

GRAPHIC DESIGN

ART 106b, Art of the Printed Word Jesse Marsolais

Introduction to the art and historical development of letterpress printing and to the evolution of private presses. Survey of hand printing; practical study of press operations using antique platen presses and the cylinder proof press. Material qualities of printed matter, connections between content and typographic form, and word/image relationships. This course can not be taken after ART 006, CSYC 331, CSYC 310, or CSYC 401. Open to Yale College students only. HU

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 145b, Introduction to Digital Video Neil Goldberg

Introduction to the formal principles and basic tools of digital video production. Experimental techniques taught alongside traditional HD camera operation and sound capture, using the Adobe production suite for editing and manipulation. Individual and collaborative assignments explore the visual language and conceptual framework for digital video. Emphasis on the spatial and visual aspects of the medium rather than the narrative. Screenings from video art, experimental film, and traditional cinema. RP

ART 184a, 3D Modeling for Creative Practice Alvin Ashiatey

Through creation of artwork, using the technology of 3D modeling and virtual representation, students develop a framework for understanding how experiences are shaped by emerging technologies. Students create forms, add texture, and illuminate with realistic lights; they then use the models to create interactive and navigable spaces in the context of video games and virtual reality, or to integrate with photographic images. Focus on individual project development and creative exploration. Frequent visits to Yale University art galleries. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). RP

ART 264a, 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 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 294b, Technology and the Promise of Transformation Alvin Ashiatey
 Inherent transformative qualities are embedded within technology; it transforms our lives, the way we perceive or make art, and conversely, art can reflect on these transformations. Students explore the implementation of technologies in their art making from pneumatic kinetics, bioengineering, AR, VR, and works assisted by artificial intelligence – modes of production that carry movement, degradation, and displacement of authorship. The student practice is supported by readings, independent research, and essays on diverse artists and designers who make use of technology in their work or, on the contrary, totally avoid it. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM).

ART 368b, 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 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 714a and ART 715b, All Design Considered Henk Van Assen

This two-term course meets with Prelim Graphic Design students on a regular basis to discuss different areas of graphic design, explore modes of practice, and help evaluate a student's work made in other studio classes. Through group discussions, lectures and readings, and individual desk critiques, we investigate different methods of thinking and making. We simultaneously explore the work of others and each student's own development as a graphic designer. Additionally, several field trips are organized to visit design studios and other places of design production and research to encounter and assess various methods of generating work in the context of visual communication. In the spring term, a few self-initiated projects are added to the aforementioned to formally and physically explore some of the content investigated during the fall.

3 Course cr per term

ART 720a and ART 721b, First-Year Graduate Studio: Graphic Design Nontsikelelo Mutiti

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 723b, Writing as Visual Practice Dena Yago

This semester-long course supports first-year M.F.A. graphic design students in establishing an individualized relationship between writing and their design practice. Here we examine writing as a creative form that weaves throughout the work. The course sets the groundwork for students to consider how they will develop a unique form of thesis writing but goes beyond this to consider writing as a fundamental element of their practice: as a form of engaging both the external world through interviews and criticism and negotiating one's interiority through embodied writing

practices. This course incorporates a range of inputs, including guest lecturers, screening materials, and group exercise. 3 Course cr

ART 730a and ART 731b, Second-Year Graduate Studio: Graphic Design Yeju Choi, Dan Michaelson, and Manuel Miranda

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. 3 Course cr per term

ART 738a and ART 739b, Degree Presentation in Graphic Design Yeju Choi, Dan Michaelson, and Manuel Miranda

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. 6 Course cr per term

ART 742a, On Gatherings: Collections and Lecture Performances Melinda Seu

This is a studio-seminar course about two forms of gatherings: collections and lecture performances. In the first half of the term, we focus on “material gathering” through an emphasis on readings and critical examination of archival theory. This portion also includes a field trip to an archival site as well as the creation of a collection of the student’s choosing. In reference to Ursula K. Le Guin’s “Carrier Bag Theory of Fiction,” we position the first tool as the basket, a tool for communion, rather than the spear, a tool for domination. In doing so, we question the curatorial and political role of the collector, as well as the form of the container of these collections. The second half of the term segues towards “social gatherings,” an experimental site of research-based lecture performances and thought theater. As questioned by Gordon Hall, “What happens when public speaking becomes artwork?” We read and discuss an abbreviated history of the lecture performance, analyze its wide-ranging forms, and participate in a workshop by Yale Drama. The term culminates with an afternoon of lecture performances, organized and executed by those in the course. This course prioritizes acceptance of second-year Graphic Design students. 3 Course cr

ART 743b, Letterform Design Nina Stoessinger

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 Bryant Wells

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 754b, Code and Interfaces Alvin Ashiatey

This project- and discussion-based course explores our relationship with digital tools within the discipline of graphic design. We mostly find ourselves using the same proprietary software, which can box us into a narrow range of possibilities. In this course, we look into the potential of expanding that box by retooling, recontextualizing existing technologies in new ways, creating pipelines between technologies, and developing new or specific technologies for our toolkit. The aim of the class is to rethink the technologies we use and uncover new or non-traditional models of knowledge-making. This is achieved through a combination of lectures, group discussions, workshops, and a culminating class project. No prior experience or software development skills are required for this class. All that is needed is an open mind and a willingness to be creative with different media. 3 Course cr

ART 761a, Writing as Visual Practice Dena Yago

This six-meeting course supports second-year M.F.A. graphic design students in the writing of their thesis through one-on-one meetings and group discussions. While addressing strategies of documenting past work, the course asks students to develop a unique form of thesis writing that considers the constitutive relations between research, their individualized methodology, and the conditions of their graphic design production. 1½ Course cr

ART 762a, Exhibition Design Nontsikelelo Mutiti

Students enrolled in this studio course have the opportunity to work in collaboration with their classmates and peers as well as centers on campus to propose and produce a series of presentations throughout the term. Prompts generated in collaboration with international institutions as well as lectures with artists, architects based across Europe and Southern Africa inform conversations and projects. Studio projects present opportunities for students to develop a number of spatial and temporal strategies for presenting ideas, data, objects, and performances. In addition we attend to the design of collateral that precedes these presentations, such as announcements, and vehicles for extending the experience of the presentation, such as websites, printed materials, and other media as is appropriate for each project. Course enrollment is capped at twelve students. The course is open to students from other areas of study. Experience in other design disciplines, fabrication, and visual studies is a bonus. 3 Course cr

ART 770b, Motion Shira Inbar

An impactful communication method, motion is inseparable from design process and practice. This course combines studio work with an examination of histories and theories to explore the possibilities and value of time-based design. Focusing on each student's evolving body of work, the course introduces methods and principles including sequential thinking, time and transition comprehension, linear and non-linear narratives, iteration and translation, and behavioral fine-tuning and aims to expand each student's ability to work and think in motion in an integrated, intuitive way. Output and applications vary in format, scale, duration, and context as well as in process and method, ranging from independent work to collaborative projects. Prior software knowledge is not mandatory, but welcomed and recommended. 3 Course cr

ART 984b, Interdisciplinary Typography Workshop Julian Bittiner

This biweekly course (part workshop, part seminar, part primer) is intended for artists whose work currently engages, or who wish to engage, Latin-based typography in all its variant guises: letterforms, phrases, and texts as applied to divergent mediums and substrates, using analog or digital processes, from micro to macro scales, across differing durations. Classes combine critiques of ongoing studio work, a series of informal lectures, and reading discussions, all framed within a broad context of intertwined art and design typographic histories, conventions, and methodologies. Additionally, a set of typographic prompts encourages specific yet open-ended individual or collaborative explorations. This course prioritizes graduate students in painting/printmaking, sculpture, photography, and architecture. 1½ 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.