student work

Design Ernesto Publishing

Aparicio

Narrativ**e**lammett

Design Nurosi

Motion

This course will cover all aspects of designing comprehensive art and photographic books. We will examine the use of type in layouts, editing images, grids, scale, and pacing. Particular attention will be paid to certain elements of design production, including the visual, tactile, and aesthetic qualities of paper, printing, binding, color separation, and advanced techniques in reproduction, namely duotone and three-tone in black and white photography. In the first part of the semester students will design the layout and the corresponding dust jacket for a photographic book. The material will include a number of original black and white photographs from one of the very well known French photographers. In the second part of the semester, students will be given the choice between designing a book based on their own interests and completing a book design project using assigned material.

1:10-6:10pm

8am-1pm

In this studio, the first question raised is also the

visual narrative discourse? This studio explores

this question with assignments that increase in

progressing from traditional type and image forms

to more complex installations involving video arts,

music clips and billboard animations. Students will

environmental and public art installation, logos,

learn to think kinetically, with ideas and projects

that enhance communication and artistic voice.

The studio also introduces principle theories of

narrative discourse and sign systems. New!

formal complexity throughout the semester:

sound motions, film titles, web design,

most complex: what qualifies a string of events as



MappingDouglass Information tt

This course will for expressing a strong point of view. It will advance your experience w address critical relationships between type, image, and message at a large scale. The studio assignments will be supported with lectures about the history of the poster, international

possibilities and contexts for the poster format.

The visualizing of information into graphic form is

one of the oldest forms of graphic design, and is

one of the essential areas of professional design

concepts and methods of visualizing information.

Using information structure and visual systems of

projects which communicate complex information

form, color, and typography, students will work

through the use of maps, graphs, charts, and

diagrams. These projects will explore issues of

motion, format, and the use of symbolic visual

language.

mapping, hierarchy, location, time, comparison,

organization and analyzation of data, and the

engagement. This course deals with the

contemporary poster design, and future



1:10-6:10pm

Three decades ago, the Macintosh dropped a scifi bomb on pop culture. It advertised a utopic vision of humancomputer creativity to mass audiences. By remixing militaryindustrialacademic fragments, a product company sold the dream of new humanism. This decade, the planet is bursting with smartphones; billions of people will carry globallynetworked pocket computers, each outfitted with sensors that datify the material world. We now have quantities, rates, and kinds of data <mark>u</mark>nlike anything humankind has ever seen. Indiv<mark>id</mark>ual biological minds can't reason at network scale, so we're teaching fields of computers to do it i<mark>n</mark>stead. If the data center is today's mainframe, is <mark>th</mark>ere a Macintosh hiding in the next decade? If your phone's camera is the next mouse, what will it click on? As machine learning reinvents humanism, what are 21st century creative tools? What do network literacy and 21st century citizenship look like? Is the programmer/user dichotomy destroyable? How much of this is just a design problem? We'll explore these topics with studio work and seminarstyle discussion. Studio work will include creation of mockups, videos, webmedia, interaction design, and beyond. Prototypes and design fictions are welcome. Programming experience is not explicitly required. Sincere eagerness to rigorously engage and reorient

computer culture is must. Available in Web Adviser

closer to Dec 1. Class site from 2015

1:10-6:10pm



Exhibit Douglass Des<mark>i</mark>gn Scott This course will study the presentation of information in a designed environment: the exhibit. The theme, context, and conditions of this exhibit will be assigned. Study emphasis will be on integrative communication activity of all elements involved, e.g., time, space, movement, color, graphics, 3-D forms, objects, instructions, text, and constructions.



Book Jan Structuresker

> traditional bookbinding. Both form and content, as well as type and image, will be discussed, as students design, print and bind their own books. Aspects of layout, typography, paper and book production will be covered, in addition to instruction in pop-up book structures, sewn and glue binding.

Web John

Grad.

Visiting

Designers

1:10-6:10pm

Sunday midday critique.

1:10-6:10pm

This graduate-only course provides contact with

top practitioners and theorists in four intensive

objective is to provide graduates contact and

interactions with national and international

designers involved in a range of professional

Each workshop will consider what provokes,

the role that "publication" plays in the

with a Thursday evening lecture, a Friday afternoon through Saturday workshop, and a

practice and public discourse of graphic design.

inspires, and informs your working methods, and

communication of your ideas. Each session begins

workshops over the semester. The course

Claudia Simulation sola

1:10-6:10pm

This workshop is a hands-on experience where students will learn how 3D modeling is beneficial in conceiving, prototyping and presenting dimensional work. Graphic designers are increasingly using 3D modeling to plan and represent designs intended for exhibits, environmental graphics and signage. This workshop brings the necessary software and conceptual fluency to help designers make work in 3D. These designs may influence 2D deliverables as well as those intended for the built environment. Students will learn Rhinocerous for Mac. No prior experience required. Expected to be listed in Web Adviser by Dec 1

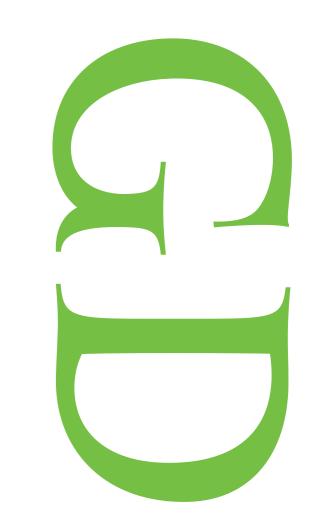
Digital Jose Printing Menendez 1:10-6:10pm **Techniques**

Workshop will be run in Co-Works giving students access to the latest production tools. Expected to be listed in Web Adviser by Feb 1 New!

Screenprinting

1:10-6:10pm

More information soon. Expected to be listed in Web Adviser by Feb 1



dits: Data comes from Google Sheets using a script from gridspree.io. Website prints to poster. Designed and developed by John Caserta





Programmingrta

This workshop combines the tactical skills needed to structure web pages with a looser more playful compositional mindset. Students are introduced to the structural elements and properties of HTML and CSS through hands-on demos and take-home assignments. Tight technical HTML drawings in week one give way to looser, full-screen abstract compositions in week two. Weeks three and four make use of animation and interactivity using CSS3 and jQuery. Class site from 2015