

ELECTIVES

SP16.RISD.GD

Newly Christopher
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/image-making 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](#)

Computation,ent
Technologyia &
and Carl
Culture Lostritto



This course addresses computation in art and 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 and collaborative projects in the medium of computer programming. The final project is understood as a micro-thesis that will draw from students' ongoing work and/or disciplinary bodies of knowledge. Experience in at least one of the following programming languages is required: Processing, Javascript, MaxMSP, Pure Data, C++ or Python. Coding as a technology with associated implications to craft 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 this 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 community. New!

Poster Design Tom
Wedell



This course will focus on the poster as a means of expressing a strong point of view. It will advance your experience with two-dimensional form, and 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 contemporary poster design, and future possibilities and contexts for the poster format.

MappingDouglass
Informationtt



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 engagement. This course deals with the organization and analysis of data, and the concepts and methods of visualizing information. Using information structure and visual systems of form, color, and typography, students will work projects which communicate complex information through the use of maps, graphs, charts, and diagrams. These projects will explore issues of mapping, hierarchy, location, time, comparison, motion, format, and the use of symbolic visual language.

ShapingLucinda
Languageitchcock



Writing is a flexible material and molds to multiple forms: as tweets, texts, code, and pixels; abstraction, sculpture, art and news; in 2D, 3D, books, and screen; for public, private, galleries, and commerce. While graphic designers have a deep kinship to the world of words, we are rarely tasked with making the words we shape. What could writing look like if we were concerned with the whole expression, from writing to form, and vice versa? What if the boundaries between the two were no longer rigid or distinct and we treated writing as making, and making as writing.

TEXTperienceAs
TEXTperimense



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 projects).

Brand Identity Richard
Design Rose



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 website or an interface, there must be an identity to give it meaning and purpose. 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 style or mission only positions a designer to create an identity and identity system but to influence the way a company or organization conducts all of its communication.

ComputerChris
Utopias Novello

Three decades ago, the Macintosh desktop self-bomb on pop culture. It advertised a utopic vision of humancomputer creativity to mass audiences. By remixing many industrial/academic fragments, a product company sold the dream of new humanism. This decade, the planet is bursting with smartphones; billions of people will carry globalnetworked pocket computers, each outfitted with sensors that define the material world. We now have quantities, rates, and kinds of data unlike anything humankind has ever seen. Individual biological minds can't reason at network scale, so we're teaching fields of computers to do it instead. If the data center is today's mainframe, where a Macintosh hiding in the next decade? If your phone's camera is the next mouse, what will click on? As machine learning reinvents humankind, what are 21st century creative tools? What do network literacy and 21st century citizenship look like? Is the programmer/artist becoming destroyable? How much of this is just a design problem? We'll explore these topics with studio work and seminar-style 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 root in computer culture is must. Available in Web Adviser closer to Dec 1. Class site from 2015

Exhibit Douglass
Design Scott



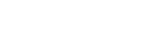
This course will study the presentation of information in a designed environment: the exhibit. The theme, context, and conditions of this exhibit will be assigned. Study emphasis will be on integrative communication activity of all elements involved, e.g., time, space, movement, color, graphics, 3-D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

Book Structures Jan
Maker



This workshop covers various traditional and non-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.

Screenprinting



Expected by Feb 1

Lies, Damn Lies
and Data Vis Christian
Swinehart



Charts and graphs have an indisputable aura of objectivity and yet, much like statistics, they can use this power to either elucidate or mislead. What makes an information graphic 'trustworthy' and how do designers know that their work is telling the 'whole story'? In this course we will deal with the mechanics of collecting & processing data from the local environment and the larger world. Eschewing the expected line graphs and pie charts, students will explore different ways of communicating the data's meaning in a quantitatively rigorous and visually engaging way. Projects will involve the use of scripting languages, web scraping, databases, and other numerical tools to transform data into something that is understood rather than simply 'seen'. Class site from 2015

Editorial Dylan
Design Greif
for Screen



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 re-assess their practice, whatever the future brings. New! Dylan is design director of Atavist

Type & Image Franz
Design in Werner



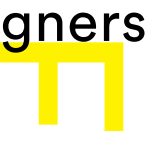
We stand firmly planted in a visual world, surrounded by a universe of things to look at. Images flicker from televisions, iPads, computer monitors and more-as large as towering billboards and as small as compact cell phones. Such images provide us with clues about our environment, feeding our mind with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

Graphic Andrew
Design for the LeClair



Design is a crucial element in making a website that is accessible, exciting and effective. This course will look at ways of using fundamental graphic design principles and site design tools necessary to create sites that are strategic, interactive, energetic and visually imaginative. This course will also explore the rich history of designers, artists, and collectives that have used the web as a medium in various ways - from neon sites to tumblers to 4chan to wordpress to flickr, looking for interesting, novel and alternative approaches to web design. Note new instructor. See Andrew's work

Grad. Visiting
Designers



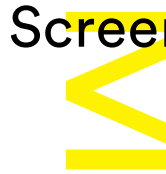
This graduate-only course provides contact with top practitioners and theorists in four intensive workshops over the semester. The course objective is to provide graduates contact and interactions with national and international designers involved in a range of professional practice and public discourse of graphic design. Each workshop will consider what provokes, inspires, and informs your working methods, and the role that "publication" plays in the communication of your ideas. Each session begins with a Thursday evening lecture, a Friday afternoon through Saturday workshop, and a Sunday midday critique.

Web John
Programmingta



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

Print to Screen Ryan
Waller



This course will investigate the unique challenges graphic designers face working across print and digital interfaces, and the opportunities for these spaces to have a dialogue with each other. Students will develop strategies for creating coherent visual and conceptual relationships that bridge this divide. How can responsiveness translate to print? What is the digital equivalent of a french-fold binding? Can a website be a timecapsule? Can a book be refreshed? Available in Web Adviser closer to Dec 1. Ryan is a partner at Other Means

Type Design Richard
Lipton



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

Design Ernesto
for Aparicio
Publishing



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.

Narrative Design
in Motion Ernesto
Nurosi



In the studio, the first question raised is also the most complex: what qualifies a string of events as visual narrative discourse? This studio explores this question with assignments that increase in formal complexity throughout the semester: progressing from traditional type and image forms to more complex installations involving video arts, sound motions, film titles, web design, environmental and public art installation, logos, music clips and billboard animations. Students will learn to think kinetically, with ideas and projects that enhance communication and artistic voice. The studio also introduces critical theories of narrative discourse and sign systems. New!

3D Claudia
Simulationsola



This workshop is a hands-on experience where students will learn how 3D modeling is beneficial in design, 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 Rhinoceros for Mac. No prior experience required. To be listed by Dec 1

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

Digital Jose
Printing Menendez
Techniques



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

WORKSHOPS