MFA DESIGN

SVA NYC Graduate Programs

The MFA Design: Designer as Entrepreneur

program launched in 1998 as an alternative to most traditional MFA programs that emphasize form over content. We believed then, and have proven, that design must be integrated into content development. Designers are in the best position to conceive, prototype, manufacture and package their own creative content using all present and future media. Our goal is to help designers turn their skills into ventures aimed directly to the public in a marketplace of commercial goods and social ideas.

Design entrepreneurship enhances the teaching and learning of design not as a service but as part of a collaborative process—a process where many different

"**We are pioneers. We venture beyond the frontiers of design, traverse divergent fields, and emerge with ambitious enterprises that deliver real value to real people. We are thinkers, makers, and doers who tackle every problem from every angle. We are design entrepreneurs."**

— Audrey Stanton, MFAD '17

kinds of creative people sit around the same table. Our students, therefore, work individually and collaboratively during two intensive years in an intellectually fertile environment to develop innovative ideas, products and campaigns using digital and analog tools. It is important to emphasize both cutting-edge and traditional technologies as interrelated and interdependent. Students build professional relationships with our expert full-time and visiting faculty, experienced designers, typographers, videographers, investors and business consultants, to ensure that their entrepreneurial ventures are aesthetically sound, conceptually innovative and commercially viable.

After more than 22 years our MFAD alumni have also become integral members of a growing network of creative and business specialists. Our goal is to tap into the wealth of talent available to us in New York to ensure that our graduates transcend the common definition of designer. Graduates become individual and collaborative makers. Each year, our Venture Forum and Venture Launch spotlight remarkable work that builds the ability and confidence of the next generation.

Our students are fluent in the fundamentals of graphic design and typography while also maintaining literacy in all current communication methods. Students who have expertise in motion and sound design, writing and editing, interaction design, film, video, branding and user experience are essential to fulfilling our mission.

Designers must convey ideas verbally and visually. While we do not teach students how to design in any particular style, we encourage them to excel at their skills and rise to high creative and experiential levels—and to articulate their own intentions.

The program is not restricted to a formulaic curriculum; we use a broad set of visual languages as the foundation for all creative and productive activity. We change aspects of the curricular offerings each year to be ahead of the proverbial curve.

Designers are afforded an efficient, professional environment in which to work and share their output. Our "MFA Design Studio," accessible 24 hours a day, is a work environment, with individual workstations and group production facilities. Through the studio, students stay connected to the professional world, while partaking in the academic one.

The program embraces the future of design and is aimed at students and professionals from graphic design, product design, environmental design, film, photography and computer backgrounds as well as professionals who are interested in moving on to entrepreneurial endeavors. As one of our students said, our own venture is to produce "thinkers, makers and doers who tackle every problem from every angle."

—Steven Heller & Lita Talarico, co-chairs

5:00
Opening Remarks
LITA TALARICO, CO-CHAIR

5:15
Part One
VENTURES 1-8

6:35
Intermission

7:00
Part Two
VENTURES 9-17

8:30
Closing Remarks
STEVEN HELLER, CO-CHAIR

8:45
Reception

VENTURE 19
TWENTY YEARS OF DESIGN

... to destigmatize ... Puerto Rico.

... daily breaks ... routine.

... hyper local ... solving.

... ool for your ... ass away.

... Deaf ... lusive design.

... shop in

... ily create

Publication that investigates hu...
relationships with addictive medi...

Sway
JULIA MARSH
Seaweed packaging designs
replace single use plastic...

Illustrated Indian mythology books for
children, told through a feminist lens.

6:35 INTERMISSION

About the Program

In their first year at MFA Design, students are given advanced instruction in a variety of design and transdisciplinary skills such as interaction, motion graphics, branding, user experience, typography as a visual language, video and new media directing, and art book and digital publishing. Along with these skills-based courses, classes in business, marketing, ethnography, strategy, research, advertising, promotion, intellectual property and networking are offered.

The goal of the second year is the venture. Students are required to conceive and develop a viable product, campaign, service or app for a determined and tested audience. Students design and prototype this venture that will be presented to a review panel of guest critics and faculty who will determine whether it has enough merit to progress to the next stage of development.

At the developmental stage, students produce a prototype for purpose of pitching to investors, collaborators or distributors. This final product is presented at a public Venture Forum in the SVA Theatre.

The core faculty consists of distinguished contributors to the fields of graphic design, digital media, product design and business and is supplemented by guest speakers and critics. Lecture series and off-site visits to design studios and firms are regularly scheduled throughout the academic year.

Degree candidates must successfully complete 60 credits, including all required courses, with a cumulative grade point average of 3.00. A residency of two academic years is required.

THE DESIGN ENTREPRENEUR VENTURE

The MFA Design venture is an entrepreneurial business that demands acute integration of graphic, interaction and product design, aesthetics, business and marketing. The end product is the culmination of intense research and development made ready for the marketplace or start-up investment. The venture can be virtual or physical. It can be an object, app, service, experience or advocacy campaign. It must be supported with extensive user experience research, iterating and testing. All assets must be functional and sustainable. The venture must have value to an audience that is quantifiable.

"**The MFA Design/Designer as Entrepreneur program is less concerned with theoretical speculations but rather market-tested, strategy-based, ultimately viable concepts.**"

—Steven Heller & Lita Talarico

NETWORKING OUR GRADUATES

Students enrolled in the MFA Design: Designer as Entrepreneur program study with renowned faculty and advisors that represent a wide range of design disciplines, viewpoints and methods, from traditional to progressive—notably design entrepreneurs, design strategists and design innovators. During an intense two years, students are introduced to various professional networks through our guest speakers and workshop leaders, who cover areas of type and typography, two- and three-dimensional objects, and makers and inventors of products. The faculty and guests are devoted to making this time in the designer's life intellectually fruitful and creatively profitable.

Our faculty provides work and job recommendations for students, who upon graduation are employed by commercial and not-for-profit corporations, institutions and businesses. Many found their own start-ups, design firms and studios. Some become partners in businesses and individual projects. Graduates have started over 50 design studios around the globe.

MFA Design goes beyond the parameters of design by emphasizing design entrepreneurship. Students are immersed in the entrepreneurial start-up world through courses in business, intellectual property law and fundraising. These are not just ancillary classes but essential for today's designer for a well-rounded career. Many successful products and ventures for profit and nonprofit outcomes have come through student thesis/venture work, which is evaluated and critiqued by successful design entrepreneurs and business strategists. The venture is the beginning of an entrepreneurial adventure.

By graduation, designers know how to convincingly and cleverly pitch and negotiate. They are more confident and thus prepared to enter the next big stage of design practice, which involves creating their own content, which they brand, market and promote, while building business opportunities that will give something of value to their audiences.

Julia Marsh Wants to Sway Your Opinion on Seaweed

A future with bio-plastic alternatives

"It's really difficult to give a project what it needs if you don't find some way to make it personal. Usually, I'd prefer to be mildly obsessed with it. That way, I'm motivated to go the extra mile," says Julia Marsh, the visionary behind Sway.

Begun as Julia's thesis project, Sway aims to "support infrastructure for all life," with its first goal being the elimination of single-use plastics. Julia is developing a sustainable alternative to plastic packaging using seaweed. She's currently traveling through Latin America with her partner to research supply chains and bring awareness to the brand by recording the trip on a blog, Sway Frontiers, and Instagram series, @hellosway. ▶

During her two years in the MFA Design program, Julia would write impactful statements from her instructors in her journal. During a class with Stefan Sagmeister, she jotted down, "Make it personal." Julia, who grew up in Carmel, California, says, "My thesis needed to be connected to preserving the ocean and the forest because I wanted to find ways of honoring where I was raised."

"That personal connection drove me to visit seaweed farms in Indonesia, access grants to film seaweed farms and biotech labs in California, hand-illustrate dozens of seaweed icons, and interview scientists and material designers from Germany to Mexico. If Sway wasn't personal to me, I don't know that I would have had the stamina to put that amount of love and energy into the work."

Prior to coming to SVA, Julia was a self-taught graphic designer. She enrolled in the master's program to get a formal education in design, and along the way, learned an essential new skill: design thinking. "Before the program, most of my work was led by the simple desire to create delight. My primary goal now is to create work of consequence, which, naturally, is led by design thinking. I think the most successful designers are able to oscillate between thinking and making in perfect balance."

She credits Brian Collins, whom she calls the "primary evangelizer of design thinking," with this insight. "He encouraged us to study and anticipate what the future needs. He taught us that designers make the future a reality by helping everyone else to see it."

One of the first design challenges for Sway was getting people to have a positive association with seaweed. "My whole thesis centered on people caring about the incredible potential of seaweed to solve the plastic problem. People have to trust it. I started by interviewing dozens of people about their opinion of the plant. The answers were consistently, "It's slimy, it's gross, it smells."

After some trial and error, she realized that the answer was to photograph seaweed in its original environment: water. "Seaweed is naturally elegant. In the ocean, it sways and swirls and catches the light beautifully. Any scuba visit or snorkeling experience will show you that the underwater world is a marvelous garden of colors. I ended up filling vases with water and sprigs of seaweed, and designed the set as though shooting a floral arrangement. The result is a sort of art-lab beauty, which is not how seaweed is typically portrayed. This beauty works to elevate the seaweed, making it seem more valuable and full of potential."

The photos, blog and social media are all in the effort to "make it magnetic," something she learned from Steven Doyle. "That's the purpose of our expedition to Argentina.

Logo for Sway, Marsh's thesis project that launched her current travels through Latin America.

Journeying to the southernmost city in the world is not a story you often see in the innovation community. We're not just developing early partnerships and exploring our supply chain throughout Latin America, we're using our Sway Frontiers series to invite others to venture into new frontiers, find potential in unexpected places, do the hard thing, and discover the goodness of strangers. If you connect with the bigger picture, then maybe you'll also start to care about a plastic alternative derived from seaweed."

Learn more at hellosway.co.

CLOCKWISE FROM TOP LEFT: Marsh speaks with a seaweed farmer. Seaweed in water for Sway marketing. Prototype of regenerative packaging made from seaweed.

Curriculum/ Sample Program

Degree candidates must successfully complete 60 credits, including all required courses, with a cumulative grade point average of 3.00. A residency of two academic years is required.

FIRST YEAR / FALL	CREDITS
Design and Branding	3
Type for Masters	3
Design Technology Workshop I	0
Paul Rand Lecture Series	0
Telling Stories	3
Writing and Designing the Visual Book	3
Can Design Touch Someone's Heart?	3

FIRST YEAR / SPRING	
Design Decisions	1.5
Interaction Aesthetics: Designing Digital Products in the 21st Century	3
Designing Large	1.5
Designing Value	3
Design Conceptualization: Developing Your Venture Concept	3
Thesis Introduction	3

SECOND YEAR / FALL	
Making It Real	3
Intellectual Property and the Law	1.5
Seminars I	3
Thesis Consultation (Preparation)	3
Thesis Consultation (Research and Development)	3
Thesis Matrix	1.5

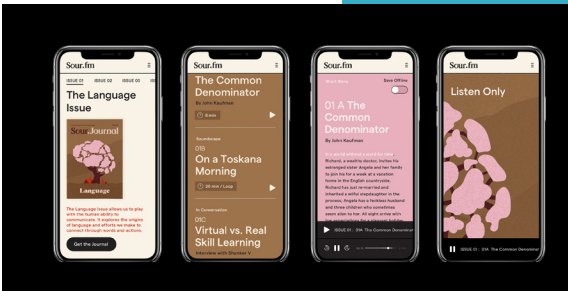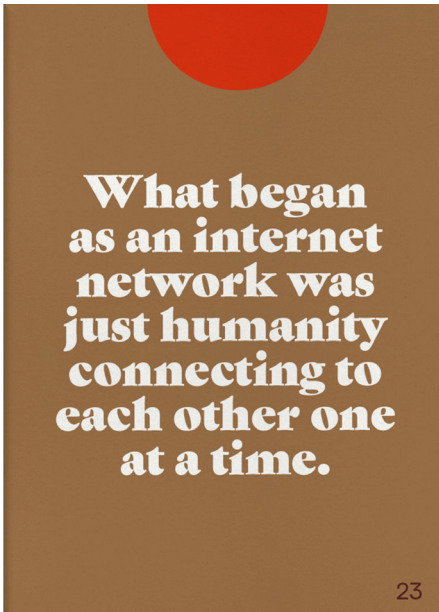| SECOND YEAR / SPRING	
Design Technology Workshop II	0
Seminars II	3
Thesis Consultation (Pitch and Presentation)	3
Thesis Consultation (Production)	3
Thesis Video and Media Launch	3
Design to Context	3

Student Highlight

Akansha Kukreja

SOUR.JOURNAL

Sour Journal is a disarming magazine that investigates the seemingly innocuous relationships between humans and addictive media. It is a weapon of reason, information, stories and activities.

What began as an internet network was just humanity connecting to each other one at a time.

23

Lose your followers, find yourself. Sour.Journal

Analog Habits for The Digital Age   ISSUE 01
Sour.Journal
Language

Analog Habits for The Digital Age   ISSUE 02
Sour.Journal

Analog Habits for The Digital Age   ISSUE 03
Sour.Journal
INS TIN CT

Course Offerings

This is a sample of our recent course listings. For our full curriculum, please visit: sva.edu/mfadesign/curriculum.

WRITING AND DESIGNING THE VISUAL BOOK

Instructor: Warren Lehrer
This course combines design and literature to create integrated and meaningful expression. Students will develop their creative writing skills through a sequence of exercises in continuous writing, observational writing, tilting objects and images, theatrical improvisation, storytelling, writing from different points of view, structuring a narrative and editing. Selected texts from exercises are then set into a variety of book formats, using any combination of book structures, typography, images and symbols. Emphasis is placed on discovering a visual form that emerges out of the meaning and shape of an original text. Historical and contemporary examples of "visual text" will be presented.

DESIGN DECISIONS

Instructor: Allan Chochinov
This is a course on design thinking and design making. It acknowledges that designers deal with scale and, as a result, are capable of creating powerful design gestures that multiply out into powerful design consequence. The course is hands-on; students will build prototypes and create sketches each week, exploring design through various design lenses and personal points of view.

DESIGN AND BRANDING

Instructor: Kevin Brainard
In this course students will develop a comprehensive brand identity that reinforces the narrative of a chosen business or service. Our theoretical readings will be complemented with historical competitive audits to identify and leverage unique opportunities to develop the brand's story. Critical thinking, iterative design methodology, and a synthesis of research, design production and presentation will be emphasized.

CAN DESIGN TOUCH SOMEONE'S HEART

Instructor: Stefan Sagmeister
It is widely assumed that movies, literature and music get to our emotional core. It seems to be more difficult for design to achieve a similar affect. In this course students will explore how to achieve this with three individual assignments.

Student Highlight

Mitchell R. Johnson

PLEX

Plex is an immersive arts education program for students of color to gain exposure in the art and design industry.

ENLIGHTEN EXPRESS EMPOWER

THESIS VIDEO AND MEDIA LAUNCH

Instructor: Ada Whitney

The video that you create in this course will define the essential need for your product, what it does, and how it will be viable. The resulting spot (30 seconds to two minutes) will become a cornerstone of your marketing and fundraising plan. This course is divided into conception and production sections. Students will develop narratives through storyboards and scripts. Shooting, lighting, sound, editing and authoring skills and software programs will be covered. In addition, collaborative class projects are dedicated to concept, design and production of branding and packaging for the Thesis Forum.

TYPE FOR MASTERS

Instructor: Justin Colt

This course will be dedicated to type and typography in order to help raise typographic fluency through classes and exercises. It will allow students to refine and refresh their skills and tool kit. In addition, the course will provide critiques of work for other first-semester classes.

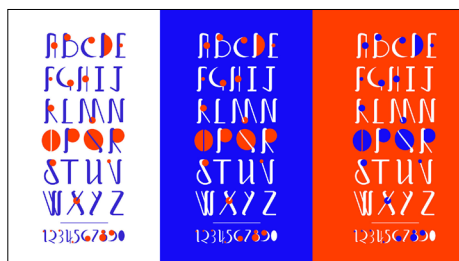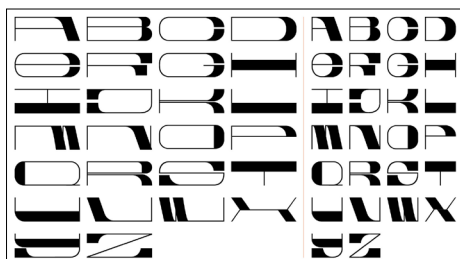## DESIGNING VALUE

Instructor: Amy Wang

Successful ventures are technically feasible, financially viable and desirable on a personable level. But who is doing the desiring? What do they want? And how will they trust they are getting it? This course will guide thesis projects through the desirability lens using design research methodology and arrive at insights that inform the design principles, value proposition, and business model of each venture.

CLOCKWISE FROM TOP: Harbor Bickmore (Brian Eno LP), Eunji Kim (The Bagel Store), Bill Chien (Yes), Sukanya Bose (red-white-blue alphabet), Catreen Yoon (Bohem LP), Eunji Kim (Brett Kim LP), Xi Li (Inspiration Everywhere), Tiffany Pai and Chaoqun Wang (black alphabet)

Notable Alumni

Rosina Bosco, MFAD '11
co-founder, CCO, Flatirons Development

Randy Hunt ,MFAD '07
head of design, Artsy

Samia Kallidis, MFAD '13
co-founder, Ladies, Wine & Design and Bia Warrior

Adam Katz, MFAD '12
creative lead, designer, Google Creative Lab

Katherine Killefer, MFAD '20
designer, Pentagram

Matt Luckhurst, MFAD '10
founder, executive creative director, The New Company

Julia Marsh, MFAD '19
founder, Sway Co.

Camille McMorrow, MFAD '12
interaction designer, Google

Serifcan Ozcan, MFAD '07
senior global creative director, Nike Sportswear; founder, Obumu

Albert Pereta, MFAD '12
creative director, Pinterest

Tala Safie, MFAD '18
designer, *The New York Times*

Martina Salisbury, MFAD '00
creative director, Twoseven Inc.

Helga Schmid, MFAD '10
course director, BA Graphic and Media Design, London College of Communication, UAL; founder, Uchronia

Nigel Sielegar, MFAD '09
founder, Corse Design Factory

Juan Diego Soto, MFAD '06
branding design director, BX Brand Experience Design Group

Shawn Sprockett, MFAD '13
design director, Emergent Experiences; founder, SPROCKETT

Thai Truong, MFAD '13
designer, Google

Sue Walsh, MFAD '06
creative director, SYPartners

Amy Wang, MFAD '06
design director, openbox

Lauren Wolff, MFAD '11
creative director, JUICE Mobile

> "We have a teacher from Facebook teaching a course. The program is very up to date with what's happening."
>
> —Tala Safie, MFAD '20

Faculty

Steven Heller
co-chair; special assistant to the president; co-founder, MFA Design Criticism, MPS Branding, MFA Interaction Design, MFA Products of Design programs, School of Visual Arts; contributing editor, *Print*, *Eye*, *Baseline*

Lita Talarico
co-chair; co-founder, Masters Workshop in Design History, Theory and Practice in Italy; writer; design consultant

Debra Bishop
art director, NYT Magazine Labs at *The New York Times*

Kevin Brainard
founding partner, Area of Practice

Allan Chochinov
chair, MFA Products of Design, School of Visual Arts; partner, Core77

Brian Collins
designer, creative director, Collins

Anthony D'Avella
founder, principal, Runyon Design

Stephen Doyle
creative director, Doyle Partners

Louise Fili
president, Louise Fili Ltd.

Will Harding
product designer, Facebook

Deborah Hussey
editor; writer; curriculum coordinator, School of Visual Arts

Fred Kahl
chief creative officer, Fredini Enterprises, Inc.

Adam Katz
design director, Hello Alfred

Jennifer Kinon
founding partner, The Original Champions of Design

Warren Lehrer
designer, typographer, author, performer

Bobby C. Martin, Jr.
founding partner, The Original Champions of Design

Frank Martinez
trademark attorney, The Martinez Group

Marc Rabinowitz
senior design manager, Experience Strategy, Squarespace

Stefan Sagmeister
graphic designer; founder, Sagmeister Inc.

Jeff Scher
experimental filmmaker; writer, *Opinionator, The New York Times*

Edwin Schlossberg
partner, ESI Design

Gael Towey
creative director, filmmaker

Sue Walsh
creative director, SYPartners

Amy Wang
design director, openbox

Ada Whitney
co-founder, creative director, Beehive
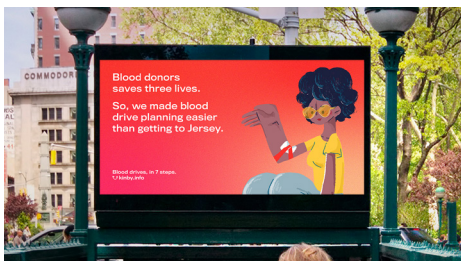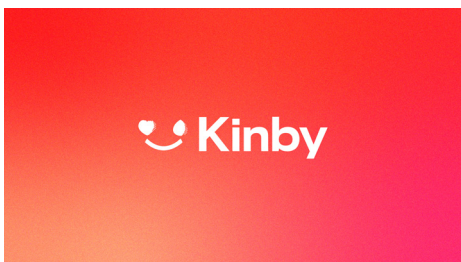
Willy Wong
creative director

Student Highlight

Tomoka Murakami

KINBY

Kinby is an online tool kit to arrange blood drives in a few simple steps. It includes a step-by-step process to put together an event, create promotional material and more.

Blood donors
saves three lives.

So, we made blood
drive planning easier
than getting to Jersey.

Blood drives, in 7 steps.
↳ kinby.info

SVA Blood Drive

WEDNESDAY, 3/27
10:30am–3:30pm

STUDENT CENTER
217 East 23 Street,
NY 10010

Eligibility Criteria:

Ages 16 – 75
Minimum weight 110lbs

Bring your Donor
Card or ID with
signature/photo.

Questions on
medical eligibility?

Call: 1-800-686-0900

▲ New York Blood Center

Powered by Kinby

It's a Match!

You and Kahyun's blood have no antigens against each other.

Accept transfusion

Keep searching

Kahyun, O–
Universal donor

Nada, AB+
Recipient

ok!

Application Process

APPLICATION REQUIREMENTS

For a full list of application requirements and detailed instructions, visit:
sva.edu/grad/howtoapply
- Online Application and $80 Application Fee: sva.edu/apply

DEADLINES

For information on application deadlines, visit: sva.edu/grad/timeline

IMPORTANT LINKS
- FAQ: sva.edu/grad/faq
- International students: sva.edu/grad/intl
- Tuition and fees: sva.edu/tuition
- Visit SVA: sva.edu/grad/visit

Contact Us

We encourage applicants to visit our department. Contact us directly to schedule a departmental tour at mfadesign@sva.edu. For more information and to register, go to: sva.edu/grad/visit.

If you have any questions about the application process, contact Graduate Admissions at 212.592.2107 or email: gradadmissions@sva.edu.

Steven Heller, co-chair
Lita Talarico, co-chair
Veronika Golova, director of operations
Ron Callahan, senior systems administrator

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instagram.com/svamfadesign
twitter.com/svamfadesign
vimeo.com/svamfadesign
youtube.com/svamfadesign

"**Hold your beliefs lightly and remember that belief is usually a sign of a closed mind. Examine your assumptions and never stop re-examining them.**"

—Milton Glaser

ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Critical Theory and the Arts; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Art Writing; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 3624 Market Street, Suite 2 West, Philadelphia, PA 19104, 267.284.5000. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation.

The School of Visual Arts is an accredited institutional member of the National Association of Schools of Art and Design (nasad.arts-accredit.org).

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 350, Grand Rapids, MI 49503-4014.

The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs by the Association for Advancing Quality in Educator Preparation (AAQEP).

Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation program offered by the School of Visual Arts is considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts' Master of Arts in Teaching in Art Education program was previously accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the education standards of the art therapy profession.

CREDITS

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected statuses.

The College reserves the right to make changes from time to time affecting policies, fees, curricula and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract.

School of
Visual Arts

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sva.edu/grad