GRAPHIC DESIGN

ART 132a or b, Introduction to Graphic Design  Staff
A studio introduction to visual communication, with emphasis on the visual organization of design elements as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word-image relationships, and typography. Development of a verbal and visual vocabulary to discuss and critique the designed world.  HU  RP

ART 264a or b, Typography!  Alice Chung
An intermediate graphic-design course in the fundamentals of typography, with emphasis on ways in which typographic form and visual arrangement create and support content. Focus on designing and making books, employing handwork, and computer technology. Typographic history and theory discussed in relation to course projects. Prerequisite: ART 132.  RP

ART 265b, Typography: Expression, Structure, and Sequence  Henk Van Assen
Continued studies in typography, incorporating more advanced and complex problems. Exploration of grid structures, sequentiality, and typographic translation, particularly in the design of contemporary books, and screen-based kinetic typography. Relevant issues of design history and theory discussed in conjunction with studio assignments. Prerequisite: ART 264.  RP

ART 266b, Graphic Design Histories  Staff
This course studies how graphic design responded to (and affected) international, social, political, and technological developments from its inception in ancient Sumeria, Egypt, and China. Emphasis is on examples of identity, persuasive messages, exhibit and environmental, information and data visualization, typography and publication, and design theories from 1450 to 2010 and the relationship of that work to other visual arts and design disciplines. In addition to lectures, assignments include two studio projects in which design is integrated with research and writing.  HU

ART 368a, Graphic Design Methodologies  Pamela Hovland
Various ways that design functions; how visual communication takes form and is recognized by an audience. Core issues inherent in design: word and image, structure, and sequence. Analysis and refinement of an individual design methodology. Attention to systematic procedures, techniques, and modes of inquiry that lead to a particular result. Prerequisites: ART 132 and 264, or permission of instructor.  RP

ART 369b, Interactive Design and the Internet: Software for People  Rosa McElheny
In this studio course, students create work within the web browser to explore where the internet comes from, where it is today, and where it’s going — recognizing that there is no singular history, present, or future, but many happening in parallel. The course in particular focuses on the internet’s impact on art — and vice versa — and how technological advance often coincides with artistic development. Students will learn foundational, front-end languages HTML, CSS, and JavaScript in order to develop unique graphic forms for the web that are considered alongside navigation, pacing, and adapting to variable screen sizes and devices. Open to Art majors. No prior programming experience required. Prerequisite: ART 132 or permission of instructor.  RP
ART 370a, Motion Design: Communicating with Time, Motion, and Sound  
Staff  
A studio class that explores how the graphic designer’s conventions of print typography and the dynamics of word-image relationship change with the introduction of time, motion, and sound. Projects focus on the controlled interaction of words and images to express an idea or tell a story. The extra dimensions of time-based communications; choreography of aural and visual images through selection, editing, and juxtaposition. Prerequisite: ART 265; ART 368 recommended.  
RP

ART 468a, Advanced Graphic Design: Ad Hoc Series and Systems  
Julian Bittiner  
Much of the field of design concerns itself with devising systems in an attempt to create aesthetic coherence and reduce creative uncertainties, seeking efficiencies with respect to time, production and materials. However this strategy always comes up against each individual set of circumstances; the materials and content at hand, a particular cast of collaborators, a given timeframe. There is an element of the ad hoc in every piece of design; a need to improvise, interpret, adapt, make exceptions. A second thematic concern of this class is the exploration of medium-specificity and medium-porosity as they relate to such systems. The course is comprised of a series of interconnected prompts across distinct formats in print, motion, and interactive, at a wide variety of scales. A third and final thread is the cultivation of greater awareness of the evolving social and aesthetic functions of design processes, artifacts, and channels of engagement and distribution, within increasingly complex cultural contexts. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.  
RP

ART 469b, Advanced Graphic Design: Interpretation, Translation  
Henk Van Assen  
A probe into questions such as how artists can be present as idiosyncratic individuals in their work, and how that work can still communicate on its own to a broad audience. Concentration on making graffiti, i.e., the design of a set of outdoor marks and tours for New Haven. A technological component is included, both in the metaphor of designing outdoor interaction as a way to learn about screen-based interaction and in the final project to design an interface for a handheld computer. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.  
RP

ART 710a and ART 711b, Preliminary Studio: Graphic Design  
Barbara Glauber and Scott Stowell  
For students entering the three-year program. This preliminary-year studio offers an intensive course of study in the fundamentals of graphic design and visual communication. Emphasis is on developing a strong formal foundation and conceptual skills. Broad issues such as typography, color, composition, letterforms, interactive and motion graphics skills, and production technology are addressed through studio assignments.  
6 Course cr per term

ART 712a, Prelim Typography  
John Gambell  
For students entering the three-year program. An intermediate graphic design course in the fundamentals of typography, with emphasis on ways in which typographic form and visual arrangement create and support content. Focus on designing and making books, employing handwork, and computer technology. Typographic history and theory discussed in relation to course projects.  
3 Course cr
ART 720a and ART 721b, First-Year Graduate Studio: Graphic Design  Manuel Miranda
For students entering the two-year program. The first-year core studio is composed of a number of intense workshops taught by resident and visiting faculty. These core workshops grow from a common foundation, each assignment asking the student to reconsider text, space, or object. We encourage the search for connections and relationships between the projects. Rather than seeing courses as being discreet, our faculty teaching other term-long classes expect to be shown work done in the core studio. Over the course of the term, the resident core studio faculty help students identify nascent interests and possible thesis areas. 6 Course cr per term

ART 730a and ART 731b, Second-Year Graduate Studio: Graphic Design  Staff
For second-year graduate students. This studio focuses simultaneously on the study of established design structures and personal interpretation of those structures. The program includes an advanced core class and seminar in the fall; independent project development, presentation, and individual meetings with advisers and editors who support the ongoing independent project research throughout the year. Other master classes, workshops, tutorials, and lectures augment studio work. The focus of the second year is the development of independent projects, and a significant proportion of the work is self-motivated and self-directed. 6 Course cr per term

ART 738a and ART 739b, Degree Presentation in Graphic Design  Staff
For second-year students. Resolution of the design of the independent project fitting the appropriate medium to content and audience. At the end of the second term, two library copies of a catalogue raisonné with all independent project work are submitted by each student, one of which is retained by the University and the other returned to the student. The independent project or “thesis” is expected to represent a significant body of work accomplished over the course of two years, culminating in the design of an exhibition of the work. 3 Course cr per term

ART 740a, Typography, Motion, Meaning  Allen Hori and Geoff Kaplan
What does it mean to be contemporary and what are the conditions of contemporaneity? How do we locate our work relative to notions of intermediality, search, and buzz in a moment where one assumes 24/7 interconnectedness across all media? As we become increasingly habituated to conditions of intermediality, the differences between modalities appear to grow ever thinner in exchange and expression, at the personal and the institutional levels. Our design activities capitalize on media’s interdependence — explicit and implicit, one to the other — as relevant vehicles of representation and signaling. We focus on the corporeal intermediality of our bodies as media platforms where we understand our tools as prosthetics to our eyes, ears, and mouths. We consider the circulation and motion of the sign as it increases in velocity and replication via the logic of search in contrast to a perhaps outmoded modern notion of uniqueness and aura. For our purposes, the aural specificity of audio communication serves as the initial content source — the podcast as delivery to conscious cognition. Tasked with selecting and researching content that has invaded their being through their ears, students generate proposals exploring ideas and positions from the class discourse combined with their individuated content. Students’ interpretations, understandings, and misunderstandings find form in “motion” — film, video, gifs, glitches, animation, motion capture, puppets, etc. Narratives may be linear, or not; iterative, exploratory, and just slightly off. 3 Course cr
ART 742a, On Gathering: Digital Collections and Virtual Events  Staff
For first- or second-year graphic design students. This course is part studio, part reading and conversation seminar about online gatherings in two forms: (1) crowdsourced digital collections, and (2) virtual events that activate these collections. The course itself is a gathering. Multidisciplinary practitioners visit and lead discussions with students: half share the use of websites to share collections of field reports and grassroots archives, and half introduce different forms of online events and their facilitation. Through hands-on design projects, readings, and discussions, students delve into different material and social forms of gathering. Workshops include an introduction to GitHub, alternative content management systems, and print-to-web tools. This class is intended for those with a working knowledge of HTML and CSS. JavaScript would be helpful but is not required. Completed projects are expected to be technological in nature. Prerequisite: ART 750.  3 Course cr

ART 743a or b, Letterform Design  Staff
Type design is distinct from “lettering” in that it necessarily calls for a systematic approach, not just a concern for individual forms. The course focuses on a clear, systematic procedure to building the design of a typeface, as well as the aesthetic issues presented by single letters. The class is taught with RoboFont, a type-design program for the Macintosh® that allows designers to digitize letterforms on screen and turn them into usable fonts. Students learn the software, together with the principles of designing and spacing type. Fully fledged type designers are not made in one term; the object is to “demystify” the subject and teach users of type an increased appreciation of it. Students work on individual projects, chosen in consultation with the instructors. Individual projects should be carefully chosen, so that the availability of the student’s new font makes a real contribution and serves a clear purpose. With the problems of type design so deeply interconnected, a clearly defined project is necessary to establish solid criteria for subsequent work. The nature of the project determines the route each student takes in researching the design. If appropriate to the project, students spend time rendering letterforms by hand, investigating historical sources, or starting immediately on screen.  3 Course cr

ART 744a, Moving Image Methods  Neil Goldberg
This class explores the signature formal properties and possibilities of video and provides critical frameworks for understanding moving image work. A series of hands-on projects introduces video production techniques, with a focus on accessible approaches over technically complex ones. Screenings from various cinema and video art traditions provide context for these explorations and help guide critique of the students’ own work. One thematic focus is on framing the everyday, the overlooked, and the incidental, providing a useful bridge to some of the key concerns of graphic design practice: how to direct attention, create emphasis, make manifest the latent and the liminal. In addition to production strategies, the course offers exercises that focus attention on the act of attention itself, to investigate how video can augment and transfigure the act of observation and uniquely represent what is observed. These exercises build toward the completion of a larger video project incorporating the approaches introduced throughout the term. Students gain the technical and critical facility to incorporate moving image work thoughtfully in their own design practices.  3 Course cr
ART 745b, T for Typographies  Julian Bittiner
Part methodological, part historical, part experimental, this studio course investigates contemporary Latin-based typography with an emphasis on craft and expression. Typography is not the dutiful application of a set of rules; however, both inherited and emerging conventions across various geographies and media are closely examined. Students learn to skillfully manipulate these conventions according to the conceptual, formal, and practical concerns of a given project. Supported by historical and contemporary writing and examples, assignments aim to develop observational and compositional skills across a variety of media, oscillating between micro- and macro-aesthetic concerns, from the design of individual letterforms to the setting of large texts, and everything in between. The course includes a short workshop in lettering, but the primary focus is on digitally generated typography and type design. Experimentation with nondigital processes is also encouraged. Students develop an increasingly refined and personal typographic vocabulary, customizing assignments according to their skills and interests. 3 Course cr

ART 750a, Coded Design  Staff
Learning how to apply the medium of the Internet to the practice of design. Through discourse, example, and collaboration, we learn how the shape and properties of information influence the digital surfaces around us. Students bring their interest in understanding the nature of systems, develop new ways of looking at their own work through the lens of code, and conceptualize novel social experiences in distributed design. Through HTML, CSS, JavaScript, and API, the web browser becomes a method for helping to create the digital world around us and aids in deepening our understanding of the information economy that feeds creation and consumption online. While this course goes deep into these and other programming technologies and concepts, prior experience with programming or HTML is recommended, but not required. 3 Course cr

ART 751b, Print to Screen  Ryan Waller
This course investigates some of the unique challenges graphic designers face working across print and digital interfaces and the opportunities for these two spaces to have a dialogue with each other. Students develop strategies for creating coherent visual and conceptual relationships that bridge this divide. We look at the history and influence of technology on graphic design, the diverse ways contemporary practice explores the virtual and the physical, and consider how, in which way, and if these spaces are indeed different. Among the questions we answer: How can responsiveness translate to print? What is the digital equivalent of binding? Can a website be a time-capsule? Can a book be refreshed? 1½ Course cr

ART 762b, Exhibition Design  Yeju Choi
For second-year graduate students. Problems in the graphic design of a collaborative and self-initiated exhibition. Prerequisite: ART 752. 3 Course cr

Master Classes in Graphic Design These are one or two weeks in duration and generally take place at the beginning of the term when both instructor and students are free to devote full time to a single, intensive project. In recent years, master classes have been conducted by Michael Bierut, Irma Boom, Matthew Carter, Paul Elliman, Karel Martens, Sigi Moeslinger, Jonathan Puckey, Enrique Ramirez, Michael Rock, and Masamichi Udagawa. Students are admitted at the discretion of the instructor.