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Graduate Studies
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Graduate Programs Information

for the **MFA** Master of Fine Arts degree

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The Department's program strength and philosophy are characterized by an eclectic faculty, individuals who collectively agree on the higher goals and aspirations of design and design education, but who are diverse in their teaching methods, design contributions and expertise. Each member is expected to fit in the larger scheme of the curriculum program, yet also make his or her contribution unique. Together they cover a full range of design experiences: from the sensory, poetic and philosophical to the applied, pragmatic and technical. Information communication is stressed, with the utility of solutions measured by a social gauge. Principles of design are mixed with language theory, and the curriculum is based on concept rather than skill. Like the practice of design, course assignments are about process, first and foremost, with the product and its visual language viewed only as its residue.

**GRADUATE PROGRAMS
GOALS AND PERSPECTIVES**

The graduate program in graphic design was established in 1976.

Among the advantages of the program are:

- an individually-tailored curriculum (with options for formal or flexible structures);
- small classes with close faculty contact;
- the invaluable resource of the undergraduate program;
- an extensive and well-equipped facility (from digital media to letterpress and papermaking);
- a large and professionally active faculty offering diverse expertise and interests;
- opportunities to assist in courses and to teach (for those with assistantships).

Moreover, the program exists in the context of RISD, a professional school of great distinction, where design study enjoys a long tradition as a humanistic inquiry into the visual arts. In addition to courses at RISD students can attend courses at Brown University and access Brown's professional expertise. Brown University also extends its library borrowing privileges to RISD graduate students. In addition, students with graduate assistantships usually benefit from assignments to help the faculty teach their courses, or for some to even teach courses.

The best way to become a practicing designer in traditional terms is to get a solid undergraduate liberal arts/design background and then to practice "design." Many with these and similar backgrounds currently prove themselves as successful practitioners. However, the profession of graphic design, along with society, changes with the increasing scope of design responsibility and new technological developments. To that end, undergraduate education can be a limited resource. On the other hand, graduate design education serves a function other than preparing designers for traditional design practice futures. Two-year graduate study is not for remedial work or for polishing design skills or portfolio work. Graduate education prepares the individual to think about design in more powerful ways than via traditional examples. It stimulates innovation leading to greater potential and better design application. As such, graduate education assumes a leading role in developing and contributing theory and information to the discipline of graphic design—and to the practice of design in society.

Toward this end this graduate program:

- offers opportunities for in-depth and advanced levels of study in graphic design within the context of a well formulated undergraduate curriculum, an internationally recognized faculty, and an outstanding visual arts environment;
- encourages thinking about design issues in a more comprehensive way than is possible either in an undergraduate curriculum or in practice;
- stimulates re-evaluation within graphic design practice, including education;
- enhances and broadens the potential of the profession;
- emphasizes education first and foremost: as an opportunity for personal growth that stimulates one's intelligence to form a more integrated individual able to see things holistically rather than myopically (i.e., not to engulf oneself entirely in intellectual pursuit nor the honing of technical skills).

It follows that the program expects are for a high level of work requiring students to think independently, to fully apply their intuitive and creative capacities, to carry work to an advanced level, to demonstrate mastery in analytical and problem-solving skills and to define and produce appropriate and well-crafted solutions. The high quality of undergraduate students at RISD has necessarily influenced our expectations for the graduate students and graduate curriculum.

The department's educational capabilities are closely related to what the undergraduate program provides. The undergraduate curriculum presents a clearly defined framework for students to develop basic concepts and skills needed for the practice of design. The program is one of the largest of its kind (over 200 students) and offers a broad range of opportunities for study. However, while the undergraduate curriculum serves as a rich resource for graduate students (who are encouraged to take advantage of study within these courses) these courses serve a different purpose for them than they do for the undergraduate student. The graduate student is expected to go beyond the basic premise of these courses and demonstrate greater depth and maturity than that of the undergraduate.

We assume that graduate students start their program knowing what they want to accomplish. Whether course work is part of established courses or as independent study, graduate students structure their activities to lead to the development of a "thesis" worthy of an advanced degree in higher learning.

RISD ADMISSIONS

All RISD's applications are handled by the Graduate Admissions Office to which they are submitted by the **deadline of February 1**. It is important to note that the RISD Graduate Studies in Graphic Design offers **three program options** as tracks that address different needs, qualifications and interests. They are:

- 1) the regular **two-year** graduate program for advanced and experienced students;
- 2) the **three-year** graduate program for those requiring remedial work; and
- 3) a two-year graduate program that is **research-based**.

All tracks are paths to the same MFA degree, and these program options are detailed below.

PROGRAM PREFERENCE >>>

We realize that educational systems are diverse and that knowledge and skills can be gained by varied means and in different sequences. Thus, attributes such as maturity, design proficiency, visual sensitivity, ability to work with others, personal commitment, character, motivation, academic achievement, degrees, work experience are all important factors in evaluating graduate applicants. Beyond that it is essential that all applicants indicate the **program preference** in the application's *Statement of Purpose*, and why. The application is then considered accordingly and acceptance is based on and conditional to the requirements for the MFA track in which the student is placed.

PORTFOLIOS

The application includes a portfolio of the work in the form of 20 to 40 slides (preferably), and/or an easily accessed CDROM or other digital format. Examples should exhibit a range of work experiences in graphic design and the visual arts. While it is difficult to advise on what work to submit, we suggest to include work that exemplifies the use of typography—a subject we consider fundamental to graphic design. Applicants who reach the final round must also submit original work.

After all required documents are received, the applications are reviewed by the department's program head and faculty committee. This first phase identifies the top 25 candidates per program. From this selection most individuals are then required to visit the program for a personal interview with the committee (usually in early March). A final selection and wait list are made by mid-March. The program head will contact finalists by phone or mail. This process continues until a program has firm commitments to fill the new class — a process that can take time with some admitted at any time before the fall semester. No mid-year admission is allowed.

RESIDENCY

Graduate students are only admitted as **full-time students**. Also, **local residency is required** due to the demands from the program and the expectation that graduate students will work in the department studios — which is considered of major pedagogical value to the MFA study.

SIGDS

Furthermore, to those who applied but were not accepted, or those who wish to apply but want to gain more insight into the graphic design program we strongly recommend enrolling in our Summer Institute of Graphic Design Studies (SIGDS)—see the web site www.risd.edu/sigds.cfm

"SPIRALS" PUBLICATION

To gain a comprehensive overview of the department's philosophy and the results of teaching, we highly recommend one purchases a copy of the 1991 publication SPIRALS. This boxed set of eight booklets, totalling 368 pages of texts by faculty and guests on the theories, projects and courses taught, remains a solid representation of the department's pedagogy. Sold at the reduced price of \$35 (plus shipping and handling), it can be ordered through the department's secretary.

VISITING RISD AND THE DEPARTMENT

A visit to RISD and to the Department is strongly advised. When RISD is in session, facilities are generally open, student work is usually on display, and graduate students are available. The best times to visit are October, November, January (early) and April during graduate open houses organized by the Graduate Studies Office. Appointments with the department's graduate program head is not necessary but can be useful. Such appointments, arranged through the department's secretary, must be scheduled well in advance and are limited to when school is in session.

FINANCIAL AID AND GRADUATE ASSISTANSHIPS

Graduate Assistantships are awarded by the Department and RISD's Financial Aid Office. Funding through the Financial Aid Office primarily takes the form of National Direct Student Loans and College Work-Study funds. Foreign students must certify their financial independence to study, and are therefore encouraged to secure their support through private sources, through scholarships from their own country, or such grants as a Fulbright. Graduate Assistantship recipients are assigned to a department job, especially as teaching assistants but also as technical assistants, as gallery managers, and as special project assistants. Foreign students are eligible for assistantships, but must be able to perform assistantship tasks to receive such aid.

In the **two-year program** Graduate Assistantship Awards are mostly offered to second-year students, with limited awards made to its first-year students. The awards will vary in amounts, but range roughly from \$4,000 to \$12,000 per year. However, in the **three-year program** first year students are not eligible for Graduate Assistantships because of their remedial needs. In the **Research Program** assistantship funds come almost exclusively through project research grants.

AN OVERVIEW: Graphic Design Degree Programs and Curriculum Structures

Undergraduate

Undergraduate					Graduate MFA Degree
Year 1	Year 2	Year 3	Year 4	Year 5	(2 or 3 years)
Liberal Arts (12 cr) Electives (3cr)	Liberal Arts (12 cr) Non-Major Studio (3cr)	Liberal Arts (12 cr) Non-Major Studio (3cr)	Liberal Arts (9 cr) Open Electives (3cr)	Open Electives (3cr)	Non-Major Electives
Foundation: Drawing (6cr) 2-D Design (6cr) 3-D Design (6cr)	Graphic Design: Visual Communicat'n (3cr) Graphic Form (3cr) History of G.D. (3cr) Typography I (3cr) Typography II (6cr)	Graphic Design: Color (3cr) Making Meaning (3cr) Visual Systems (3cr) Typography III (3cr)	Graphic Design: Design Applications (3cr) Concent.Electives * (9cr) BFA Degree Project (3cr) or, for BGD degree: Design Applications (3cr) Concent.Electives * (12cr) BGD Studio I (6cr)	Graphic Design: BGD Studio II (6cr) Concent.Electives * (9cr) Profes'l Internship (3cr) BGD Degree Project (3cr)	Graphic Design: Graduate Seminars Graduate Studios Concentration and Open Electives * MFA Thesis

***C Concentration Electives:**

Design with Color	Printed Books	Identity Design
Photo/Graphics	Concrete Books	Poster design
Type Design	Hot Printing	Package Design
Hand-Carved Letters	Multi-Media+Narrative	Information Design
Type in Motion	Concrete HyperPoetry	Interactive Information
Time Based Media	Critical Issues Studio	Universal Web Design
Imagemaking	Communicating History	visualnarrative.com
Papermaking	Visiting Designers	Professional Practice

AN OVERVIEW: Graduate Program Track Options in Graphic Design

The MFA Regular Two-Year Program (for advanced students)
(66 credits minimum required the graduate)

	term: fall	winter	spring
term length in weeks:	(12 wks)	(6 wks)	(12 wks)
	number of credits per term		
FIRST YEAR:			
Graduate Seminar	3		3
Graduate Studio	6		6
Graphic Des.Studies	3 or 6	3 to 6	3 or 6
Open Electives	0 or 3	0 or 3	3 or 3
total term credits	15	6	15
SECOND YEAR:			
Graduate Seminar	3		
Graduate Thesis	6		9
Graphic Des.Studies	3 or 6		3 or 6
Thesis Programming		6	
Open Electives	0 or 3	0 or 3	0 or 3
total term credits	12 or 15	6	12 or 15

The MFA Three-Year Program (including remedial work)
(96 credits minimum required the graduate)

	term: fall	winter	spring
term length in weeks:	(12 wks)	(6 wks)	(12 wks)
	number of credits per term		
FIRST YEAR:			
Graduate Form	3		
History of Graph.Des	3		
Typography I	3		
Typography II			6
Color	3		
Making Meaning			6
Electives	3	6	3
total term credits	15	6	15
SECOND YEAR:			
Visual Systems			3
Design Applications	3		
Graduate Studio			6
Graduate Seminar			3
Electives	9	6	3
total term credits	15	6	15
THIRD YEAR:			
Graduate Seminar	3		
Graduate Studio	6		
Graduate Thesis	3		9 or 12
Thesis Programming		6	
Electives	3		0 or 3
total term credits	15	6	12

The MFA Research Program (research focus)
(66 credits minimum required the graduate)

	term: fall	winter	spring
term length in weeks:	(12 wks)	(6 wks)	(12 wks)
	number of credits per term		
FIRST YEAR:			
Graduate Research	9 or 12	6	9 or 12
Graduate Seminar or Electives	3 or 6		3 or 6
total term credits	15	6	15
SECOND YEAR:			
Graduate Research	9	3	
Graduate Thesis	3		9
Thesis Programming		3	
Open Elective			3
total term credits	12	6	12

The Two-Year MFA Program

This regular Two-Year Program track is offered to **advanced and experienced students**. It builds on a solid foundation of design knowledge and skills usually gained from undergraduate studies in graphic design (or some closely-allied field) and at least two years of experience in the practice of visual communication design. These can vary in quality or volume as long as they achieve a balance overall to qualify for "advanced" standing. This is determined through assessment of portfolio work, undergraduate transcripts, letters of recommendation, and statement of purpose. Enrollment is limited to a class of 7 to 8 students per year. A minimum of 66 credits is required for the two-year MFA degree. In spite of its structured appearance the curriculum is designed to serve individual needs and interests. It includes required courses (limited to graduate students) and elective course work. With the aid of the Graduate Program Head as graduate advisor students determine individualized programs of study. Core graduate courses are the Graduate Seminar, Graduate Studios, and Graduate Thesis. While Seminar and Studio courses involve assigned projects, assignments can accommodate individual interests.

The Three-Year MFA Program

This Three-Year Program track accepts applicants who require remedial work in graphic design but who have other attributes and strengths (such as specialization, or practical experience but not academic foundation) to qualify. An intensive three-year program requires a combined track of remedial and graduate course work for a total of 96 academic credits. Remedial work generally includes much of the undergraduate core requirements in the graphic design major, which then gradually moves forward to the regular graduate studies for advanced students. Applicants who doubt their qualifications for the regular two-year program are strongly advised to note their interest for this three-year option. Program enrollment is limited to 8 to 10 students per class each year. In this three-year program all students are reviewed at the end of their first year, with advancement conditional to a faculty review at the end of that year to assess the student's academic performance and ability to meet the further requirements for the MFA degree.

(Note: although in the past the graduate program accepted an occasional student for a three-year program of study, in 2002 it expanded this option to accept more students in a curriculum more specifically designed to suit this purpose.)

The Two-Year Research Program

This Two-Year Research Program track is an option strictly for a few (up to 2 per year) advanced students to specialize in research work. A minimum of 66 credits is required for the MFA degree of which at least 36 to 46 credits involves the research project. The student either brings the sponsored research project to RISD or works on a Faculty/RISD-based research project. The research project must fit the institutional capacity to support the work including a faculty member's agreement to direct academic support for two years. Although this project is the primary endeavor of the work the student can take up to 6 credits of elective courses per term. The MFA thesis, centered on the research work completed, serves the purpose to bring the research into the student's personal sphere of theory and understanding.

The types of required course credits outlined in the overview diagrams above are explained below. Note that course descriptions below for the Graduate Seminar and Studio reflect the *current* two-year program. As the three-year program develops additional Graduate Seminars and Studios will be offered. That remedial courses listed in the overview above required for the three-year program are not listed here (see the RISD course catalogue or department's undergraduate guide).

"Open Electives" and Winter Session requirements are met through course work selected within the graphic design curriculum or outside the department as studio, seminar, or lecture courses. They can be independent studies or established courses taken at RISD or Brown University in any academic period. All graduate students are encouraged to take courses outside the department (including such courses as *Mapping the Intelligence of One's Work* by Anne West, and *Finding Form and Inspiration* by Chris Bertoni) or at Brown. All RISD students must take a minimum of 3 credits each Wintersession (with graduate students in graphic design strongly advised to take 6 credits each Wintersession to permit a 12-credit load during the last two semesters).

"Graduate Studies"

These are courses or independent studies in Graphic Design. Course work can be scheduled in the regular semester and in Wintersession.

"Graduate Seminars"

The Graduate Seminars provide the chance for a mix of graduate students to work together. Seminars are a forum to discuss broader topics, including design research, criticism, and evaluation, and courses will vary in content and structure according to need and interest. For example, Jan van Toorn, a regular contributor, comes for short visits throughout the year; or a single faculty member offers a focussed theme such as "Eros" or "Mapping Information"; or we may have a variety of visiting designers who contribute to a common theme, or to offer something entirely unique. Designers and scholars visiting the department are often incorporated into the seminar schedules. Graduate seminar courses are also offered in other departments and the Graduate Studies Division, and such interdisciplinary study is encouraged.

"Graduate Studios"

The Graduate Studios provide the chance for smaller graduate student groups to work together. Graduate Studios investigate theories in visual communication design expressly through studio work. Below are two examples of current studios required for advanced two-year program students. As stated, more such courses will be offered after the 2002-2003 academic year.

GRAPH*323G Graduate Studio I: *Unfolding Meaning*

6 credits / Fall Semester / Instructor: Thomas Ockerse

This studio course, as groundwork for the graduate thesis, will emphasize inquiry as a primary means for learning. We will question the nature and practice of visual communication design, observe the underlying principles that design objects require, and synthesize theory (e.g., semiotics, system, indeterminacy) and practice (e.g., methodological, intuitive) as necessary partners in design. The key to understanding design is to realize that all products are a question of "interface design"—a concept made more obvious through (but not limited to) digital technology and navigating computer programs. We will explore design as the "interface" in action as it serves communication, accessibility, function, interrelationship and integration. We will experiment with how to make things meaningful, from their micro as well as holistic perspectives. We will observe the design process as an unfolding experience for the "logic of relations" (= semiosis), which is then naturally embedded in the resulting product. We will look at the designer's role in this process as an objective mediator as well as creative contributor.

GRAPH*324G Graduate Studio II: *Visual Narrative*

6 credits / Spring Semester / Instructor: Hammett Nurosi

This studio course is based on the premise that narrative is fundamental to human communications. Digital technology, continuing to transform the fabric of design, facilitates the use of narrative structure (sequence, time, space, etc.). This enables the designer to provide the user with vital experiences using text, sound, image and motion through various media such as film, video, installation, and digital technology. Faced with new options and challenges this design transformation has also brought increased expectations from designers for more diverse knowledge and skills. Like the film director the designer must know different disciplines intimately: the photographer's framing mind and lighting skills; the musician's feeling for sound, noise, and rhythm; the sculptor's vision for mass and materials; the painter's sensibility for form, color, and composition; the architect's playfulness with space, time, and sequence; and the writer's wittiness with words and language. In this context we will examine the unique aspects of visual narrative as a fusion of sight, sound, and time operating in a dynamic environment.

THE GRADUATE THESIS

At the core of the student's graduate education is the individualized experience of inquiry called **Graduate Thesis**. Although indeed some come to the program with a clear projection for thesis work, most students develop their thesis interests during their first year of the two-year program. That interest is often stimulated by the experiences in course work or related exposure to ideas. As the first year progresses each student develops studies that help identify the them and direction for thesis involvement. A formal thesis proposal is made to the department faculty at the end of the first year. The summer is used for further reading and general inquiry.

During the final year of study two courses, 6 and 9 credits respectively, are designated for thesis work. These are usually supplemented by independent studies, by work in other courses, and by the Winter Session course called Graduate Thesis Programming (which can be taken two years). During the first semester of the second year, the work is focused on visual search and studio activity—from which the thesis should primarily evolve. By the end of the first semester, the student is asked to define the thesis with a text supported by visual work. Work for the thesis project can be supplemented with (not substituted by) other course work during the regular semester and Wintersession. The project culminates in a final presentation at the end of the year.

The graduate thesis, required for the MFA degree, is also partly intended to demonstrate the student's knowledge and skills in design at an advanced level of competence. The thesis should be significant from the viewpoint of solving problems, or generating alternatives within graphic design or graphic design education. The measure of success in a thesis project can be: a contribution to knowledge in graphic design such as a demonstration of formal attributes not previously explored, the development of theory, the development of a new problem-solving process, an exploration of meaning, etc.; or a project not possible in a professional context because of economic, traditional or other constraints. Moreover, the student is encouraged to go beyond established models and to project his or her personality rather than to evidence vocational training, which is implicit. The project can involve and be produced in any medium appropriate: printed material, film, video, slide presentation, exhibition, computer display, multimedia object, three-dimensional models, etc.

Theory is stressed in the thesis project. Why theory? *"Theory, from the Greek word for contemplation and mental conception, is synthesis — not mere analysis. Through theory we develop a heightened sense of understanding and consequent action. The key to understanding is to pay attention, which is awareness (in contrast to self-indulgence and pretentious intellectual endeavor). Without theory we limit our capacity to act. Theory reflects a refined, deepened level of perception: to perceive the abstract principle within the concrete (proportion in form, nutrition in food, harmony in music). Whenever we 'exercise a principle' we 'exercise a theory.' In that sense, theory and practice go hand in hand. Indeed, they are paradoxically one and the same representing merely two extremes. To understand is to embrace both: to link the concrete and the abstract, the external and the internal, the practical and the poetical. This is a dynamic synthesis, derived from being mindful and sensitive, and therefore the object of a graduate thesis at RISD."* (cf. T. Ockerse)

A number of thesis abstracts are published on the next pages in this document. These give a glimpse of the variety of interests students have and the nature of endeavors.

Amy Eisenfeld: **Worth Remembering: Story and Materiality**

This thesis explores the relationship between story and materials. The stories I am interested in are those that document life events, because one small story can offer insight into a universal experience. Central to my exploration is the role materials can play in telling such stories: how documented and physical evidences of the past lend truth to the story, and how physically touched forms provide insight into the layers and multiplicity of life. My experiments with book forms and creative writing have included materials such as: cardboard, plastic tubes, rubber, granite, interfacing, gauze, sandpaper, screen, foam, extension cords, and spaghetti. The stories and materials are woven together to create meaning that is digested through the hands as well as the head.

Chang-ho Han: **Star.Site**

Communication is like a vessel into which meaning is poured and from which meaning is derived. By the choices designers make (to pour into the vessel what is needed) these become the impulses to stimulate the consumer's imagination. My investigation is about stars as the material for consumption in this vessel of communication. The star-shape figure exists everywhere and persistently as an active visible element that is part of our global language, a form of expression used throughout social history. This thesis explores the socio-cultural implications of the star, and its use. Through the reinterpretation of its socio-cultural values, the thesis also produces new practical applications by integrating it with different socio-cultural hierarchies.

Gunta Kaza: **Mute. Muse. Mutiny.**

Mute... You request words, I present dustbunnies. You require sentences, I offer a clothesline of cloths. A presence of being can be recognized in the absence of words. What then is the web of our connectedness? How are our fibers linked? This thesis probes deeply into the pre-verbal "babblings" of unlearning and unknowing; a submission to be attentive to the moment and to seek relationships. Through papermaking, bookmaking, photography, sculpture and exhibition I have discovered an inner wisdom, a connection to ancient, unspoken truths. Hidden meanings are uncovered, unveiled. Muse... I am awakened to empathy and to a renewed level of awareness-- a multiplicity of possibilities. A multitude of connections. Mutiny... I trust this awareness as a transformative experience. There are no words. No explanations are necessary. It is the beginning of a new vocabulary, the beginning of learning. It is the presence of silence.

Brian Lucid: **Sharing Experience**

Designers have become the beneficiaries (and victims) of ever more sensory and experiential means to convey meaning. The convergence of digital media means that the products of traditionally separate disciplines (the visual, textual, aural, temporal) are all described and manipulated similarly. This presents us with a wholeness of communication previously unobtainable. Working within this enlarged palette demands a sensitivity that extends beyond the focus of traditional design education and practice. Those exploring these new roles of authorship are challenged to develop a deftness for the re-synthesis of sight, sound, word, and image as demanded by time-based and interactive media. Composed of a series of studies that draw upon visual narrative, this thesis developed a personal understanding of this language. It contends that through the re-unification of our channels of perception, designers have new resources to capture, re-frame, and critique the world by creating an engaging interplay between message and audience.

David Radabaugh: **Estranged**

Familiarity strips the world of its inherent sensuality and wonder. It decomposes our daily bread and wine into unapprehended ritual. The familiar becomes little more than a white wall onto which we project belief and opinion, habit and convention, apathy and indifference. The real challenge for the communicator is not to invent the as-yet unknown, the alien, but to facilitate the renewed perception of what is already known. My exploration of visual narrative is built on a conceptual framework mined from the familiar artifacts of my own heritage. Through research, collection, categorization, and visual articulation, I seek to defamiliarize the content with which I began. The result is a body of work (including poster, book, sculpture, installation, and video) that demands renewed perception of the known by challenging existing passions and prejudices.

Mattias Segerholt: **Visual Perception/Awareness**

My work explores how we perceive and interpret what we look at and, more specifically, the ambiance that effects our perception of an object or an environment. This exploration studies the degree to which we include and exclude information around us, and its significance to our understanding of what is observed. This leads to the exploration of the peripheral view. Consciously or subconsciously, we perceive the peripheral view as being "out of focus." I tried to recreate the peripheral view in time and space, and being somewhat abstract, to understand how it effects perception and adds to our understanding of an object or an environment.

Bettina Suddergaard: **House To Transform Yourself**

This thesis explores the understanding of objective change as a transformative process of symbolic dimensions. The work is rooted in the experience with restoring an old house, and how this affected me. The thesis charts how this developed into a personal transformation by observing a growing inner sensitivity and self-awareness. Part of the thesis text reads like a personal journal that prepares the ground and becomes the guiding source for the visual projects that grew out of the exploration. These projects include several books, photographic studies, a sculptural bookwork installation, and a final exhibit within the house itself. The thesis concludes that only through self-transformation can we perceive the symbolic dimension of an object, and gain a deeper understanding of it.

Leland Burke: ***Tweening:between each space there is a place of fiction***

In the space between everything and anything around us,are seeds that feed our imagination. It is a valued resource in the hand of the creative. It frames ideas around context.It expands and enhances definitions.Ideas move fluidly and possibilities are boundless in this borderless temporal zone. Capturing the strength of the space inbetween empowers us as creators,communicators,and storytellers.Inviting our audiences to participate in that process brings its spontaneous vitality to front and center, over and over again. The potential for bliss is found there—but so are frustration,implication,tension,and discord.Looking closer at the dynamics that propel its energy, we begin to understand that we hold the keys to its power in the space that lay between our ears,and between our years.These are the concepts investigated in this thesis through various media,especially film animation.

Kristin Cullen: ***The Typography of Sound***

This is an inquiry into the boundless nature and energy of language. It is an imaginative journey, illustrating the ways we communicate through language – aurally, orally, and visually. It transforms the experience of sound into typographic form – it propels the typographic word into aural existence. In various projects,ranging from purely typographic studies to animated media,the rhythm of language is activated,capturing the essence of sight and sound:as a result,the spoken and written word are experienced more vividly.

Cheryl Hanba: ***Inhabiting our History***

Focused on communicating history in public spaces,the goal was to explore ways to communicate the narrative and ephemeral nature of history, and allow viewers to become active participants in the memories of their collective past and the future uses of their environments.The view is that there can be a better relationship between community, public space, and history. This relationship should be a dynamic one, creating strong connections between people, place, and memory. Much of current communication in public spaces does little to promote these vital dialogues.

Kristin Haskins: ***Home:A Story and A Design***

This thesis explores the concept of "home" in relation to society and identity as a reflection of life and the way life is lived.Yet home is often a contradiction in society. In America, for example, along with the promise of freedom,opportunity and privilege home as part of the American dream was historically denied to African-Americans,Native-Americans,Latinos,and other ethnic groups. The patterns within everyday lives create a system that can be captured within a visual narrative. Graphic designers,as communication architects,are storytellers with tremendous power to help raise the level of social awareness by creating meaningful connections that transcend purely capitalistic endeavors.Therefore designers must understand how individuals inhabit their spaces and connect to others, for "[design] is a teacher of the fact that the world itself is made of stuff which is beautifully organized,in detail,to the smallest fraction of an inch in order to make us feel at home"(C. Alexander).

Ryutaro Sakai: ***Ecology:Information through emotion***

My interest as a graphic designer is to communicate environmental issues so others can engage these vital concerns from a place of greater connection.Environmental issues are often complex and beyond the public's ability to comprehend in terms of their scale and consequences.I argue in this thesis that to facilitate this connection requires from information design to have a descriptive as well as emotional power.The emotional quality is especially needed if there is an expectation to strike the conscience of the individual and to awaken a greater sense of personal responsibility and a call to action.I have addressed this concept through various media including the design of statistical charts,posters,animation,and video dramatization.

Molly Schoenhoff: ***layoverstocatchmeddlers***

This is an investigation of ways in which society communicates to the individual via material and symbolic constructs.Subsequently, it is documentation of ways that people negotiate boundaries within an evolving social structure. Personal narrative "remembered by the author, transcribed from collected journals,and gathered in conversation" is the primary source of inspiration and the content of most works,which include book design, photography, sculpture, performance, and exhibition. Revealed within the collection is an on-going creative attention to past experience. By bringing that experience forward,"laying-over" current perspectives and analysis while juxtaposing newer explorations, the associative nature of the work as a whole is evident. The search is motivated by a desire to communicate genuinely in a time and situation marked by artifice. It is an open question concerning the social benefits of imagination and the transformative power that is communication.

Heather Watkins: ***Marking Time***

A series of visual studies and time-specific events that draw the ephemeral,subjective experience of time into greater visibility,awareness,and form.Working from the premise that we are all affected by the passage of time, and we seek language with which to communicate our findings,the work takes advantage of a wide range of media such as photographic works,bookworks,writings,documented events,and everyday artifacts. Various kinds of time are addressed,including observed changes in the natural world,occasions that honor individuals or groups,and personal reflections.The work is documentary and interpretive in nature and is supported by art historical,anthropological and literary research and writing.The final thesis document utilizes the structure and system of the library card catalog to allow for a cross-referenced, multi-directional reading of the text and images.

1999 Charles Gibbons: **Zealand Letters.**

I make letters. I make them with a paper and pencil. I make them with computers and chisels. If you're lucky, I'll even make you some with cookie dough. My thesis considers lettering, and especially type design, as a life practice. These letters are the end result of my time here, and the story of their making draws on my experience of living with letters, from first meeting to abiding passion. This type, Zealand, is named for a valley in the White Mountains, where I've hiked most winters for years. Zealand has provided a frame around which I've woven my written and visual theses. My ties to the valley—and its trails, waterfalls, shelters, and summits mirror my relationship with letters, the two paths crossing and amplifying each other.

1999 Krishna Joshi: **Communicating in the Spirit of Folk Art.**

In small agricultural communities throughout the world, folk artists make decorated objects for everyday use—clay pots, wooden toys, straw mats, and cotton textiles. The decoration on these objects usually reflects the life of the community and its deeply held beliefs. Handed down from generation to generation, folk art designs become highly expressive through a process of feedback and refinement. I have tried to give the same expressive power to the common objects of our industrial society—forms, brochures, manuals, and packaging—by following the example of folk art. The thesis introduces the subject through examples and general information and analyses the underlying communication process. It identifies eight different observable aspects, which are embodied in a series of objects I designed and links the process of folk art to the practice of modern design. The thesis concludes that folk-art-inspired design must be centered in the viewer, not the designer. The designer's goal must be to "attract the eye, engage the hand, inform the mind, and inspire the spirit."

1998 Scott Ahrens: **Synaesthetic Design: exploring multi-sensory communication for electronic media.**

The thesis outlines a methodology that can be used to create engaging and meaningful multi-sensory communication for electronic media. Multi-sensory design enhances communication by combining visual and non-visual signs to form a message that can be more powerful and memorable than a message limited in its delivery to only one sensory channel. The practice of graphic design traditionally has focused on the "graphic," the visual forms, lines, colors and patterns that make up the world we live in. But the world is not purely a visual experience; we perceive the world through all our senses. Over the years, designers have developed conventions and habits based on the strengths and limitations of specific media types. This thesis illustrates the importance of reevaluating these conventions when designing for multimedia where many of such limitations have been lifted. Designers must understand the strengths and weaknesses of each sense and their symbiotic relationship. By working towards this new paradigm, designers will be able to provide or limit the channels of communication with purposeful intent to create messages that are more immersive, more memorable, and more compelling.

1998 Steve Jones: **BLACK - A Thesis fo'yo'Ass...**

It seems that everywhere we turn, the issue of race confronts us. The premiere issue of BLACK focuses on the Negro as icon in graphic design and printed mass media. Much is centered on the role and responsibility the graphic design community has in the creation of such imagery. The Negro as icon is one of awe, pity, contempt, marvel, and shame. Although African art and culture is the oldest in the world, the history of its people has mainly been told through the slavery experience of the past 500 years. The racist interpretation of the Negro image is a subject that is not often discussed in American history and culture. It was my intention in BLACK to break down and examine the extent European colonization and imperialism has had in shaping the image of the African American. The purpose of BLACK is not to dictate how a graphic designer should represent African Americans, or to point out what is the "correct" representation. BLACK is intended to be a critique of contemporary advertising and mass media, because I know that I cannot legislate imagery. By showing alternatives and representation that we feel work we hope that the reader, armed with this knowledge, will create a more informed and accurate representation of African Americans.

1997 Antoinette le Vaillant: **The Silence Between the Notes.**

Apparent repetition is a legitimate part of the graphic designer's visual vocabulary. It is an alternative way of looking at and solving communication problems. Apparent repetition is grounded in a formalism so simple as to border on the reductive, but on closer observation it becomes clear that this veneer of simplicity is only an entryway allowing us to truly understand what is being communicated. This is where apparent repetition differs from the definition of strict repetition in which our experience is void of meaning. Apparent repetition is a source for creativity, facilitates understanding and provides an accessible aesthetic one of apparent simplicity, much needed in this world of increasing visual chaos.

1997 Emily van Wincoop: **Multi-Dimensional Metaphor: discovering the role of time and sound.**

The aim of this thesis is to increase awareness and understanding of the use of metaphor in visual language. Metaphors allow us to explain abstract concepts concretely. The visual metaphor is a powerful tool for communicating meaning in a way that is more compact, indirect, subtle, and profound. Visual metaphor is about analogy. Familiar elements are juxtaposed in unfamiliar ways, making us think of something else, that is not directly shown. Since an extensive library on visual metaphor does not exist, the investigation begins with a discussion of the categories identified in the literary field called figures of speech. Establishing a clear context is crucial in building a visual metaphor. It is often hard to provide such context in a fixed medium, such as a poster, because all images are seen simultaneously. The thesis therefore focuses on making metaphor in a time-based medium. The added dimensions of sequence and sound are found to help significantly in providing the context in which to interpret the visuals. This is illustrated through examples of films and three experiments of movies produced with the Adobe Premiere software.

1996 Margaret Jeschke: ***Loving in a Material World.***

The dearth of information, the designer's disdain for the commercial vernacular, and a gender bias have caused a lack of regard for gift-giving as a significant social phenomenon. The result? A lack of consideration for the material expression of gift-gestures in the marketplace. The goal of this thesis is two-part: to raise the design community's awareness of the significance of gift-giving; and to encourage a credible designer contribution - one that vitalizes, enriches, even transforms conventional gift gestures. Considered are the role of convention, the merits that depart from convention, and the value in the gift as symbol of relations. As signs of value, a design resolve does not characterize the visual work. Rather, a search for idea, a moment, or a physical gesture is primary. Collectively they create a visual enthusiasm for giving.

1996 Min Kim: ***Flexibility in Identity System.***

Without some recognition of what unites elements, variety for its own sake makes no sense to the viewer. The ultimate result of such variation without unity is "chaos": a confusion of elements. Yet, complete lack of variety is inherently limiting, because absolute regularity makes things dull, lifeless, and uninteresting in a visual identity system. Neither extreme confusion nor extreme regularity are rationally and emotionally desirable. This thesis is a study of flexibility in form and design. Via case studies this thesis argues that flexibility is not only effective in corporate image marketing, but important in much of visual communication.

1995 Paul Mazzucca: ***Seeing Space: mapping the visual message.***

What are the ways we use to represent space? How do we visualize an experience of time? How do we "see" our environment and create our own mental maps of these experiences? Does our built environment reflect how we internally organize and arrange things? How do we construct order out of the abstract? This thesis is an attempt to develop a personal understanding of perceiving and mapping objects and events in time and space. Through the development of visual structures and systems the thesis invites participation in such perceptual reading. The collection of projects reveal at once the questions asked and demonstrate the arguments made.

1994 Gabriele Fackler: ***Reflexivity: a corporate identity.***

This thesis uses various reflexive methods to construct a 'corporate' (corporate/corporal=body) identity to question the use of conventions in commercial communication which are often responsible for perpetuating rigid value-patterns in our culture. Elements for this 'corporate' identity are taken directly from advertising. Re-contextualizing of these elements and comparative relationships reveal the paradoxical nature of 'beauty' and 'originality' in marketing communication. This constructed expression network to characterize an individual person is not meant to produce a 'homogenous body' like our familiar corporate identities for organizations or products. Rather, it hopes to make designers and women in general aware of their image-making as the re-production of belief-systems for themselves and for others.

1993 Arthur Hoener: ***Lettering into Type: an integrated approach to letterform design.***

Type itself, the bricks, now incorporeal, with which we build printed communications has suffered through each technological shift, most importantly in the shift from sculpture to drawing. This thesis explores letterform design with one foot in lapidary inscriptional work, and the other in digital typographic practice. The thesis argues: that processes involving graphic designers and type designers in natural mark making activities, both two and three dimensional, is a promising approach to generating ideas to enhance the expressive potential of written language. New vocabularies and technologies for letterform design are here as augmentations not replacements for typographic practices, with highly expressive and pedagogical merit. We have reached a technological plateau which allows us to address some of the perennial problems of form in ways typography was not capable of heretofore.

1990 Laurel Shoemaker: ***Interpretation/Subversion.***

Our visual environment is realized through a filtering process of interpretation, which is both perceptual and cultural. Language is a system for the cultural production of values constructed in and through convention. Mediated and advertising imagery create a context for representation to function as a subversive tool, which constructs and perpetuates social values. Interpretation is the conscious and subconscious process to comprehend intended and implied meaning. This thesis argues that designers require a more critical role in sifting out values and agendas hidden in representation which often perpetuate inequality and other forms of cultural myopia. By educating ourselves and our audience about the constructed nature of values in conventionalism, we begin to change socially imposed attitudes and see beyond our cultural context.

1986 Leif Allmendinger: ***Visualizing Interface.***

This thesis approaches the issue of user computer interface in light of the relationship between verbal and visual communication. To consider a full range of possibilities, the style of user interface advocated in this thesis is modeled on human communication, and is also considered from an aesthetic standpoint. A basic premise is that visual communication is capable of transmitting certain contents which cannot be effectively communicated verbally. It follows that visual interface is not interchangeable with text-oriented interface. Rather, visual interface may prove highly effective when applied to appropriate areas of computer use. This thesis defines visual interface by demonstrating what it may be like, and it identifies one area of computer use where visual interface may be appropriate.

**FACULTY AND VISITING LECTURERS
IN GRAPHIC DESIGN**

FULL-TIME FACULTY

Professor, **Jan Baker**

Professor, **Hans van Dijk**

Assistant Professor, **Lucinda Hitchcock**

Professor, **Krzysztof Lenk**

Assistant Professor, **Matthew Monk**

Professor, **Akefeh Nurosi**

Professor, **Hammett Nurosi**

Graduate Program Head, Professor, **Thomas Ockerse**,

Associate Professor **Nancy Skolos**

Department Head, Professor, **Franz Werner**

RISD does not have a designated "graduate faculty" but considers all faculty a resource to graduate students. The core faculty in graphic design consists of ten full-time members and about four regular part-time members (plus eight or ten more adjunct faculty). Visiting lecturers and critics add further to the pedagogical resources.

Jan Baker received a full-time appointment in 1986, after having been a part-time member of the department since 1980. Her specialties in graphic design are studies involving the book arts including papermaking, letterpress printing and book-binding. A native of California, Jan received her undergraduate degrees in 1972 in both printmaking and aesthetic studies from the University of California at Santa Cruz. She went on to work as a printer, print curator, and graphic designer in limited edition lithographic workshops in New York, Boston, and Los Angeles. She received an MFA in Graphic Design from Yale University in 1979. She has taught at Boston University and at SUNY-New Paltz. She is the coordinator of the RISD:Bookworks, an intensive summer workshop at RISD in book arts. In 1986, Jan traveled on a Fulbright grant to India, Nepal, Pakistan, Bhutan, and Tibet where she lectured and taught courses at the Indian National Institute of Design. She has returned to India numerous times since to develop her artwork, using Indian letterforms and symbols in papermaking and textiles. Her unique hand-lettering has also been applied to projects for Earsay books, The Getty Center, Brew Moon Restaurants and The Body Shop.

Hans van Dijk is a native of the Netherlands. He received his initial design education at the School for the Graphic Arts, Utrecht. In 1969 he came to the USA to pursue graduate studies, first at Carnegie-Mellon University with Professor William Huff in Basic Design, and then at Ohio State University where he received his Master of Arts in Design Education. From 1973 to 1978, van Dijk taught at RISD teaching its core courses in typography. Along with Ockerse, he introduced aspects of semiotics and communication theory to the Department's program. In 1991, after 13 years in practice, he returned to RISD to resume his teaching career. He was Head of Department from 1993 to 2000. Currently, he teaches Making Meaning, Typography, and Universal Web Design. During the period 1978-89, van Dijk resided in New York City. He headed the graphic design program at SUNY-Purchase (1978-81) and was a partner in the Works design group. His client list included the P.T. Barnum Museum, New York's Metropolitan Transit Authority, Raleigh-Durham Airport, Richardson and Smith, Rizzoli Publishers, and the Statue of Liberty Centennial, among others. His designs included symbols, posters, books, publications, forms, event graphics, exhibit and museum design and signage. His work was published in a variety of magazines and received awards from professional organizations. In the spring of 2001, van Dijk received a two year grant from the Markle Foundation to further his research in *Accessibility and the Web*. This will lead towards standards for Web Design making the Web accessible to the largest number of people, including certain vision impaired people, the elderly, as well as beginning readers, and cognitively impaired persons. (Note: This grant allocates monies for graduate research assistants. Interested students are encouraged to apply directly to van Dijk.)

Lucinda Hitchcock, Assistant Professor, came to RISD from the Art Institute of Boston where she was assistant professor of Graphic Design and the principle of her studio, LuDesign. Lucinda was born in Tokyo and has traveled widely. She received her BA in 1983 from Kenyon College in Ohio, with a combined concentration in English literature and photography. After a year at Exeter University in the UK, Lucinda returned to the US to begin her graduate work in literature at Columbia University. She received her MA in 1986, and began to work in book publishing. She built her own letterpress studio in Boston and in 1992 was accepted into the Graphic Design program at Yale School of Art from which she received her MFA two years later. At Yale, Lucinda explored the boundaries of the book form and, working in both sculpture and photography, built large and small "book" structures, and documented the progress of a tulip/word garden through the seasons. She recently published an article "Word Space / Book Space / Poetic Space: Experiments in Transformation" in the journal *Visible Language* (34.2, 2000). She continues to explore notions of the book as time-based narrative, and maintains her design studio, working with such clients as Beacon Press, David Godine Publishers, and the Boston MFA.

Krzysztof Lenk recently retired as a partner and director of design at DYNAMIC DIAGRAMS, a consulting company specializing in information architecture and interface design for both print and electronic media. The firm's clients include American Medical Association, Encyclopedia Britannica, Forbes, Harvard University, IBM, McGraw-Hill Companies, Merrill Lynch, Microsoft, Samsung Electronic, The Nature, Netscape, The Museum of Art-RISD, The U.S. Holocaust Memorial Museum, Siemens-Nixdorf. The work of Dynamic Diagrams (<http://www.dynamicdiagrams.com>) has been featured in many international books and journals, including "Information Architects", an overview published by Richard S. Wurman. His own book "Mapping Web Sites" (together with Paul Kahn) was recently published by Rotovision in London. Lenk's name is included in *Contemporary Designers*, a listing of the top 500 international designers in all design fields. He was an IBM fellow at the 1983 Aspen International Design Conference. Krzysztof Lenk was born in Warsaw, Poland. He studied graphic design at the Academy of Fine Arts in Warsaw and Krakow, and graduated with the MFA degree. Before coming to the United States, he worked as a designer, art director, and consultant for clients in Poland, France, and Germany in a variety of publication design projects. In 1973, he began teaching publication design at the School of Art and Design in Lodz, Poland. Since 1982 he has been professor of graphic design at the Rhode Island School of Design, specializing in information graphics, typography, and design for the computer screen.

Matthew Monk has a graphic design practice in Providence, where he specializes in book, catalogue, and poster design for the arts and architecture for such clients as the German Architecture Museum in Frankfurt, the Graduate School of Design at Harvard University, Wellesley College, and the RISD Museum. An active painter, Matthew explores systems and typography through experimental collage and mixed media projects. From 1991 to 1995 Matthew worked as a senior designer at the Boston firm plus design inc., designing books, signage, and identity programs for the Art Gallery of Ontario in Toronto, the Davis Museum at Wellesley College, and others. From 1985 to 1989 he was a senior designer at the Invisions Group in Washington, DC,

where he designed annual reports and corporate identity systems for such clients as Marriott Corporation, Sallie Mae, and USAir. Matthew holds an undergraduate degree in graphic design from North Carolina State University and an MFA in graphic design from Rhode Island School of Design.

Akefeh (Aki) Nurosi has been at RISD since 1980 (full-time since 1981) and is a Professor of Graphic Design. She has concentrated her teaching on the subject of color and its application to design while also responsible for the package graphics course and degree project advising. She received her BA from the Ecole Supérieure Des Arts Modernes in Paris, and her MFA from Yale University in Graphic Design. Before RISD she was on the faculties of the University of New Haven and the Creative Arts Workshop. She has designed for L'Equipe Publishing House in Paris, for the Yale University Printing Service, and for Malcolm Grear Designers, where she has prepared diagrams, charts, invitations, book covers, symbols, posters, bulletins, and letterheads for clients such as Polaroid, John Hancock, Worth Publishing, the RISD Museum, and the Lily Iselin Gallery. Aki Nurosi's art works have been exhibited at the Eli Whitney Museum, the University of New Haven, the Providence Art Club, the Wheeler Gallery, and the Providence Chamber of Commerce. In 1988 she received a sabbatical and a Faculty Development Grant to work on her research in color, and she has been introducing some computer-aided studies along with the traditional approach of studying color via paint and paper swatches. She recently published her first book, *Colorful Illusions: Tricks to Fool Your Eyes*.

Hammett Nurosi came to RISD in 1977. He is regularly responsible for the Design Applications course, as well as for Computers and Design, Visual Narrative, and graduate thesis advising. He has received several degrees: a BFA from Ravensbourne College of Art in 1968, a Bachelor in Film from the London School of Film and Technique in 1970, an MFA in Graphic Design in 1977 from Yale University, and a Master of Architecture in 1981, also from Yale. In 1986 he became a full-time faculty member in the Department. Prior to that he was senior art director at Wang Labs, Inc. His other experience has included design and publishing commissions in England and Paris, serving as head of the department of Kayham Publishing of Tehran, Iran's largest publisher; work as senior designer for architecture and graphic design at Malcolm Grear Designers; and multi-lingual type design for Compu-Graphics of Boston. He has also completed publication and environmental design for Clark and Northeastern Universities. He continues to serve as designer and design consultant to Stratus, Inc., a computer firm. His graphic design work has won numerous awards.

Thomas Ockerse, Program Head for Graduate Studies, was born Dutch in Bandung, Indonesia. With his family he left the Netherlands in 1957, and moved to the USA. He studied graphic design at Ohio State University (BFA 1963) and at Yale University (MFA 1965). He was at Fogleman Associates, Morristown, NJ, doing corporate design for industry and pharmaceuticals (1965-67). He started teaching in 1967, but maintained a design practice ever since, consulting on communication design strategies (such as for Apple in the early '80s on their icons and screen interface before the Mac came out). He now designs primarily for non-profit organizations, and is a partner with The Humanity Foundation (www.humanity.org). He taught at Indiana University from 1967 to 1971, and at RISD since 1971. He was Head of the RISD Graphic Design Department for 20 years (1973-93), and has led the graduate program since its inception in 1977. As principal architect of the department's curriculum he originated such courses as Visual Systems, Making Meaning, Concrete Books, and Semiotics of the Visual. He teaches a Graduate Studio and is principal advisor to graduate thesis work. He served as Dean of RISD's Division of Design (1978-89). Ockerse is known for exploring visible language since the 1960s (as a concrete poet and bookworks artist) and theories in semiotics and Concretism applied to design practice and education. He has published widely on these topics (Zed #4, Spirals 91, Semiotica 52-3/4, Visible Language 13-4). Represented in numerous expositions and anthologies his work has won awards and international recognition. Ockerse has lectured and taught workshops extensively in the USA and abroad (including four years at the Jan van Eyck Academie graduate program in Holland). He served as an educational consultant to many institutions, including as UN consultant to NID in India. He was a past Vice President on the AIGA Board of Directors and the GDEA Board. In 1991, he received the Education Award from the American Center for Design.

Nancy Skolos came to RISD as a part-time faculty member in 1989 to teach the poster design elective. In 1999 she was appointed to the full-time faculty. Skolos has worked with her husband, photographer Thomas Wedell, as a partner since 1980 in Skolos/Wedell, a Boston-based interdisciplinary design and photography studio. The two work together to diminish the boundaries between graphic design and photography creating collaged three-dimensional images influenced by modern painting, technology, and architecture. The studio's work has received numerous awards and has been widely exhibited both here and abroad. Skolos/Wedell's posters are included in the graphic design collections of the Museum of Modern Art, New York, Bibliothèque Nationale de France, Paris, and the Museum für Gestaltung, Zurich. Skolos received a BFA in Design from Cranbrook Academy of Art in 1977, and an MFA in Graphic Design from Yale University School of Art in 1979. In 1998 Skolos was elected a member of the Alliance Graphique Internationale.

Franz Werner, the current department head of graphic design, came to RISD in 1981. Professor Werner is a native of Switzerland and was educated at the Kunstgewerbe Schule in Basel. He holds both the Post-Graduate Certificate and the Swiss Federal Diploma from the Kunstgewerbe Schule. Werner's scholastic and professional work is concentrated in typographic design and photo and printing technology. At RISD, he teaches typography core courses, and has taken Wintersession classes to the University of Canterbury in New Zealand. Between his undergraduate and graduate studies, Werner worked for Birkhauser Publishing, Inc., Basel, designing for Technica magazine and for Schwabe & Company, also in Basel, designing scientific publications. From 1975 to 1977, Werner worked in New Zealand, first for the Government Printing Office in Wellington where he was in charge of designing Monthly Abstract, a statistical paper, then at Aukland Star, Ltd., Aukland, teaching and supervising apprentices in typography. In 1988, he researched computer-aided technology in typography in Japan. In 1989, he was the guest of several design schools in Japan (Osaka University of Arts, Osaka College of Arts, and Sozoshia College of Design in Osaka) where he lectured and gave workshops in typography.

PART-TIME FACULTY

who contribute
regularly to
graduate studies:

Douglass Scott

Jan van Toorn

Joe Quackenbush

Tom Wedell

Anne West

Douglass G.A.Scott came to RISD in 1980 and is a part-time faculty member in Graphic Design. He holds a Bachelor of Architecture degree from the University of Nebraska and an MFA from Yale University. Having studied the history of graphic design at Harvard University under the guidance of Lou Danzinger, he now teaches this subject as a required course in our program. He is also responsible for courses in typography and advanced graphic design courses. Scott is Design Director at WGBH, public radio and television in Boston. He is consulting Art Director of Davis Publications, an art education company in Worcester, Massachusetts. He is also a freelance designer of books and exhibitions, and an artist who makes collages and sculptures. Scott has taught at Harvard University, the Boston Architectural Center, Maine College of Art, and is a Senior Critic at the Yale University School of Art where he taught since 1984. Scott has presented over 120 lectures on the history of design and typography at various schools, museums, and symposia. His works have been exhibited at the American Institute of Graphic Arts, the American Center for Design 100 Show, the Boston Art Directors Club, the New York Art Directors Club, the Type Directors Club, the Broadcast Designers Association, and the National Association of Educational Broadcasters. From 1989-1992, he was a director of the AIGA.

Jan van Toorn received a part-time appointment to the faculty in 1989 and has continued to teach in the graduate program ever since, during four week-long visits during the academic year. As an actively practicing designer from the Netherlands, he visits RISD four times per year to do workshops and graduate seminars and to advise graduates on their thesis projects. He is one of the most distinguished and honored designers on the Dutch scene, and his work is without question the greatest influence in Holland today. He taught for many years in Holland at the Rietveld Akademie. He is an elected member of the prestigious Alliance Graphique Internationale and was the first recipient of the Piet Zwart Prize. He has lectured all over the world at universities and at major conferences. He was one of the principal authors of the Icofrada Design Education Manifesto 2000. From 1990 to 1998, he was the director of the Jan van Eyck Akademie, a post-graduate school in Maastricht, the Netherlands.

Joe Quackenbush is president of Jam Design Inc. Joe received his M.F.A. in Graphic Design from The Rhode Island School of Design in 1996. He worked at Dynamic Diagrams, an interactive and world wide web design studio in Providence, RI. As senior designer he worked on web site design projects for Matthew Bender Inc., Addison Wesley Longman, and Encyclopaedia Britannica. Before attending graduate school, he was Publisher at BIS Strategic Decisions (now Giga Inc.), an international market research and consulting firm, where he published directories, newsletters, and reports for the high technology industry. His experience with electronic publishing and multimedia dates to 1986 when he published a weekly newsletter on corporate publishing systems and management. Joe teaches interactive and graphic design courses at RISD as well as at Clark University and Massachusetts College of Art. He is a former President of the New England Newsletter Association. A graduate of the Radcliffe Publishing Course at Harvard University, he also holds a BA in English from Oakland University in Rochester, MI.

Thomas Wedell has been teaching part-time at RISD since 1992. After an intense two year program studying commercial photography at Layton School of Art, Wedell completed a BA at The University of Michigan School of Architecture and Design. He then went on to receive an MFA in Photography at Cranbrook Academy of Art in 1976 with a subsequent year at Cranbrook studying in the department of Graphic Design. Wedell has worked with his wife, designer Nancy Skolos, as a partner since 1980 in Skolos/Wedell, a Boston-based interdisciplinary design and photography studio. The two work together to diminish the boundaries between graphic design and photography. The studio's work has received numerous awards and has been widely exhibited both here and abroad. Skolos/Wedell's posters are included in the graphic design collections of the Museum of Modern Art, The Metropolitan Museum of Art, The Cooper Hewitt Museum and the Israel Museum, Jerusalem. He has conducted numerous workshops at Yale University School of Art, California Institute of the Arts, Cranbrook Academy of Art, The University of the Arts, Philadelphia, North Carolina State University and Maine Summer Institute of Graphic Design.

Anne West works with graduate students in art and design to help them "map the intelligence of their work." Since 1979, she has coordinated and presented exhibitions of various media for galleries and museums throughout Canada. She holds a doctorate in Arts and Media Studies from the University of Toronto. She is also working on a book "that explores the place of sentiment and imagination in our understanding of the world." A consistent influence on various levels of graduate thesis work in graphic design, Anne works with Sarah Buie to facilitate the process of formulating thesis proposals.