True to its mission of providing a quality design education and preparation for professional practice, the RIT School of Design encourages professionalism and lifelong learning. Students learn that effective design must communicate, positioning RIT design graduates to make a valuable contribution to their professions – and, ultimately, to have a positive impact on society.

Graduate students explore design problem solving with an informed balance of technological and theoretical approaches, using the latest equipment and technology in our computer facilities and studios. Opportunities for cross-disciplinary study, summer co-ops and internships enrich our students’ experience, as do community and corporate-sponsored projects. Interaction with allied disciplines at RIT offers students opportunities for teamwork, collaborative experiences and the use of design across a relevant range of contexts and applications.

This internationally recognized program offers concentrations in graphic design, interaction design, and motion & 3D digital design. The curriculum combines knowledge of design theory, methodology and aesthetics with skills in 2D and 3D computer graphics, interactive techniques and motion graphics. Students utilize cutting edge technology to produce a vast array of dynamic experiences.

The program focuses on experimental and practical approaches to the expression of unique visions. Students create information graphics and branding campaigns, interactive experiences for the web and mobile devices, kiosks for museums, opening titles for movies and broadcast, interactive motion comics, virtual theatre, and computer games realized from their imaginations. Studio resources include up-to-date computers, 3D digitizers, physical computer interfaces, motion capture systems, 3D printers, a wide variety of software applications and 24/7 access.

Range of Collaborative Opportunities for Graduate Students across the two MFA Programs in the School of Design:

Design Core Seminar Courses
- Design History Seminar
- Design Theory & Methods Seminar
- Professional Practices

Intermittent Conferences & Workshops
- Elective Coursework
- Independent Studies
Visual Communication Design MFA Program is a professional major that encompasses three concentrations of study: Communication Design, Interaction Design, and Motion & Three Dimensional Digital Design. Students are encouraged to explore the different opportunities available in each option.

Communication Design
Communication Design is the user-centered professional design focus of communicating ideas and information to specific audiences through advanced verbal and visual problem-solving across a range of media. This option exposes students to advanced techniques in print design, information design, environmental graphic design, and branding and identity design.

Interaction Design
Discover how interactivity and graphic design can help bring online applications to life, attracting interest and repeat visitors. This option exposes students to interaction design, user interface (UI) and experience (UX) design to create enriched dynamic content. Explore the possibilities of creating engaging interactions, developing online and mobile marketing and e-learning applications. These digital techniques allow students to conceive, create and publish exciting rich media content for the Web, mobile devices, and/or broadcast.

Motion & 3D Digital Design
Motion Graphics is an extension of traditional design that introduces a temporal or time-based element into the message. Examples of motion-based design exist not only in film and television but also on the web and mobile devices. 3D design is so pervasive in our visual culture that we are exposed to it in nearly all commercials, films, video games, music videos and even print design. In Visual Communication Design, students explore aspects of motion and 3D Design, from modeling and motion all the way through rendering the final images.

Course assignments and thesis projects incorporate both design theory with practical and experimental application in the solution of hypothetical and actual computer graphics design problems. Students have ongoing access to other RIT resources such as:

- Vignelli Center for Design Studies
- The Graphic Design Archive
- The Cary Graphic Arts Collection
- The Artists’ Books Collection
Thesis Overview

The thesis project is the culminating experience for a student in the Visual Communication Design MFA Program. It is produced independently by the student under the advisement of faculty members chosen to serve on that student’s thesis committee. The thesis involves research and study, a creative project, and written and illustrated documentation. The thesis should break new ground; it should contribute information which does not presently exist in the graphic design field and clearly evidence an original contribution. The thesis should demonstrate solid research, conceptual development, ideation, implementation, evaluation and articulation skills. Strong organizational and time management skills are also essential to the high quality completion of this important degree requirement.

Some Recent Thesis Topics

Color in Motion: An Interactive Experience of Color Communication, Color Symbolism and Color Interaction

ASL Finger Challenge: An Interactive Guide to American Sign Language

Accessible Solutions: An Analysis of How to Successfully Design Websites for the Masses

Product by Design: The Study and Development of e-Commerce Websites for Customized Products

Vector Garden: Programming to Create Visual Experiments Based on Dynamic Motion and Interactivity

Dynamic Visualization Information with Numbers

Experiencing the Emotional and Physical Interaction of Typographic Form

Reinventing the Reinvented: Challenging Installation Art Through Post-Digital, Interactive Design as a Challenge to American Views on World Hunger

Let’s Go Viral: Using Viral Media to Discourage Scribbling Habits on Public Property

Under a Pale Grey Sky: An Interactive Timeline of Iroquoian Warfare and its Impact on the Acceleration of American Colonization

A Vision of Sound: A 3D Visualization of Pipe Organ Music

Music Visualization: An Interactive Musical Experience for the Hearing Impaired

A Chance to Be Born: A Motion Graphics Film

Why Miss the Story: 3D Miniature Environmental Design of the Chinese Novel “Journey to the West”

Geometrical Spatial Concepts in 2D and 3D

Tilda’s Ending: An Experiment in Online Narrative Design

Additional MFA thesis titles are available on-line through the RIT Wallace Library.
<table>
<thead>
<tr>
<th>Methodology</th>
<th>Titles</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Drawing</td>
<td>Ching</td>
<td></td>
</tr>
<tr>
<td>Graphic Design Processes</td>
<td>Hiebert</td>
<td></td>
</tr>
<tr>
<td>Graphic Design Sources</td>
<td>Hiebert</td>
<td></td>
</tr>
<tr>
<td>The Universal Traveler</td>
<td>Koberg/Bagnall</td>
<td></td>
</tr>
<tr>
<td>Why Design?</td>
<td>Slafer/Cahill</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Research/Reference</th>
<th>The Craft of Research</th>
<th>Booth, Colomb, Williams</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Design: Qualitative, Quantitative, Mixed Methods</td>
<td>Creswell</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graphic Design History</th>
<th>A History of Graphic Design</th>
<th>Meggs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pioneers of Modern Typography</td>
<td>Spencer</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Design Criticism &amp; Social Responsibility</th>
<th>Design Studies: Theory &amp; Research in Graphic Design</th>
<th>Bennett</th>
</tr>
</thead>
<tbody>
<tr>
<td>79 Short Essays on Design</td>
<td>Bierut</td>
<td></td>
</tr>
<tr>
<td>Looking Closer 5: Critical Writings on Graphic Design By Design</td>
<td>Bierut, Drenttel, Heller</td>
<td></td>
</tr>
<tr>
<td>Design for the Real World</td>
<td>Caplan</td>
<td></td>
</tr>
<tr>
<td>The Green Imperative</td>
<td>Papanek</td>
<td></td>
</tr>
<tr>
<td>Looking Closer 1-4: Critical Writings on Graphic Design</td>
<td>Papanek</td>
<td></td>
</tr>
<tr>
<td>(multiple editors)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rhetoric/Semiotics</th>
<th>Reading Images: The Grammar of Visual Design</th>
<th>Kress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type &amp; Image: The Language of Graphic Design</td>
<td>Meggs</td>
<td></td>
</tr>
<tr>
<td>Perception &amp; Imaging</td>
<td>Zakia</td>
<td></td>
</tr>
<tr>
<td>Basic Visual Concepts and Principles</td>
<td>Wallischlaeger, Busic-Snyder</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Aesthetic Principles</th>
<th>Interaction of Color</th>
<th>Albers</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Color</th>
<th>Symbol Source Book</th>
<th>Dreyfuss</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Handbook of Pictorial Symbols</th>
<th>Rudolf, Modley, Myers, Comer</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Basic Typography</th>
<th>Type &amp; Typography</th>
<th>Baines/Haslam</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typographic Design: Form and Communication</td>
<td>Carter/Day/Meggs</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organizational Systems</th>
<th>Grid Systems in Graphic Design</th>
<th>Müller-Brockmann</th>
</tr>
</thead>
<tbody>
<tr>
<td>Making &amp; Breaking the Grid</td>
<td>Samara</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Information Design</th>
<th>Information Design</th>
<th>Easterby/Zwaga</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Practical Guide to Information Design</td>
<td>Lipton</td>
<td></td>
</tr>
<tr>
<td>Dynamics in Document Design</td>
<td>Schnier</td>
<td></td>
</tr>
<tr>
<td>The Visual Display of Quantitative Information; Others</td>
<td>Tufte</td>
<td></td>
</tr>
<tr>
<td>The Information Design Handbook</td>
<td>Visocky/O'Grady</td>
<td></td>
</tr>
<tr>
<td>Information Graphics</td>
<td>Wildbur</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Environmental Graphic Design</th>
<th>Wayfinding: Designing &amp; Implementing Graphic</th>
<th>Berger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Navigational Systems</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Signage and Wayfinding Design</td>
<td>Calori</td>
<td></td>
</tr>
<tr>
<td>Museum Graphics</td>
<td>Rouard-Snowman</td>
<td></td>
</tr>
<tr>
<td>What is Exhibition Design?</td>
<td>Skolnick, Lorenz, Berger</td>
<td></td>
</tr>
<tr>
<td>Urban Sustainability Through Environmental Design</td>
<td>Thwaites</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interaction Design</th>
<th>Motion Design: Moving Graphics for Television, Music, Video, Cinema and Digital Interfaces</th>
<th>Woolman</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Elements of User Experience: User-Centered Design (Web)</td>
<td>Garrett</td>
<td></td>
</tr>
<tr>
<td>Designing for Interaction (Applications and Devices)</td>
<td>Saffer</td>
<td></td>
</tr>
<tr>
<td>Understanding Comics</td>
<td>McCollum</td>
<td></td>
</tr>
<tr>
<td>Mind Over Media</td>
<td>von Wodtke</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Professional Orientation</th>
<th>His Work, Quest &amp; Philosophy</th>
<th>Hofmann</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Designer’s Art; Others</td>
<td>Rand</td>
<td></td>
</tr>
<tr>
<td>Pricing and Ethical Guidelines</td>
<td>Graphic Artists Guild, NYC</td>
<td></td>
</tr>
</tbody>
</table>
Guest Speakers


Special Events & Involvements

Visible Memories Conference, Syracuse University  
Kern Visual Communication Symposium, RIT  
Siegel and Gale Information Design Presentation  
Interactive Exhibition Design Presentation, Professor Lisa Fontaine / Iowa State University  
Green Design Presentation: Making Ecologically Responsible Design Decisions  
Microsoft DesignLab2000 Presentation  
At the Heart of Interaction Design Roundtable  
Sustainable Design Workshop with Prairiefish, Chicago  
Design for Diversity Panel Discussion, Victor Papanek / Keynote  
Coming of Age: The First Symposium on the History of Graphic Design, RIT  
The Second Symposium on the History of Graphic Design, RIT  
Rochester Regional Community Design Center (RRCDC), Lecture Series and Charrettes  
American Institute for Graphic Arts (AIGA), NYS and RIT Student Chapter Events  
George Eastman International Museum of Photography (& associated Dryden Theater)  
Schweinfurth Art Center, Selected Exhibitions  
Canfield & Tack Printing, Inc.  
Mohawk Paper Mills  
ID SignSystems  
Ithaca Sciencenter, Selected Exhibitions  
NYS Museum of the Earth  
Corning International Museum of Glass, Selected Exhibitions
Vignelli Center for Design Studies

The Vignelli Center for Design Studies is an educational resource center at Rochester Institute of Technology. Its primary goals are to advocate design excellence at RIT and beyond through innovative educational programming, research, archival resources, development, management and communication. The Center aims to conserve, research and extend design's cultural heritage and, at the same time, investigate current design issues. This mission follows the Vignellis' call for history, theory and criticism as necessary goals for education and the profession. The Center's interdisciplinary and cross-cultural work is presented in curricula, design projects, exhibitions, lectures, conferences, publications and other educational opportunities. http://vignellicenter.rit.edu

RIT Graphic Design Archive

Archival collections of the personal papers and business records of important design pioneers active between 1930 and 1960 are being sought out, brought to RIT, organized and made available to students, writers, researchers and others interested in graphic design history. These unique materials include business records, personal papers, original art works (sketches, models and prototypes), documentation of completed projects, and personal effects which are holographic, printed, photographic, audio, electronic, and three-dimensional. The archives include the following notable individuals:

- Meherem Fehmy Agha
- Hans Barschel
- Saul Bass
- Lester Beall
- Alexey Brodovitch
- Will Burtin
- Tom Carnese
- Chermayeff and Geismar
- Jacqueline Casey
- Louis Danziger
- Estelle Ellis
- William Golden
- George Giusti
- Rob Roy Kelly
- Leo Lionni
- Alvin Lustig
- Cipe Pineles
- Paul Rand
- Ladislav Sutnar
- Bradbury Thompson
- Massimo and Lella Vignelli

DesignArchiveOnline

DesignArchiveOnline is a networked learning resource on the history of design. An interactive collection of images and supporting textual documentation drawn from the Wallace Library Special Collections, it provides the means to make the unique primary resources in these collections easily accessible to users, and promotes wider use of the collections while protecting the fragile and valuable items they include.

Module One: 20th Century Editorial Design    Module Two: 20th Century Information Design

The Cary Library

The Cary Graphic Arts Press

The Melbert B. Cary, Jr. Graphic Arts Collection, located at RIT, is one of the country’s premier libraries on the history and practice of graphic communication processes. The original collection of 2300 volumes was assembled by the New York City businessman Melbert B. Cary, Jr. during the 1920s and 1930s. Cary was director of Continental Type Founders Association, a former president of the American Institute of Graphic Arts, and proprietor of the Press of the Woolly Whale. The library houses volumes and a growing number of manuscripts, correspondence, and artifact collections. Also included are impressive holdings on bookbinding, papermaking, type design, calligraphy and book illustration. The Cary Graphic Arts Press has been publishing projects with increasing regularity since its first commercial release in 2001.

RIT Libraries Artists’ Books Collection

The Artists’ Book Collection at RIT Libraries includes over 950 titles from highly notable book artists. Artists’ books challenge our notion of what a book is. According to My First Artist’s Book by Carolyn Swiszcz, an artist’s book can: be one of a kind or editioned; have text or no text; be a sculpture; be made out of metal, and even be wearable. Examples in the RIT Artists’ Book Collection serve as catalysts for the creative potential of the book form. Graphic designers can learn a tremendous amount from this collection of artists’ books including inventive uses of typography, approaches toward pacing and timing within a narrative sequence, interesting binding structures, and dynamic, experimental uses of materials.
<table>
<thead>
<tr>
<th><strong>Rochester Institute of Technology</strong></th>
<th>585 475-2411</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RIT College of Imaging Arts &amp; Sciences</strong></td>
<td>585 475-6943</td>
</tr>
<tr>
<td><strong>RIT School of Design</strong></td>
<td>585 475-2668</td>
</tr>
<tr>
<td><strong>RIT Graphic Design MFA Program</strong></td>
<td>585 475-7469</td>
</tr>
<tr>
<td><strong>RIT International Student Services</strong></td>
<td>585 475-6943</td>
</tr>
<tr>
<td><strong>RIT Center for Campus Life</strong></td>
<td>585 475-7058</td>
</tr>
<tr>
<td><strong>RIT Counseling Center</strong></td>
<td>585 475-2261</td>
</tr>
<tr>
<td><strong>RIT Disability Services</strong></td>
<td>585 475-6988</td>
</tr>
<tr>
<td><strong>RIT English Language Center</strong></td>
<td>585 475-6684</td>
</tr>
<tr>
<td><strong>RIT Housing Operations</strong></td>
<td>585 475-2572</td>
</tr>
<tr>
<td><strong>RIT Office of Co-op &amp; Career Services</strong></td>
<td>585 475-2301</td>
</tr>
<tr>
<td><strong>RIT Office of Financial Aid &amp; Scholarship</strong></td>
<td>585 475-2186</td>
</tr>
<tr>
<td><strong>RIT Office of the Registrar</strong></td>
<td>585 475-2821</td>
</tr>
<tr>
<td><strong>RIT Part-time &amp; Grad Enrollment Services</strong></td>
<td>585 475-2229</td>
</tr>
<tr>
<td><strong>RIT Student Health Center</strong></td>
<td>585 475-2255</td>
</tr>
<tr>
<td><strong>RIT Student Employment Office</strong></td>
<td>585 475-2631</td>
</tr>
<tr>
<td><strong>RIT Student Financial Services</strong></td>
<td>585 475-6186</td>
</tr>
</tbody>
</table>
Graduate students are strongly advised to apply for an active student membership in SIGGRAPH.

One student member of each of those organizations is encouraged to serve as an informal advocate and source of information for other classmates/peers in the Computer Graphics Design program.

American Institute of Graphic Arts (AIGA)
RIT Student Chapter/School of Design
Lorrie Frear, Faculty Advisor
lfcad@rit.edu
AIGA National Office
164 Fifth Avenue
New York 10010
T: 212 807-1990
www.aiga.org

Society of Environmental Graphic Design (SEGD)
1000 Vermont Ave.
Suite 400
Washington, DC 20005
T: 202 638-5555
www.segd.org

The International Council of Graphic Design Associations (ICOGRADA)
PO Box 5, Forest 2B
1190 Brussels, Belgium
T: +32 2 344 58 43
www.icograda.org

Association for Computing Machinery (ACM/SIGGRAPH)
1515 Broadway
New York, NY 10036
T: 212 626-0500
www.siggraph.org

International Institute for Information Design (IIID)
Joergerstrasse 22/2A
1170 Wien / Vienna, Austria
T: +43 1 4036662
www.iiid.net

The Industrial Designers Society of America (IDSA)
45195 Business Court
Suite 250
Dulles, VA 20166-6717
T: 703 707-6000
www.idsa.org

Professional Journals, Magazines

Information Design Journal  www.benjamins.com/jbp
Visible Language  www.id.iit.edu/visiblelanguage/Directory.html
Critique Magazine  www.critiquemagazine.com
Emigre  www.emigre.com
Print  www.printmag.com
Communication Arts  www.commarts.com
How  www.howdesign.com
I.D. Magazine  www.idonline.com
Serif  www.serifmagazine.com
Adbusters  http://adbusters.org/home/
Dwell  www.dwell.com
Multi  http://library.rit.edu/oajournals/index.php/multi/issue/view/11
Buffalo, Syracuse, Auburn, Corning and other cities in the Upstate NY region are also locations for outstanding museums, galleries and other institutions affiliated with design, graphic design and the visual and performing arts.

Museums, Galleries, Cinemas, Centers

International Museum of Photography
George Eastman House
585 271-3361
www.eastmanhouse.org

Rochester Museum and Science Center
585 263-2700
www.rmsc.org

Strong National Museum of Play
585 263-2700
www.strongmuseum.org

Memorial Art Gallery
585 276-8900
www.mag.rochester.edu

Rochester Contemporary
585 461-2222
www.rochestercontemporary.org

Gallery r
585 242-9470
www.cias.rit.edu/~gallery/

NTID Dyer Arts Center
585 475-2562
www.artoncampus.rit.edu

Visual Studies Workshop
585 442-8676
www.vsw.org

Writers and Books
585 473-2590
www.wab.org

Rochester Regional Community Design Center
585 271-0520
www.rrcdc.org

Arts & Cultural Council for Greater Rochester
585 473-4000
www.artsofrochester.org

The Little Theatre
585 258-0400
www.thelittle.org

The Dryden Theater
George Eastman House
585 271-3361
www.dryden.eastmanhouse.org

This is a partial list – many other local and regional resources also exist.