

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		

Graduate Graphic Design (Alternate)

Degree Requirements	First Year	Summer	Spring
	GRDS 500 Seminar I	6.0	---
	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 700 Seminar III	---	3.0
	GRDS 799 Directed Studies	---	9.0
	AHCS 576 Hist + Theory: Cont Theories in Design	3.0	---
	Total credits per semester	15	12
	Second Year	Summer	Spring
	GRDS 600 Seminar II	6.0	---
	GRDS 650 Visiting Artists Critique	2.0	---
	*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 700 Seminar III	---	3.0
	GRDS 799 Directed Studies	---	6.0
	AHCS 577 History of Graphic Design & Visual Culture	---	3.0
	*Students must choose two of these courses		
	Total credits per semester	12	12
	Third Year	Summer	
	GRDS 790 Thesis/Final Project	4.0	
	**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	---	
	AHCS 578 Special Topic in Design	3.0	
	**Students must choose one of these courses		
	Total credits per semester	9	

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.

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

Faculty

Juliette Bellocq

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 Lecture

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

Professor

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 PublicPlaces Award, John Simon Guggenheim MemorialFoundation Fellowship.

Yasmin Khan

Visiting 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.

Kerri Steinberg

Assistant 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**

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Department Faculty

Davey Whitcraft

Senior Lecturer

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
(not confirmed as of press time)

Max Bruinsma

Amsterdam Max Bruinsma site Independent design critic, editor, curator and editorial designer. Former editor of Eye. Critical writings in Dutch art and design journals and in Graphis, Idea, Blueprint, The AIGA Journal, Eye, Form. His book Deep Sites, intelligent innovation in contemporary webdesign was published by Thames & Hudson, 2003.

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.

Sibylle Hagmann

Kontour, Houston. BFA Basel School of Design; MFA Cal Arts. Award-winning font designer. Recognition from the Association Typographique Internationale, Swiss Federal Design Award and Type Directors Club. Clients include the CORE Program, The Museum of Fine Arts, The Menil Collection, Houston; Dallas Museum of Art, and USC.

Peter Hall

Austin, Texas. Senior Editor and Fellow at the Design Institute, and co-editor of ELSE/WHERE: MAPPING. Contributing writer for Metropolis magazine and has written widely about design in its various forms. Published in The New York Times, Print, I.D. Magazine and Up, Down and Across: Elevators, Escalators and Moving Sidewalks and Designed by Peter Saville. Author and co-editor of Tibor Kalman: Perverse Optimist and Stefan Sagmeister: Made You Look, and co-author of Pause: 59 Minutes of Motion Graphics.

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.

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.

Invited Visiting Participants
(not confirmed as of press time)

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>

Sophie Thomas

Director, Thomas.Matthews, London. BA (Graphic Design) Central St Martins, MA Royal College of Art. Founded thomas.matthews in 1997 with partner Kristine Matthews. "Our commitment to high quality design, humor, fresh ways to communicate, innovative use of materials (particularly those that are environmentally sustainable), and actively engaging clients and audiences are the qualities that we believe set our work apart."

Teal Triggs

Teal Triggs BFA (Hons), MA, MA, PhD, FiSTD is Professor of Graphic Design and Head of Research, School of Graphic Design, London College of Communication, University of the Arts London. Graphic design historian, critic and educator who has lectured widely. Editor and author of numerous international design publications, including Visual Communication, The New Typography, The Typographic Experiment: Radical Innovations in Contemporary Type Design, 'Below Critical Radar': Fanzines and Alternative Comics From 1976 to Now (2000), and Communicating Design: Essays in Visual Communication.

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 Quaero.

Omar Vulpinari,

Omar Vulpinari site. Creative director of the Visual Communication Department at Fabrice, Treviso, Italy. Studied communication at the University of Bologna and graphic design at the Albe Steiner in Ravenna. Member, ICOGRADA (International Council of Graphic Design Associations) Board of Directors. Fabrice projects include the United Nations, International Council of Nurses, Lawyers Committee for Human Rights, Witness, Amnesty International, Reporters Without Borders, United Colors of Benetton, CocaCola, Nikon, Fuji, ArteFiera Bologna, Tim Telecomunicazioni, Istituto Luce, Alessi, Porsche, Piaggio, Vespa, The New Yorker Magazine, Domus, Corriere della Sera, La Repubblica, Internazionale, Edizioni San Paolo, Electa, Mondadori, Mediaset, Fox International, Regione Veneto, World Public Relations Festival.

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.