11/30/15, 10:24 AM

SP16.RISD.GD

Shaping Lucinda

Languagleitchcock Writing is a flexible 'material.' It is a medium that molds to multiple forms: we 'write' in tweets, texts, code, and pixels; abstraction, sculpture, art and news; for books, for screen, for public, and in private. While graphic designers have a deep kinship to the world of words, we are not always tasked with writing the words we shape. This class redefines the way we conceive of 'writing' — We will approach the relationship between words/language/text and their form (media, material, mode) with a 21st century lens, asking: how might we as graphic designers explore language/writing/words through the combined and simultaneous act of making as writing and vise versa? Class blog from 2015

8am-1pm

Christian Damn Swinehart

Lies and Data 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

1:10-6:10pm

8am-1pm

Print Ryan Screen

1:10-6:10pm 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

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

Majors

Mark 1:10-6:10pm Laughlin

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.

TEXTperience/s 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 projects).

EditorialDylan Design Greif 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 reassert their practice, whatever the future brings.

New! Dylan is design director of Atavist

1:10-6:10pm

Type Richard Design Lipton Richard

11:20am-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

Computation, ent Technologyla & Carl

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 and collaborative projects in the medium programming. Tr final project is un micro-thesis that will draw from st

> work and/or disciplinary bodies o Experience in at least one of the fo programming la Javascript, MaxMSP, Pure Data, C++ or Pyth Coding as a technology implications to craft and authorship will be explored through a pedagogy of code sharing and collaborative learning. Differences in programming co disciplines will be one of the motive forces in th 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. N

Brand Richard Identity Rose Design

8am-1pm

communications.

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

Narrativelammett

Design Nurosi Motion

8am-1pm

In this 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 principle theories of narrative discourse and sign systems. New! See student work from Hammett's previous classes

Type & Franz Image Werner in

Motion

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

1:10-6:10pm

Design Ernesto Aparicio Publishing

This course will cover all aspec comprehensive art and will examine the use images, grids, scale, 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, name 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 the choice betwee their own interests and completing a bool

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

project using assigned material.

Poster Tom Design Wedell

1:10-6:10pm

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.

Computerhris Utopias Novello

Three decades ago, the Macintosh dropped a scifi advertised a utopic vision ativity to mass audiences. nixing militaryindustrialacademic fragments a product company sold the dream of new humanism. This decade, the planet is bursting with martphones; billions of people will carry ers, each tfitted with sensors that datify the material

tes, and kinds of ata unlike anything humankind has ever seen. ndiv<mark>id</mark>ual biological minds can't reason at network scale, so we're teaching fields of computers to do it ad. If the data center is today's mainframe, is phone's camera ouse, what will it ck on? As maghine learning reinvents humanism, at are 21st 😋 ry creative tools? What do <mark>cy an</mark>d 21st centur<mark>y ci</mark>tizenship look problem? We'll explore these topics with studio work and seminarstyle discussion. Studio work will clude creation of mockups, videos, webmedia, ction design, and beyond. Prototypes and sign fictions are welcome. Programming rness to rigorously engage ar nputer culture is must. Availa<mark>ble</mark> in Web Adviser ser to Dec 1. Class site from 2

Graphic Andrew Design LeClair for the Web

1:10-6:10pm

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 neen 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

Exhibit Douglass
Design Scott

8am-1pi

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.

MappingDouglass Information tt 1:10-6:10pm

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 analyzation 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,

Digital Jose Printing Menendez 8am-1pm **Techniques** Workshop will be run in Co-Works giving students

motion, format, and the use of symbolic visual language.

access to the latest production tools. Expected to

be listed in Web Adviser by Feb 1. New!

Book Jan Structur**e**sker

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

This hands-on workshop covers various traditional book bindings, along with innovative book structures. Book formats in relation to content will be discussed. Aspects of design, layout, typography, paper and book production will be covered.

Screenprinting

1:10-6:10pm

Web John Programmingrta

1:10-6:10pm

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

3D 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.

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

Credits: Data comes from Google Sheets using a script from gridspree.io. Website prints to poster. Title font by Wesley Adams (BFA '11). Designed and developed by John Caserta. Online at sp16.risd.gd



