

Graduate Graphic Design

Department Goals

The Graduate Program in Graphic Design will provide a highly competitive academic environment for candidates interested in combining current practices with pursuing a master's degree in graphic design. This program has three individual themes from which to study: typography and type design, social responsibility of the artist in society, and advancing the discipline through theory and innovation.

- Describe a trajectory of past and current design projects that inform his/her practice.
- Conceive, design and execute a successful body of work that advances the candidate's practice and reflects current trends in the disciplines.
- Demonstrate the ability to frame questions, devise appropriate methodologies for answering them, and evidence an on-going perspective of critical inquiry.
- Successfully communicate the goals of their thesis and their relationship to the candidate's future practice.
- Demonstrate an awareness of the importance of design pedagogy to the practice of contemporary graphic design.
- Propose and implement further documentation, representation or expressions of the candidate's final project.
- Demonstrate creativity and the power of effective communication through their work.
- Explore in writing aspects of graphic design that are important to the field and visual arts in general.

Graduate Graphic Design (Primary)

First Year		Summer	Spring	Degree Requirements
GRDS 500	Seminar I	6.0	—	
AHCS 576	History + Theory: Cont Theories in Design	3.0	—	
GRDS 620	Studio Topics Typography and Type Design	2.0	—	
GRDS 630	Studio Topics: Soc Responsibility of the Designer	2.0	—	
GRDS 640	Studio Topics: Advancing the Discipline	2.0	—	
GRDS 799	Directed Studies	—	7.5	
Total credits per semester		15.0	7.5	

Second Year		Summer	Spring
GRDS 600	Seminar II	6.0	—
GRDS 650	Visiting Artists Critique	2.0	—
AHCS 577	History of Graphic Design & Vis Culture	3.0	—
*GRDS 621	Studio Topics Typography and Type Design	2.0	—
*GRDS 631	Studio Topics: Soc Responsibility of the Designer	2.0	—
*GRDS 641	Studio Topics: Advancing the Discipline	—	—
GRDS 799	Directed Studies	—	7.5
*Students must choose two of these courses			
Total credits per semester		15	7.5

Third Year		Summer
GRDS 700	Seminar III	6.0
GRDS 790	Thesis/Final Project	4.0
AHCS 578	Special Topic in Design	3.0
**GRDS 622	Studio Topics Typography and Type Design	2.0
**GRDS 632	Studio Topics: Soc Responsibility of the Designer	—
**GRDS 642	Studio Topics: Advancing the Discipline	—
**Students must choose one of these courses		
Total credits per semester		15

Course Descriptions

Seminar I/II/III
GRDS 500/600/700 6 credits
In this three-term course sequence, all graduate students, work on project-specific assignments. Faculty and visiting artists provide the opportunity for in-depth discussion, conceptual and formal investigation. The intention of this course is to find focus and specialization in the program.

Typography and Type Design
GRDS 620/621/622 2 credits
The projects assigned, use theory, methodology, and personal interests to expand student, knowledge of typography and its role within graphic design. Each section will host a visiting type designer who will workshop with the students and establish the beginnings of designing a typeface.

Social Responsibility of the Designer in Society
GRDS 630/631/632 2 credits
This course defines “social responsibility” as a nuanced and contextual idea, one whose meaning is constantly evolving and whose manifestations shift between cultures and generations. Specific project topics and themes rotate by semester. All projects will involve an intensive research component that includes both informational and formal/visual research (collecting and making).

Advancing the Discipline through Theory and Innovation
GRDS 640/641/642 2 credits
Students will cultivate personal working methodologies and develop and test them throughout the course. Careful examinations of current/previous design vanguards with particular attention to the relationship between method and form. Students will produce a series of projects and will be critiques throughout the semesters by peers and faculty/guest faculty.

Visiting Artist Critique
GRDS 650 2 credits
This course offers one-on-one studio critiques with visiting artists. The focus is on the individual student’s practice. In-depth discussion with artists and designers give students the opportunity to strengthen their conceptual and aesthetic development.

Directed Study: Writing Theory, Criticism for Publication (Spring Semester)
GRDS 799 3.5 - 9 credits
Students produce academic texts related to design that are historical, critical, and/or theoretical. Through mentorship, students will begin to establish a body of work that can and should contribute to contemporary design discourse. Communication via digital technologies, telephone, or face-to-face meetings all contribute to the mentorship process. Publication material in digital or analog form is required.

Directed Study: Developing a Typeface (Spring Semester)
GRDS 799 3.5 – 9 credits
Students interested in designing typefaces, will work closely with a type designer over the Spring session to create their own typeface. Research, thorough formal investigations, and conceptual development play a critical role. Students are encouraged to choose a mentor whose thinking, work ethic, and craft are inspirational and will undoubtedly shape their own practice.

MFA Final Project
GRDS 790 4 credits
This course focuses on assisting students as they research, produce, and complete their thesis project. Guided by faculty, classmates, and visiting artists, all MFA candidates seek to solidify their place in the field of graphic design by initiating a project that redirects, re-establishes, and challenges the practice as it is today.

History + Theory: Contemporary Theories in Design
AHCS 576 3 credits
A diversity of critical approaches to twentieth and twenty-first century design are situated historically while introducing current themes and debates in contemporary design practice and related disciplines.

Course Descriptions

History of Graphic Design and Visual Culture
AHCS 577 3 credits
The course is structured in three units: Reform and Revolution, focusing on the European avant-garde movements; Consumption and Mass Culture, looking at design in America and postwar Europe; and Media and Messages, exploring visual literacy and design responsibility through a consideration of design authorship, citizenship, and leadership in the postmodern world.

Special Topic in Design
AHCS 578 3 credits
Visiting Lecturers and Visiting Scholars who offer unique perspectives will be asked to design this special topics course to meet the needs of the candidates who are in their final stages to the program.

Visual Language
GRDS 660 2.0 credits
This course is an advanced exploration of form-making and the relationship among image-making mediums, narrative structures, and communication. A process-intensive course, all project deliverables and outcomes are open-ended. Formal explorations are intended to expand possibilities for the final outcome of a graphic design project. The success of project outcomes is evaluated based on content- and context-specific criteria. (Open to undergraduates based on portfolio review or departmental consent)

Department Faculty

Kali Nikitas

Chair

MFA (Graphic Design) Cal Arts, BA Univ of Illinois at Chicago. Designer, author, curator and editor. Founder of the design firm, Graphic Design for Love (&\$). Fellow of the Design Institute of Minneapolis; past Chair of the Department of Visual Arts at Northeastern Univ. and Minneapolis College of Art and Design; faculty member at the School of the Art Institute of Chicago. Curated two international design exhibitions and co-programmed the international symposia "Just the Type" and "What Matters." Her work has been published in *Emigre*, *Eye*, *I.D.* and the AIGA Journal; and she has received awards from the ACD, AIGA and the Type Directors Club. knikitas@otis.edu

Stuart Bailey

Senior Lecturer

University of Reading, Werkplaats Typografie. Co-founder of the arts journal Dot Dot Dot with Peter Bilak in 2000, which he continues to edit and publish biannually. Since 2002, he has worked with Will Holder under the compound name Will Stuart on a broader range of projects, including theatre and performance, most often under the title "Tourette's". Since 2006, he has worked together with David Reinfurt as Dexter Sinister, also the name of their basement space on New York's lower east side which operates as a "just-in-time workshop and occasional bookstore". The workshop intended to model a "Just-In-Time" economy of print production, running counter to the contemporary assembly-line realities of large-scale publishing. Dexter Sinister have increasingly been involved in broader gallery and museum projects, most recently at the Centre d'Art Contemporain in Geneva, the 2008 Whitney Biennial, The Kitchen in New York, and Somerset House in London.

Juliette Bellocq

Senior Lecturer

Osborn Architects, Glendale, CA. MFA (Graphic Design) CalArts; prior studies in design and typography in Paris and the Netherlands. Art Director at Osborn Architects. Published by the *New York Times*, *HOW* Magazine International Design Awards and the AIGA. Exhibited in Grown in California in San Francisco and Pasadena.

Maja Blazejewska

Senior Lecturer

MFA Cal Arts, BA School of Visual Arts. Designer, LACMA. Clients include Sony Music, Ogilvy Brand Integration Group. Recognition from AIGA, awards from Art Directors Club, Out:Put. Currently designer for Los Angeles County Museum of Art for publications, marketing materials, special exhibition graphics and exhibitions' visual identities. Recognized by AIGA and rewarded by Art Directors Club and Out:Put as well as published in *Lino*, Australian and New Zealand contemporary design lifestyle magazine. www.missblaze.com

Meg Cranston

Chair, Fine Arts

MFA Cal Arts, BA Kenyon Coll. Internationally recognized performance and installation artist. Solo shows at Dunedin Public Art Gallery, New Zealand; Rosamund Felsen Gallery, Santa Monica; Galerie Michael Kapinos, Berlin; Venetia Kapernekas Fine Art, N.Y.; Carnegie Museum of Art, Pittsburgh. Recipient COLA Individual Artist's Grant, Architectural Foundation of America Art in Public Places Award, John Simon Guggenheim Memorial Foundation Fellowship.

Denise Gonzalez Crisp

Senior Lecturer

MFA (graphic design) Cal Arts, Associate Professor at the College of Design, North Carolina State University, Graphic Design. Her work has appeared in Russian KAK, Graphis, Émigré, Metropolis, Eye, Print, Step and I.D. magazines, ACD 100, Communication Arts and Graphis. A topic she has dubbed the DecoRational constitutes her ongoing design research, as do frequent forays into "alternative design writing." Additional current projects include writing a textbook on typography, serving on the editorial board of a new peer review journal Design Criticism, and co-chairing the next "Schools of Thoughts" educator's conference held in Los Angeles. Projects for the College of Design include leading an effort to establish a College of Design Print Lab/Press and serving on the CAM Advisory Board. Over the last fifteen years, she has taught as adjunct faculty at Art Center College of Design, California Institute of the Arts, and Otis Art Institute.

Department Faculty

Davey Whitcraft

Assistant Professor

MFA UCLA, BFA CCA. Driven by a 'do-it-yourself' attitude, Davey's approach to work has largely been motivated by the sincerity of an artistic endeavor that seeks to maintain its own space. His ambitions with graphic design began early with the creation of a punk zine that spanned five years and eight issues. In 2006 he established a design studio with Dutch designer, Willem Henri Lucas. With the help of friends, Davey and Henri built their design studio in the backyard of Davey's Venice cottage. Today, in the corner of the Willem Augustus studio hangs the 'work manifesto' that they created to represent their integrity and thoughtfulness not only as designers but as humans living in the world. Davey and Willem Augustus have been recognized by AIGA: 50 Best books 2006, Graphis, Art Directors Club NYC, Print Magazine, SXSW Interactive, Altpick, Eisner American Museum of Advertising and Design and EvoMUSART. www.willemaugustus.com

Invited Visiting Participants

Cornelia Blatter

BFA Zurich's Hochschule für Gestaltung und Kunst, MFA Yale University (Painting). In 1996, she co-founded COMA with Marcel Hermans; since then, they have maintained studios in Amsterdam and New York. COMA conceptualizes, art directs, designs, and produces various work from print to the Internet to installations. COMA collaborations include the creative direction and graphic design of Vitra's Workspirit 10; Frame magazine (Frame Publishers); the Dutch post 2006 children's stamp; the exhibition catalogue and font design for Design Life Now, the Cooper Hewitt's National Design Triennial; and monographs for Dutch product designer Hella Jongerius (Phaidon Press), Sigmar Polke (MoMA), architects Greg Lynn and Hani Rashid (NAi Publishers), and Bernard Tschumi (Architectural Biennial Venice). COMA's founders are also enthusiastic educators and give workshops internationally at institutions like the Hochschule für Gestaltung (Karlsruhe, Germany), MCAD in Minneapolis, Yale University and the Rhode Island School of Design.

Yasmin Khan

Adjunct Associate Professor

BA (Fine Art) UCLA; BFA (Graphic Design) Art Center; MFA (Graphic Design) Cal Arts. Partner, counterspace, an LA-based design studio focused on design for cultural institutions and branding/identity in Web, broadcast, and print media. Recent clients: MOCA, the Orange County Museum of Art, Imaginary Forces, Arthur Magazine, HarperCollins, REDCAT.

Aram Moshayed

Lecturer

MA, Art History, University of Southern California, current doctoral candidate in Art History. He is curator at LA><ART in Los Angeles. Recent exhibitions at LA><ART include William Leavitt: Warp Engines, Vishal Jugdeo: Surplus Room, and Uri Nir: Mommy. In 2008, he served as the assistant curator of the 2008 California Biennial at the Orange County Museum of Art. He has also published widely, with recent contributions appearing in Art in America, Art Lies, Reading Room: A Journal of Art and Culture, Art Papers, Bidoun, and Artforum.com.

Renee Petropoulos

Associate Professor

MFA (Studio Art), BFA (Art History) UCLA. She has exhibited throughout the U.S and internationally. In Los Angeles, she is represented by Rosamund Felsen Gallery, Santa Monica. She has completed numerous national public site commissions, and exhibited at the San Francisco Jewish Museum; Blaffer Museum; Occidental College Weingart Gallery; and Galerie Krinzinger, Vienna. In 2004, she received a City of L.A. Artist Grant.

Kerri Steinberg

Associate Professor

Ph.D. (Art History) UCLA. Interests include visual culture, graphic design history, theory, design citizenship, advertising, and American Jewish visual culture. Has been an invited speaker at symposia and conferences on topics ranging from graphic design education to the branding and packaging of modern American Jewish identity. Publication record includes articles and reviews on visual culture and American Jewish self-representation. Currently working on a manuscript provisionally titled, *Advertising the American Jewish Experience*.

Department Faculty

Annelys de Vet

Studio Annelys de vet, Amsterdam. Educated at the Utrecht School for the Arts and the Sandberg Institute, Amsterdam, she explores the role of design in relation to the public and political discourse. Her work focuses on diverse media such as print, CD-ROMs, internet, video, theatre and performances. Her clients vary from performances for artists, cultural institutions, and writers.

Keetra Dixon

Designer and artist working under the handle FromKeetra. Her socially-themed messaging, objects & installations have gained notoriety for their friendly absurdism and whimsical tone. Dixon's work has been recognized on several fronts including a place in the permanent design collection at the SFMOMA, works exhibited for the '09 U.S. Presidential Inauguration, and an upcoming solo exhibit at London's KKOutlet.

Akiem Hemling

Underware The Hague. Type designer of fonts that are often conventional in terms of legibility, yet functional. They aim for new visual, typographic and linguistic possibilities.

Marcel Hermans

Rietveld Academy (Design), He co-founded COMA with Cornelia Blatter in 1996; since then, they have maintained studios in Amsterdam and New York. COMA conceptualizes, art directs, designs, and produces various work from print to the Internet to installations. COMA collaborations include the creative direction and graphic design of Vitra's Workspirit 10; Frame magazine (Frame Publishers); the Dutch post 2006 children's stamp; the exhibition catalogue and font design for Design Life Now, the Cooper Hewitt's National Design Triennial; and monographs for Dutch product designer Hella Jongerius (Phaidon Press), Sigmar Polke (MoMA), architects Greg Lynn and Hani Rashid (NAi Publishers), and Bernard Tschumi (Architectural Biennial Venice). COMA's founders are also enthusiastic educators and give workshops internationally at institutions like the Hochschule für Gestaltung (Karlsruhe, Germany), MCAD in Minneapolis, Yale University and the Rhode Island School of Design.

Karrie Jacobs

Contributing editor at Metropolis magazine where she writes a monthly column, "America," about how ideas and strategies in architecture and design play out on the landscape, and is a regular contributor to Travel + Leisure, where she writes about destinations of interest to the architectural tourist. She is author of The Perfect \$100,000 House: A Trip Across America and Back in Pursuit of a Place to Call Home (Viking, 2006), a book about housing in America. Between 1999 and 2002 Karrie was the founding editor in chief of Dwell, a San Francisco-based magazine about modern residential architecture and design. Prior to launching Dwell, Karrie served as the architecture critic of New York Magazine, and she has written about design, technology, and visual language for many periodicals including The New York Times, I.D. Magazine, and Fortune. And in the early 1990s, Jacobs was the founding executive editor of Benetton's Colors Magazine.

Sophie Krier

Her work field is situated in the periphery of the design profession and includes activities such as teaching, writing, collecting, editing, experimenting. Her work is process-oriented and always attempts to investigate the space (for innovation, playfulness, reflection) within a given assignment. The work is therefore often described as editorial. At the core of each concept is the wish to generate meaningful relationships between message, context, and receivers. Krier was previously head of the Design Lab department of the Rietveld Academie in Amsterdam, where she had been teaching since 2002. From her personal studio Sophie Krier designs exhibitions (e.g. the Simply Droog retrospective exhibition), writes columns and essays (e.g. for the Premisela Foundation of Design) and studies social aspects of the design profession through self-initiated projects such as Nuits Blanches (about contact) and 5050 (about collaboration).

Department Faculty

Maki Suzuki

Graphic designer who is a partner in the studio, Abake. The main interest of Abake in graphic design is the collaborative aspect it allows. Abake works with and for a wide range of clients including singers, bands, artists, universities, architects, museums, furniture designers, fashion designers, film production companies, art trusts and magazines. They co-edit and design the magazine Sexymachinery, an architectural production, and co-direct a clothing and record label called Kitsune. Clients include The Cardigans, Maison Martin Margiela, Peter Jensen, Bookworks, and the British Council.

Erik Spiekermann

SpiekermannPartners, Berlin. Typographer and designer, founder of FontShop. Co-author, Stop Stealing Sheep & Find Out How Type Works. <http://www.spiekermann.com/mten/index.html>

Daniel van der Velden

Metahaven, Amsterdam. Graphic designer, writer and researcher. Graduated from the Willem de Kooning Academie in Rotterdam. In 2005, founded Meta Haven: Design Research, focusing on visual identity and the political, assigning key importance to the role of conflict in relation to the design of institutions in the era of globalization. He has produced projects such as the Sealand Identity Project and House of People in Bucharest. A recent research project examines the European Internet search engine Quero.

Pae White

BA Scripps College, MFA Art Center. Artist and designer. Exhibitions include Galerie Daniel Buchholtz, Cologne; Contemporary Art Gallery, Vancouver; and UCLA Hammer Museum.

Jan Wilker

Founded karlssonwilker inc. with Hjalti Karlsson in 2000 in Manhattan. A book on their studio, tellmewhy, on their first 24 months in business, was published by Princeton Architectural Press in 2003.

Julie Lasky

Editor-in-Chief, I.D. Magazine, New York. Widely published writer and critic, she has contributed to The New York Times, Metropolis, Dwell, Architecture, Slate, Surface, The National Scholar, and NPR, and she is the author of two books: Borrowed Design: Use and Abuse of Historical Form (written with Steven Heller) and Some People Can't Surf: The Graphic Design of Art Chantry.

Laurie Haycock Makela

o-b-o-k, Stockholm. Internationally recognized voice at the intersection of graphic design and digital media. Former Director of the design department at the Walker Art Center, Minneapolis. Since moving to Stockholm, Haycock Makela has designed installations, exhibitions, gardens and "experience design" in an art context.

Randy Nakamura

B.A. Reed College, M.F.A. CalArts. Formerly the Director of Design for The Grateful Palate. Clients include REDCAT, CalArts, Palabra, Curt Co. Media, and Small Press Distribution. His writing has appeared in Emigre, Looking Closer, Task Newsletter, Design Observer, and ARC.

Florian Pfeffer

Partner of the design studio ‚jung und pfeffer‘ with offices in Amsterdam and Bremen. He is professor for visual communication at the Hochschule für Gestaltung in Karlsruhe, Germany. Pfeffer is a regular speaker at design conferences in Germany, Italy, USA and Turkey and has taught at universities in the USA, Germany and Lebanon. He writes and publishes essays about the role of design in history and future society. Pfeffer is the creator and the director of the :OUTPUT foundation, as well as the editor, designer and author of the yearbook :OUTPUT.