

# WILL TEMPLE

NORTH CAROLINA STATE UNIVERSITY  
COLLEGE OF DESIGN  
DEPARTMENT OF GRAPHIC DESIGN  
BROOKS HALL  
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- EDUCATION MFA, TWO-DIMENSIONAL DESIGN  
CRANBROOK ACADEMY OF ART, Bloomfield Hills, Michigan, May 2002  
*Thesis: Rendered Speechless: Graphic Design and Cultural Legitimacy*
- BA, AESTHETIC THEORY  
UNIVERSITY OF CALIFORNIA, SANTA CRUZ, June 1993  
*Thesis: Stained and Torn Sheets: Theories of Representation  
in Architectural and City Planning Space*
- RESEARCH & CREATIVE INTERESTS Critical Theory and Graphic Design; Historiography of Design;  
History of Graphic Design, Architecture and Landscape Architecture  
Environmental and Time-Based Typography
- TEACHING INTERESTS Environmental Graphic Design and Typography; Interdisciplinary Design;  
History and Theory of Graphic Design
- PUBLICATIONS Illustrated Chapter Primers  
*Mastering Type in the Digital Age*, Thames and Hudson (forthcoming)
- “History Lessons: Rethinking the Future of Design’s Past,”  
AIGA FutureHistory <<http://futurehistory.aiga.org>>.
- “Discourse Lite: The Absence of Analysis and Critique in Popular  
Architectural Periodicals,” *Design Matters*, vol 5 no 1, 1997:14-17.
- “Domestic Diorama: The Burnette Residence,”  
*FORUM*, vol. 4 no. 2, 1996: 1.
- “Between Appearance and Content: The Work of J. Abbot Miller,”  
*FORUM*, vol. 4 no. 1, 1996: 4-5.
- EXHIBITIONS Design Re:View.02, AIGA Detroit Annual Juried Design Exhibition, April 2003
- Graduate Thesis Exhibition, Cranbrook Art Museum  
Bloomfield Hills, Michigan, April-May 2002
- Cranbrook Design Exhibition, General Motors Design Offices  
Detroit, Michigan, March-May 2001
- Studies in the Writing of Space, Bridge Gallery  
Porter College, University of California, Santa Cruz, April 1993
- In Construction: Santa Cruz, Bridge Gallery  
Porter College, University of California, Santa Cruz, June 1991
- Architectural Design Competition: A New Public Library  
Newport Beach Public Library Gallery, Newport Beach, California, June 1989

- PAPERS “Placing Demands: Challenging Legibility in Public Space” Concordia University, Montréal, Québec, May 4-5, 2007. (forthcoming).
- “The Vicissitudes of Software” Schools of Thought Three Conference, Art Center College of Design, Pasadena, March 9-11, 2007
- “The Cranbrook ‘Experiment’ and the Legacy of Critical Theory” College Art Association Annual Conference, Atlanta, February 16-19 2005
- “History Lessons: Rethinking the Future of Design’s Past” AIGA FutureHistory Conference, Chicago, October 16-17 , 2004.

ACADEMIC SERVICE College of Design Faculty Senate  
Departmental Undergraduate Curriculum Committee  
Undergraduate and Graduate Admissions Interviews and Portfolio Reviews  
Department-Sponsored Exhibition Coordination  
Bi-Annual Student Exhibition Coordination and Construction  
Departmental Undergraduate Mid-Residency Reviews and Graduate Semester Reviews

FELLOWSHIPS, HONORS & AWARDS Faculty Research and Development Grant, North Carolina State University, 2006  
Merit Scholarship, Cranbrook Academy of Art, 2001-2002  
Highest Honors in the Major, Honors for Thesis, Honors for Thesis-Exhibition University of California, Santa Cruz, June 1994  
College Fellowship, Porter College, University of California, Santa Cruz, March 1991  
Third Prize: American Institute of Architects, College Student Design Competition, May 1989

TEACHING EXPERIENCE ASSISTANT PROFESSOR, DEPARTMENT OF GRAPHIC DESIGN, COLLEGE OF DESIGN, NORTH CAROLINA STATE UNIVERSITY, RALEIGH, 2005–

JUNIOR GRAPHIC DESIGN STUDIO I  
Students apply theoretical information related to semiotics and communication theory through demonstration projects. Projects center on tailoring communication to audiences and acknowledging the role of context in the interpretation of form.

SOPHOMORE GRAPHIC DESIGN STUDIO I  
Introduction to the principles and language of graphic design. Student projects focus on analysis, organization, and invention of two-dimensional form for the purpose of communicating information, concepts, and emotion. Varied means of graphic representation are explored.

SOPHOMORE GRAPHIC DESIGN STUDIO II  
Methods and processes of graphic design problem solving. Student exercises define communication problems; evaluate analytical, synthetic, and intuitive approaches to problem solving; develop critical thinking, oral presentation, and writing skills. Emphasis on the appropriateness of form to a given context.

TEACHING EXPERIENCE  
CONTINUED

ADVANCED COMMUNITY DESIGN STUDIO: READING RALEIGH

Off-campus interdisciplinary design studio open to all advanced and graduate students in the College of Design. Two- and three- dimensional design students collaborate on projects aimed at increasing the social, historical, and cultural legibility of Raleigh's downtown neighborhoods. Students work directly with non-profit organizations and the general public to isolate design problems and develop effective interventions for revitalizing community and urban identity. Course convenes in recently completed studio space in downtown Raleigh.

THEORIES OF DESIGN

Seminar format course focuses on a critical understanding of the social, cultural and historical motivations shaping the practice of graphic design. Course includes weekly readings and group discussion of writers from the last 110 years who have made significant intellectual contributions to design education and practice. Course focuses on developing a basic theoretical understanding of proto-modernist, early and high modernist design concepts, the transition from modernist to post modernist methodology, French critical theory and contemporary theoretical models and concepts.

VISITING ASSISTANT PROFESSOR, DEPARTMENT OF GRAPHIC DESIGN,  
COLLEGE OF DESIGN, NORTH CAROLINA STATE UNIVERSITY, RALEIGH, 2003-2005

GRAPHIC DESIGN FUNDAMENTALS

Introductory studio in fundamental two-dimensional concepts of graphic design. Basic design principles and invention of visual form within contexts relevant to the design of communication. include 3d letterform, video, focus on multi-media approach to course

TYPOGRAPHY I

Exploration of typography as a medium of visual communication. Student exercises focus on type as image and the relationship between visual and verbal language and the expressive characteristics of letter forms and bodies of text. Study of terminology, typographic history and technical issues related to typography.

TYPOGRAPHY II

Exploration of design using text type and typographic technology. Student exercises explore congruency between visual and verbal hierarchies, expressive use of typographic form, format/informational organization problems, and technical details of typographic specification and computer layout.

ADVANCED COMMUNITY DESIGN STUDIO: IDENTITY AND PUBLIC TRANSIT

Addresses advanced visual communication problems pertaining to improving perceptions and increasing the ridership of public transportation in the increasingly urbanized Triangle region. Project reviews include student participation in public meetings involving representatives from regional transportation authorities. Projects include strategic consideration of the planned integration of all regional authorities into one and the creation of a regional rail system.

VISITING ASSISTANT PROFESSOR, DEPARTMENT OF COMMUNICATION DESIGN  
COLLEGE FOR CREATIVE STUDIES, DETROIT, 2002-2003

TEACHING EXPERIENCE  
CONTINUED

TYPOGRAPHY II

Continue to develop students' typographic skills through projects focusing on typographic space and color, structure, hierarchy, and form to void relationships; introduce students to the principles of publication design and the history of typography. Assignments also include readings in typographic style and design culture, participation in weekly critiques, a short research paper, and in-class quizzes.

INTRODUCTION TO TIME-BASED MEDIA

Introduce students to time-based message building through short video projects focused on the unique conditions influencing typography, image, sound, and narrative. Develop students' software skills.

HISTORY OF GRAPHIC DESIGN

Weekly lectures surveying the history of graphic design from the invention of writing to the invention of desktop publishing, including particular focus on the Arts and Crafts Movement, Art Nouveau, the Vienna Succession, Russian Constructivism, the Bauhaus, De Stijl, Postwar American Corporate Identity, and Postmodernism. Discussion of the evolution of calligraphic and typographic letterforms. Assignments include weekly in-class quizzes, supplementary readings of primary source materials, short in-class presentation on design luminary, and final research paper.

INTERMEDIATE VISUAL COMMUNICATION I

Develop students' skills in generating successful identity systems through projects focused on the interaction of message content, audience, and environment. Introduce students to effective conceptual development techniques. Assignments include meetings with local community members, development of events-related identity and appropriate application systems.

ADVANCED VISUAL COMMUNICATION I

Further develop students' knowledge of complex narrative structures through projects focused on formal and conceptual language systems, images, and image/text relations. Seminar discussions and week-long charettes with visiting designers. Assignments include readings in design theory, corporate and institutional research, weekly progress reports, and the development of comprehensive identity systems.

LECTURER, DEPARTMENT OF COMMUNICATION DESIGN  
COLLEGE FOR CREATIVE STUDIES, FALL 2001

TYPOGRAPHY I

Introductory exposure to the principles of typographic form-making and spatial arrangement. Exercises emphasize the formal aspects of letterform. Focused attention to the essential form and counterform relationships within individual letters, words, phrases and short bodies of copy. Special attention given to typographic scale, hierarchy, the structural composition of letters, and the classification of typefaces. Assignments also include readings in typographic form and weekly critiques.

PROFESSIONAL EXPERIENCE

GRAPHIC DESIGNER

Cranbrook Development Department, 5/01-7/03

GRAPHIC DESIGNER

Cranbrook Art Museum, 3/01-7/03

ART DIRECTOR

((ñ)) Magazine, Providence, Providence, Rhode Island 1/98-9/00

PROFESSIONAL EXPERIENCE	DESIGN ASSISTANT
CONTINUED	Murphy & Murphy Graphic Design, Providence 8/97-11/97
	GRAPHIC DESIGNER
	Freelance, Providence 12/96-6/98
	ARCHITECTURE & DESIGN FORUM COORDINATOR
	San Francisco Museum of Modern Art, 3/95-7/96
INTERNSHIPS & ADDITIONAL COURSEWORK	Rhode Island School of Design, Providence, Rhode Island Continuing Education in Graphic Design, June 1997-June 1999
	Orange Coast College, Costa Mesa, California & University of California, Berkeley Architecture, September 1989-September 1990
	Architecture and Design Works on Paper Collection San Francisco Museum of Modern Art October 1993-May 1994
	Department of City Planning, City of Santa Cruz, California The Circles District Land Use Study, March-May 1993
PROFESSIONAL AFFILIATION	College Art Association