ArtCenter

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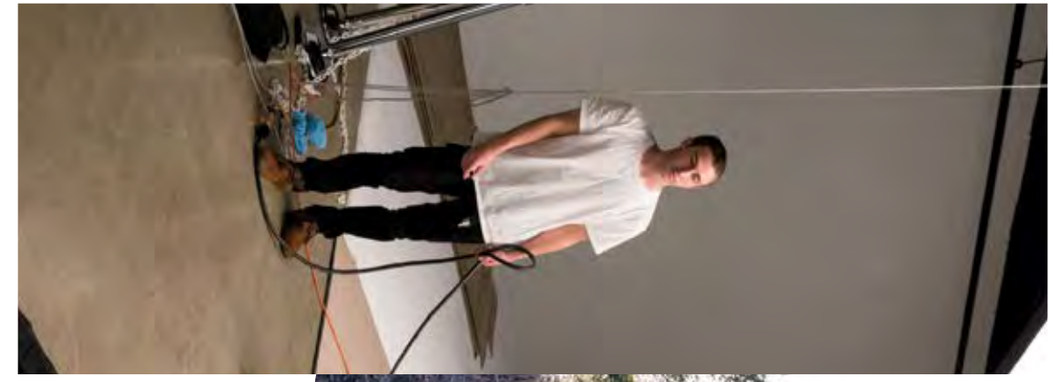
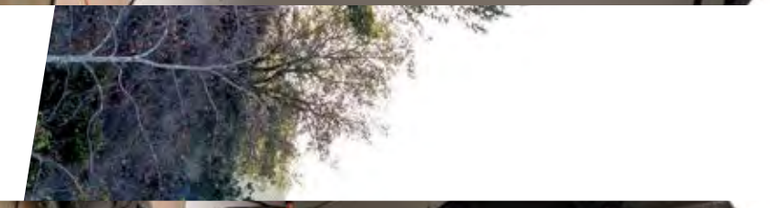
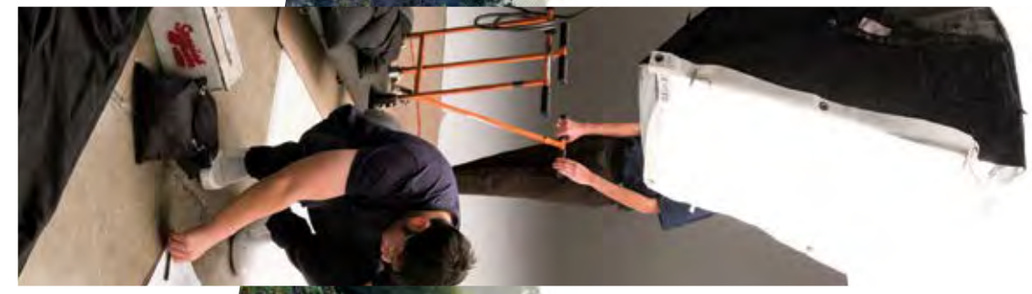
Art and design for a changing world

Founded in 1930 and located in Pasadena, California, ArtCenter College of Design is a global leader in art and design education. With a current enrollment of approximately 1,900 undergraduate and 200 graduate students, collectively representing more than 40 countries, the College has a student/faculty ratio of 9 to 1.

Throughout the College's long and storied history, ArtCenter alumni have had a profound impact on culture, the way we live and important issues in our society.







From business ventures to social justice, cultural research to experimental mediums, transportation systems to spatial experiences, ArtCenter's renowned graduate programs offer designers and artists exceptional opportunities to create unique and personal career and life paths—all within the dynamic social, cultural and intellectual context of Southern California.

Visual artists use craft to turn thought into objects. They express their ideas in materials that they then put into the world—a complicated world already filled with things. Through the artist's skill these objects rise above the cacophony and contribute to a meaningful dialogue about contemporary culture and the significance of art therein. Each graduate of our department leaves ArtCenter having developed, in objects and in thought, their own distinct take on the significance of art in life.

Diana Thater Former Chair, Art

ArtCenter goes beyond most graduate-level graphic design programs to provide an immersive education in not only craft and critique, but also design leadership, management and entrepreneurship within a cutting-edge transmedia framework that includes print, interaction, motion, packaging and mediatecture. We prepare graduates to lead the next global generation of our profession by influencing companies, communities and society at large and extending the boundaries of communication design.

Nik Hafermaas Chair, Graphic Design

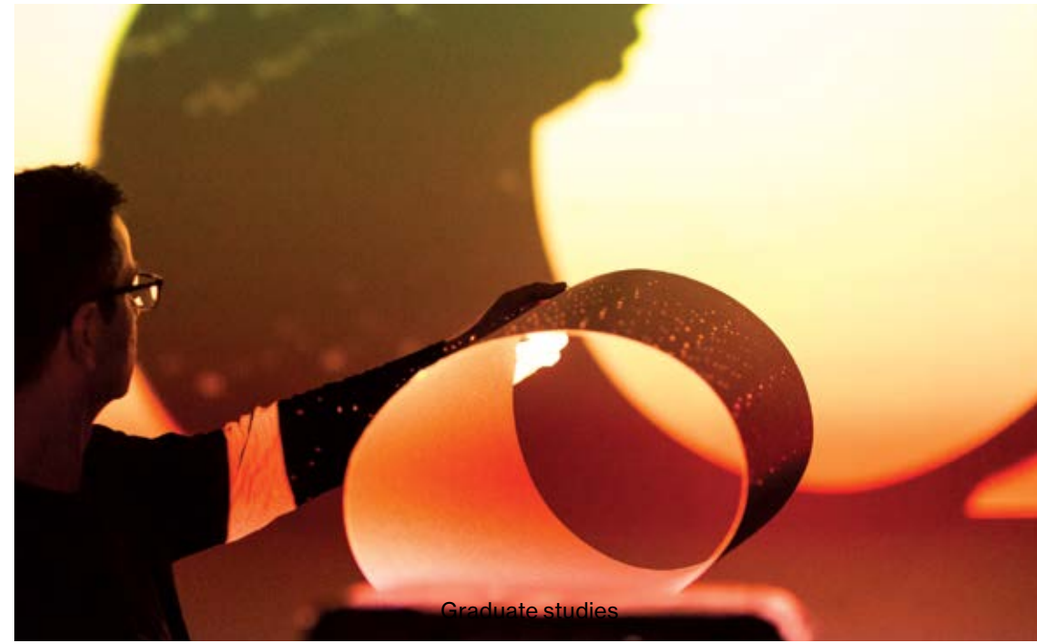
Graduate education at ArtCenter encompasses a full range of art and design practices. From Industrial Design's focus on new business models, to Media Design Practices' experimentation with technology and social media, and Grad Art's individualized studio experience, all of our graduate programs combine critical inquiry and research with making and prototyping. Students are free to focus on a specific area of inquiry or to traverse interdisciplinary boundaries—or both.

Our apprentice filmmakers are treated like professionals, not students. Each graduate student's curriculum is tailored to best meet their needs based on their interests and experience. They create their own projects; they choose their crew; they own their negatives. They gain a deep overall understanding of the crafts, technologies, artistry and business of visual storytelling, taking their creative ideas all the way from conception to distribution.

Ross LaManna Chair, Film

ArtCenter offers seven distinct graduate degree programs—the Master of Fine Arts degree in Art, Film, Graphic Design, and Media Design Practices, and the Master of Science degree in Industrial Design, Environmental Design, and Transportation Systems and Design. Additionally, the Innovation Systems Design dual-degree program with the Drucker School of Management leads to an MS in Industrial Design from ArtCenter and an MBA from Drucker.

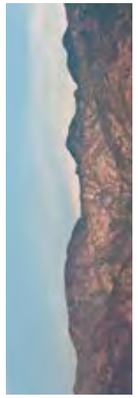
Along with a professionally distinguished faculty, small class size, state-of-the-art facilities and an innovative curriculum that sets the standard in the field, ArtCenter's rigorous and creatively charged atmosphere provides ideal conditions for advanced study and practice.



ArtCenter College of Design
2017–2018

Los Angeles is the creative capital of the world, offering unparalleled opportunities in the fields of film, entertainment and contemporary art. The region as a whole is a center of innovation in advertising, fashion, automotive design, technology and higher education. As a vibrant crossroads between the Pacific Rim and Latin America, L.A. reflects diverse worldviews, cultures, cuisines, and languages (more than 200 at last count).

Graduate studies



While tapping into the global energy of Los Angeles, ArtCenter graduate students also enjoy the quiet sophistication of Pasadena, the City of Roses that is among the United States' top-ranked cities for quality of life. Just 20 minutes by Metro to downtown Los Angeles, Pasadena features architectural masterpieces by Frank Lloyd Wright and Charles and Henry Greene; an impressive collection of cultural institutions, including the Norton Simon Museum and the Pacific Asia Museum; and leading centers of science and engineering including the California Institute of Technology and NASA's Jet Propulsion Laboratory. It also boasts ready access to mountain and desert wilderness areas including the San Gabriel Mountains, Angeles National Forest and Joshua Tree National Park.

In a world of change, designers need to understand more than just the people they are designing for. They have to embrace a deep knowledge of business practices, leadership qualities and a sense of innovation. Now that our field has shifted toward brand-driven sensorial spatial design and industry-driven furniture and fixtures design, a young designer must attend a program which pushes their boundaries well beyond their comfort zone to create a base for their future.

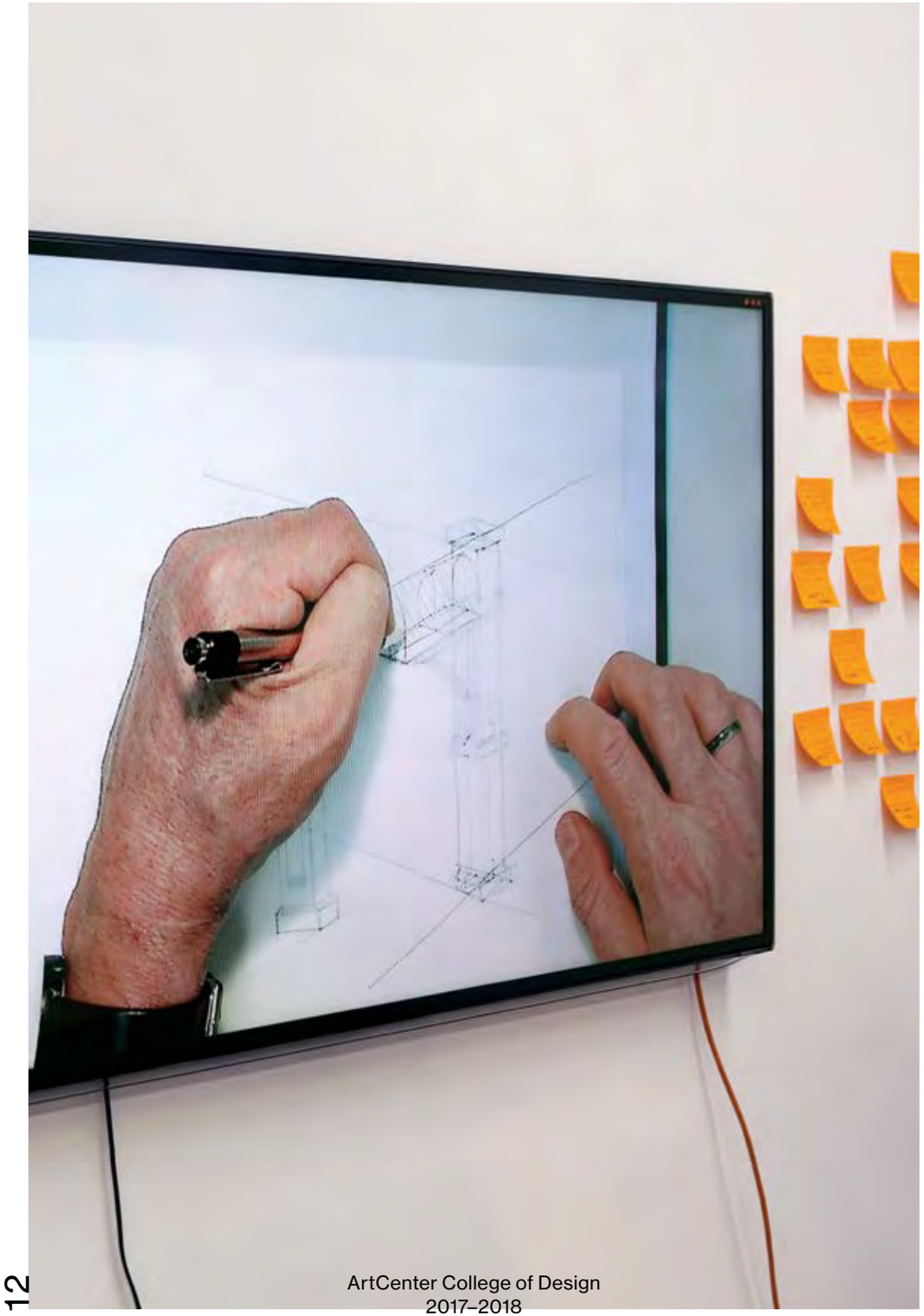
David Mocarski Chair, Environmental Design

ArtCenter College of Design
2017–2018

There's an urgent need for a new kind of transportation designer, one who understands that the real value of design stretches way beyond styling. The future of the profession lies in harnessing our creativity to lead progress through strategic big-picture thinking, empathizing with all the stakeholders in transportation, and facilitating meaningful collaboration among them.

Geoff Wardle Executive Director
Transportation Systems and Design

Graduate studies

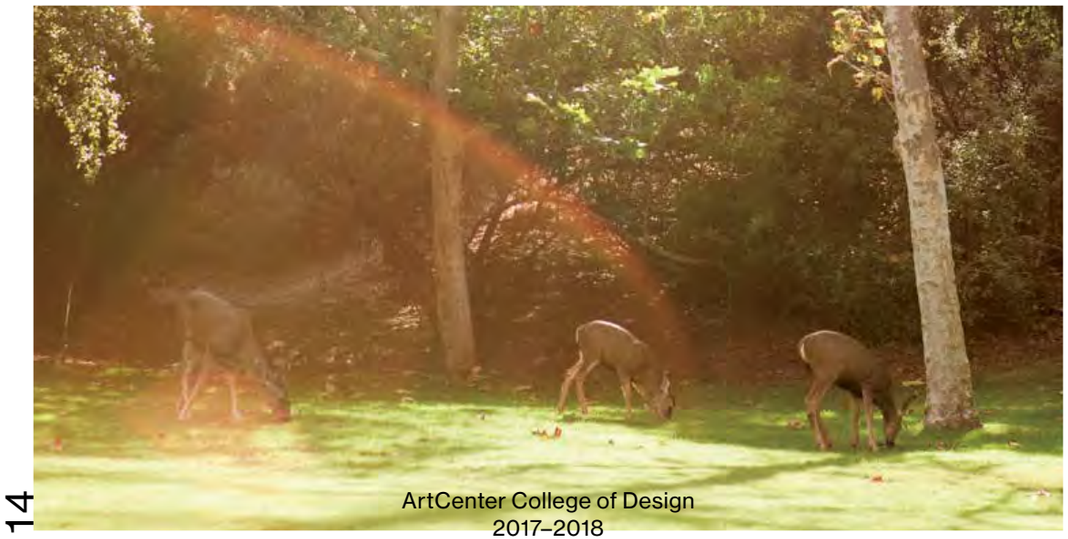


Today's companies must continuously reinvent themselves and redesign how they achieve their business goals by providing new value to customers whose needs and choices keep changing. Our program is uniquely designed to prepare creative leaders to thrive in this challenging environment. Our graduate students engage in research and critical discourse, exploring new methods to visualize and validate – complete with new business models – their ideas for a better future.

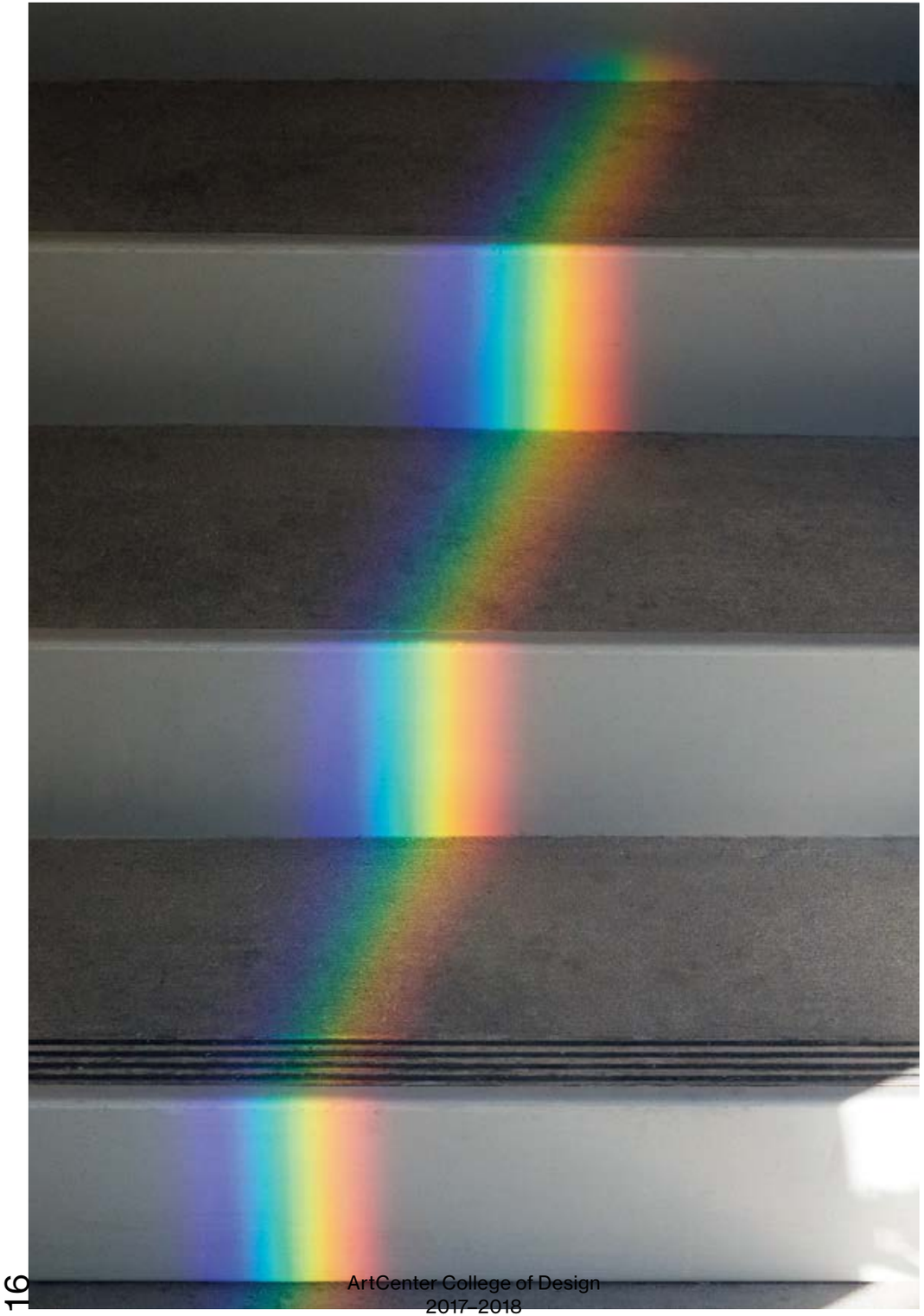
Andy Ogden Chair, Industrial Design

Today's global systems of information, goods and power bring with them a stream of complex sociological questions and challenges. It's not enough to say you're preparing interaction and media designers for rapidly changing technological futures—the question is whose futures? Through designing and writing, our core faculty participate in the lively debates of critical design, human-computer interaction, social innovation, architectural theory, anthropology, the digital humanities, design research and more. Our students and alumni are also continually producing new insights.

Anne Burdick Chair, Media Design Practices



ArtCenter encompasses two campuses in Pasadena: Hillside Campus, with its landmark modernist steel-and-glass Ellwood building nestled in the San Rafael Hills; and South Campus, an evolving complex whose three distinct buildings—a former supersonic wind tunnel, a post office distribution facility and a six-story office building—are a model of sustainable adaptive re-use. Both campuses are home to advanced learning spaces, studios, project rooms, shops and exhibition galleries. The College Library, a comprehensive collection of resources on art and design, affords inspiration, cutting-edge research, personalized assistance and collaborative workspaces.



Chair
Jason E. Smith

Associate Chair
Bruce Hainley

Core faculty
Lita Albuquerque
Walead Beshty
Stan Douglas
Gabrielle Jennings
Timothy Martin
Patti Podesta
Diana Thater
Annette Weisser

Adjunct faculty
Tom Allen
Skip Arnold
Jack Bankowsky
Cindy Bernard
Kim Fisher
Patrick Hill
Ian James
Alice Könitz
T. Kelly Mason
Jan Tumlir

Visiting faculty
Shahryar Nashat
Laura Owens

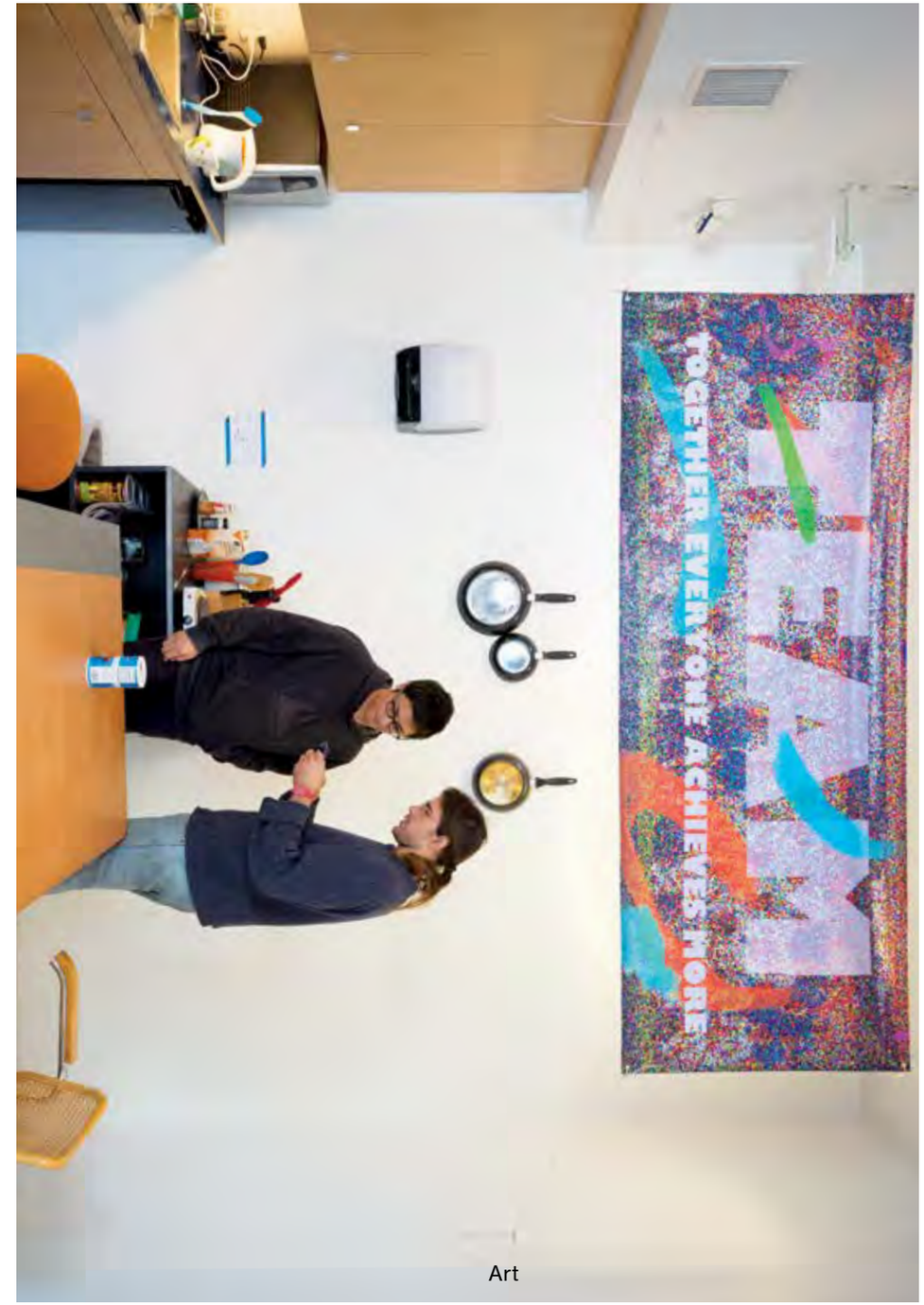
Art

artcenter.edu/gradart

Graduate Art is an interdisciplinary Master of Fine Arts program that encourages divergent ideas and methods. With a core faculty of 10 internationally recognized artists and writers, an adjunct faculty of 12 and a total of 35 students, we have one of the lowest student-to-faculty ratios among comparable MFA programs. The result is an intense work environment where concentrated art-making is assured equally concentrated and careful attention, whether within specific disciplines or among them: in film, video, photography, painting, sculpture, installation, performance and everything in between.

Fundamental to our program are one-on-one studio visits with faculty and rigorous critical, academic and practical coursework. We extend our reach internationally, inviting artists and writers—famous and infamous—as well as historians and philosophers for weekly seminars and our biannual conference series. Coming from and going to Europe respectively, our artist-in-residence partnership and student exchange link us with programs in Paris, Berlin and Cologne.

Closer to home, indeed at home, is Los Angeles, one of the world's great art capitals. Closer still is the renowned design school to which we are connected, with leading-edge software and hardware technology and the equipment that goes with it. On site, we provide students with individual studios, a fabrication shop, several gallery spaces, and dedicated computing and moving-image production labs. We make our public gallery spaces and project rooms available to all our students, from their first term through graduation, when they mount their final solo show.



Adam Stamp 1972 World Champion Miami Dolphins, 2015

Jason E. Smith, Chair

Art

Boone Stamp Total (Oops), 2015

Haena Yoo, Sterling Wells Less World, 2016

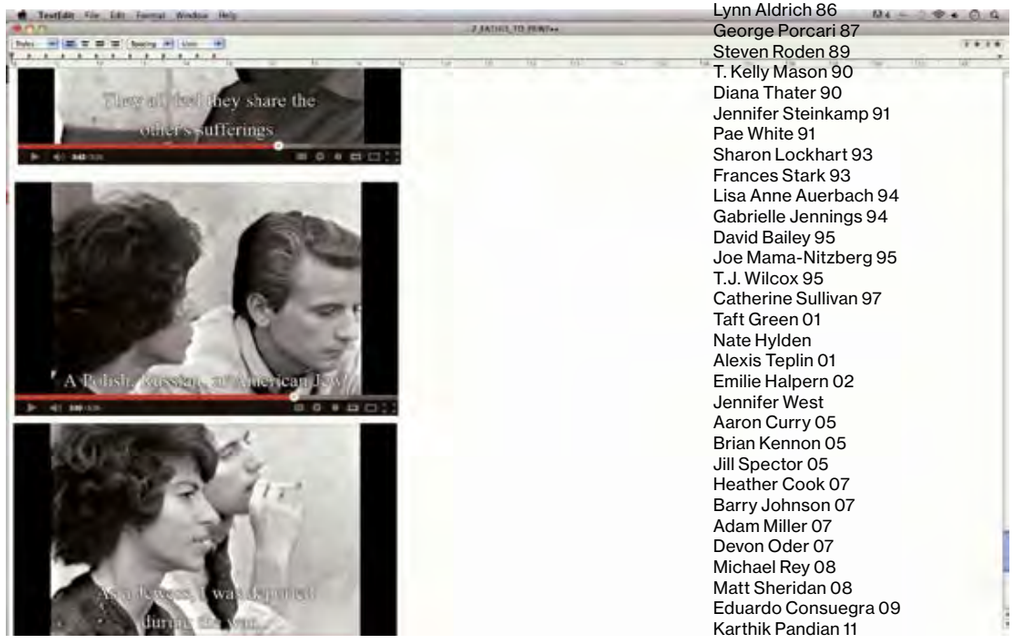
Hannah Boone Kitchen Island, 2015

Adam Stamp The Oasis, 2015

Yusuke Ito *Untitled (Loke Lau)*, 2016

Sael Bartolucci *Visible Order*, 2016

Alumni



Working Title (I Am Not Your Father), 2013, HD video projection with sound, 23:39

Alumni include
Lynn Aldrich 86
George Porcari 87
Steven Roden 89
T. Kelly Mason 90
Diana Thater 90
Jennifer Steinkamp 91
Pae White 91
Sharon Lockhart 93
Frances Stark 93
Lisa Anne Auerbach 94
Gabrielle Jennings 94
David Bailey 95
Joe Mama-Nitzberg 95
T.J. Wilcox 95
Catherine Sullivan 97
Taft Green 01
Nate Hylden
Alexis Teplin 01
Emilie Halpern 02
Jennifer West
Aaron Curry 05
Brian Kennon 05
Jill Spector 05
Heather Cook 07
Barry Johnson 07
Adam Miller 07
Devon Oder 07
Michael Rey 08
Matt Sheridan 08
Eduardo Consuegra 09
Karthik Pandian 11
Sterling Ruby 15

Filip Kwiatkowski MFA 14

ArtCenter is "a place where multiple ideas fuse together to become a greater whole," says video artist Filip Kwiatkowski. Originally from Poland and now based in Denmark, Kwiatkowski fuels his work by exploring ways that new media transform the temporal form of the narrative, and by researching past and present narratives of immigration, "contextualized in our global economy where the word 'immigrant' has taken on a new meaning," he says. Kwiatkowski came to ArtCenter after a freelance career in photography and film—including multiple jobs for The New York Times. Grad Art opened many new possibilities for him. "My impulse as a photographer was to define things through the images I produced," he recalls. "As a student, I realized that the type of art that I responded to raised questions and challenged the viewer." After graduation, Kwiatkowski was awarded a fellowship at the Academy of Media Arts in Cologne, Germany, where he had done a study abroad program while at ArtCenter. Earning his MFA, Kwiatkowski says, "gave me the tools to move forward as an artist."

fkwfoto.com

Program of study

Typical length of study for the MFA in Art is four full terms plus one ArtCenter Lite (ACL) summer term, and the program may be completed in two years.

Curriculum subject to change.

Term 1—Fall	
Graduate Seminar	3
Theories of Construction	3
M1 Master's Project	3
Electives	6
Term 2—Spring	
Graduate Seminar	3
Theories of Construction	3
M2 Master's Project	3
Electives	6
Term 3—Summer (ACL)	
Summer Seminar	3
Summer Workshop	3
Term 4—Fall	
Graduate Seminar	3
Theories of Construction	3
M3 Master's Thesis	3
Electives	6
Term 5—Spring	
Graduate Seminar	3
Theories of Construction	3
M4 Master's Thesis	3
Completed Thesis	0
Electives	6
Total required units	**66**

Environmental Design

Chair
David Mocarski

Full-time faculty
Robert Ball
Kenneth Cameron
Samuel Clark
John Ford
Daniel Gottlieb
Cory Grosser
Penny Herscovitch
James Meraz
Emil Mertzel
Michael Neumayr
Nolen Nui
Yo Oshima
Jason Pilarski
Evan Robertson

Our Master of Science degree in Environmental Design focuses on the parameters of sensory-based design and its ability to deliver a complete user experience on a variety of scales. The program takes candidates beyond the confines of style to consider the links between the psychological, physical, emotional and sensory effects of design. Our graduates become uniquely qualified to advance the impact and discipline of environmental design.

Drawing from a diverse array of fields, the Environmental Design Department investigates the dynamic qualities of story-driven design to conceive staging and sequencing which captures the dramatic qualities and needs of a specific spatial experience. The graduate program concentrates on conceptual rigor crossed with professional practice and a focus on theoretical thinking, technical innovation, manufacturing, fabrication and project execution. Rather than merely following trends, students define the future of our living environment.

Graduate Environmental Design is a two-track program that enables degree candidates to specialize and obtain advanced knowledge of theory and practice.

The Spatial Experience track addresses the relationship among body, materials, space and emotions, and our approach dictates that we work in a multidisciplinary way. This program is for students interested in elevating a multiscale spatial design direction with a strong industry focus and application.

The Furniture and Fixtures track investigates the relationship among space, place, function and application of furniture and fixture design, emphasizing innovation, industry standards and the manufacturing process. This program deepens understanding of production furniture, case goods and fixtures and their relationship to manufacturing, materials, market and brand.

Louis Kim Advanced Topic Studio: Furniture / David Mocarski Furniture and Fixtures track

Elissa Gee Spatial Scenography / Emil Mertzel Spatial Experience track

Ines Lianeza Rodruiguez Little Sun Project Topic Studio Lighting / Penny Herscovitch, Dan Gottlieb
Furniture and Fixtures track

Karan Gandhi Rudra bench Thesis Project / David Mocarski Furniture and Fixtures track

ArtCenter College of Design
2017–2018

Wan-Yu Lin Little Sun Project Topic Studio Lighting / Penny Herscovitch, Dan Gottlieb Furniture and Fixtures track

Marc Scimé Bend modular seating and Transition center table Thesis Project / David Mocarski Furniture and Fixtures track

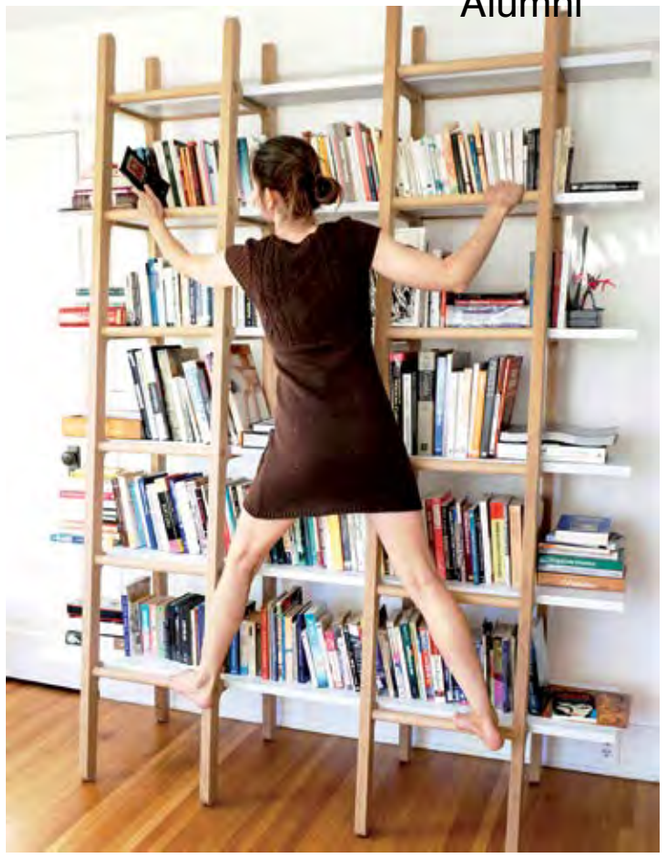
ArtCenter College of Design
2017–2018

Environmental Design

Yujin Lim Monocle retail project Thesis Project / Rob Ball Spatial Experience track

Tanvi Sonavane Interactive transportation project Thesis Project / Rob Ball Spatial Experience track

Alumni



Huxley's Ladder

Alumni include
Stephanie A. Sigg 98
Hines Fischer 14
Kristina Jesena 14
Shuning Li 14
William Shin 14
Yujin Lim 15
Julia Ok 15
Tanvi Sonavane 15
Therese Swanepoel 15

Marc Scimé MS 15

Marc Scimé came to ArtCenter with a BFA in Industrial Design and 15 years of professional experience in furniture, fixture and interior design. He chose the Environmental Design graduate program because, he says, "it provided a way to build on that experience in order to meet specific goals I have as a designer, with the benefit of constructive input and critique from instructors and advisers." Since graduating, Scimé has been getting his own studio business off the ground, expanding his network of industry connections and entering international design competitions, with some notable outcomes. All four furniture designs he made while at ArtCenter won A' Design Awards—a gold for Huxley's Ladder, two silver for his Trio low table and his modular seating system Bend; and a bronze for his Transition center table. Bend also won the Sofas category in the Restaurant & Bar Product Design Awards 15/16. His LED light fixture Imprint was shortlisted and presented as part of a juried panel exhibit at the Gwangju Biennale. He was also nominated for the International Association of Design's Designer of the Year. "But it's not all as easy as the awards may suggest," says Scimé. "My advice to prospective students: Look deep inside yourself to be sure you love the work and can't imagine doing anything else." In Scimé's own case, that certainty is tested—and reaffirmed—nearly every day.

marcscime.com

Program of study

Typical length of study for the MS in Environmental Design is four full terms plus one ArtCenter Lite (ACL) summer term, and the program may be completed in two years. A three-year option includes two additional full terms.

Curriculum subject to change.

Furniture & Fixtures track
2-year

Term 1—Fall	
Topic Studio—Furniture	3
Topic Studio—Lighting	3
Digital Process 6	3
Materials & Innovation 1	3
Space, Brand & Experience	3
Term 2—Spring	
Advanced Topic Studio—Furniture	3
Advanced Topic Studio—Lighting	3
Digital Process 7	3
Grad Seminar	3
Theory, Concept, Culture	3
Term 3—Summer (ACL)	
Research Project—Industry Sponsor	6
Term 4—Fall	
Thesis Studio 1	6
Fabrication Innovation 1	3
Concept—Management Process	3
Topic Studio	3
Term 5—Spring	
Thesis Studio 2	9
Documentation—Presentation	3
Fabrication Innovation 2	3
Completed Thesis	0
Total required units	**66**

Furniture & Fixtures track
3-year

Term 1—Fall	
Branding Strategies	3
Materials & Making	3
Digital Process 2 OR Digital Process 3 OR Digital Process 4 OR Digital Process 5	3
Visual Communication 2	3
Topic Studio	3
Term 2—Spring	
Contemporary Placemaking	3
Illumination: Lighting	3
Digital Process 2 OR Digital Process 3 OR Digital Process 4 OR Digital Process 5	3
Topic Studio—Lighting	3
Topic Studio—Furniture	3
Term 3—Fall	
Topic Studio—Furniture	3
Topic Studio—Lighting	3
Digital Process 6	3
Materials & Innovation 1	3
Space, Brand & Experience	3
Term 4—Spring	
Advanced Topic Studio—Furniture	3
Advanced Topic Studio—Lighting	3
Digital Process 7	3
Grad Seminar	3
Theory, Concept, Culture	3
Term 5—Summer (ACL)	
Research Project—Industry Sponsor	6
Term 6—Fall	
Thesis Studio 1	6
Fabrication Innovation 1	3
Concept—Management Process	3
Topic Studio	3
Term 7—Spring	
Thesis Studio 2	9
Documentation—Presentation	3
Fabrication Innovation 2	3
Completed Thesis	0
Total required units	**96**

Spatial Experience track
2-year

Term 1 – Fall	
Digital Process 6	3
Materials & Innovation 1	3
Spatial Scenography Studio 1	3
Space, Brand & Experience	3
Theory, Concept, Culture	3
Term 2 – Spring	
Digital Process 7	3
Grad Seminar	3
Ambient Media & Interactivity	3
Spatial Scenography Studio 2	3
Advanced Spatial Graphics	3
Term 3 – Summer (ACL)	
Research Project – Industry Sponsor	6
Term 4 – Fall	
Thesis Studio 1	6
Fabrication Innovation 1	3
Concept – Management Process	3
Topic Studio	3
Term 5 – Spring	
Thesis Studio 2	9
Documentation – Presentation	3
Fabrication Innovation 2	3
Completed Thesis	0
Total required units	**66**

Spatial Experience track
3-year

Term 1 – Fall	
Digital Process 2 OR Digital Process 3 OR Digital Process 4 OR Digital Process 5	3
Environmental Design 2 OR Environmental Design 3 OR Experience Design Branding	3
Design Lab 2 OR Studio Independent Study	3
Visual Communication 2	3
Topic Studio	3
Term 2 – Spring	
Contemporary Placemaking	3
Digital Process 4	3
Environmental Design 4	3
Structure – Interior Architecture	3
Design Lab 4	3
Term 3 – Fall	
Digital Process 6	3
Materials & Innovation 1	3
Spatial Scenography Studio 1	3
Space, Brand & Experience	3
Theory, Concept, Culture	3
Term 4 – Spring	
Digital Process 7	3
Grad Seminar	3
Ambient Media & Interactivity	3
Spatial Scenography Studio 2	3
Advanced Spatial Graphics	3
Term 5 – Summer (ACL)	
Research Project – Industry Sponsor	6
Term 6 – Fall	
Thesis Studio 1	6
Fabrication Innovation 1	3
Concept – Management Process	3
Topic Studio	3
Term 7 – Spring	
Thesis Studio 2	9
Documentation – Presentation	3
Fabrication Innovation 2	3
Completed Thesis	0
Total required units	**96**

Chair
Ross LaManna

Full-time faculty
Victoria Hochberg

Part-time faculty
Ken Aguado
Monte Bramer
Jay Chapman
Tara Craig
Manohla Dargis
Doug Eboch
Steven Finestone
Jean-Pierre Geuens
Paul Guay
Andrew Harlow
John Hartzog
Howard Heard
Scott Jennings
Matia Karrell
David Kellogg
Stephen Latty
Jim McBride
Natalija Nogulich
Jeanine Rohn
Lee Rosenbaum
John “Shep” Shepherd
John Suits
Billy Weber

Film

The Graduate Film program at ArtCenter provides developing filmmakers an immersive opportunity to refine and expand their visual storytelling abilities under the mentorship and guidance of top Hollywood talent and decision makers. Our location in Los Angeles, the heart of the entertainment industry, enables us to build a faculty of working professionals and a constant flow of guest lecturers from all corners of the industry.

At ArtCenter, students have the opportunity to create and own their personal work. They can focus on directing, screenwriting, cinematography, editing or producing. Faculty mentors are working professionals who guide and assist students in the design, development and production of their projects.

Our program attracts a diverse community of storytellers. Traditional disciplinary boundaries melt away. Collaboration among students and faculty from other disciplines allows ideas to flourish.

In a program that provides industry solutions for all phases of production, filmmakers are encouraged to network and seek out professional relationships early on. The ArtCenter culture of exploration encourages filmmakers to stretch as they find personal, inventive solutions. They are expanding the possibilities of the existing media landscape into as-yet-unexplored directions.

Our graduates join a large extended family of creative professionals who are widely recognized for bringing a unique approach to every project they tackle.

Ross LaManna, Chair

Lizbeth Chappell

When Lizbeth Chappell visited the Graduate Film Department as a prospective student, she liked what she heard: the program caters to the individual; students own the rights to their work; and the faculty focuses on preparing its graduates to work professionally.

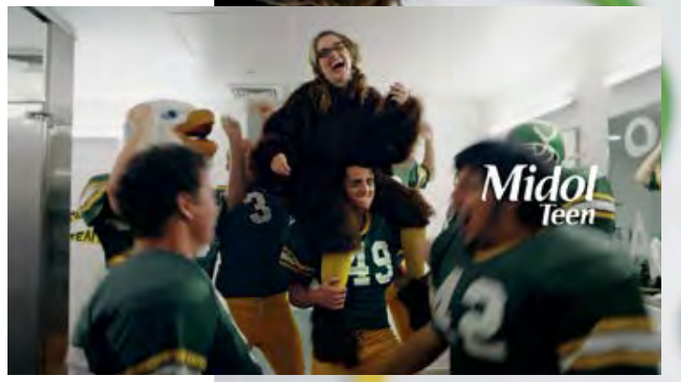
When Chappell toured ArtCenter, she also liked what she saw: the high quality of the work in the student gallery meant she would be surrounded by talented individuals from many disciplines. Indeed, working with students from other majors would prove to be one of the most rewarding aspects of her ArtCenter career.

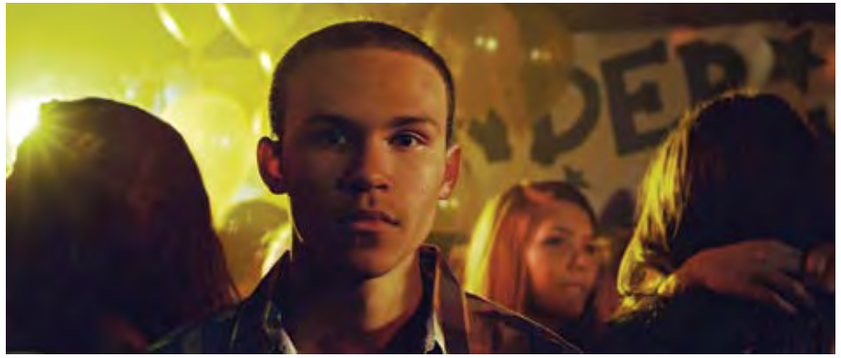
One such collaboration with Advertising student Jamie Yuen (BFA 12), a speculative Teen Midol commercial Chappell directed called “Uncomfortable Situations,” proved particularly fruitful. In the commercial, a high school football team’s female mascot unwittingly finds herself in the male players’ locker room and, once discovered, improvises her way out of the situation.

For the concept, Chappell and Yuen first boiled Teen Midol down to a product that relieves uncomfortable situations. From there, their goal was to create something bold and memorable or, in other words, the antithesis of a typical feminine product commercial. The Academy of Television Arts & Sciences agreed with their approach, awarding “Uncomfortable Situations” second place in the Commercials category at the 2013 College Emmy Awards.

As for Chappell’s professional prospects? While still a student, she co-produced A Better You, an independent feature directed by Upright Citizens Brigade co-founder Matt Walsh, and was signed to produce three other features upon graduation.

Director Uncomfortable Situations Teen Midol commercial





Director of Photography Same Love Music video for Macklemore & Ryan Lewis

Born in Taiwan, Mego Lin came to ArtCenter holding a degree in fine art with an emphasis in still photography. But some multimedia experimentation sparked within her a curiosity about filmmaking, so she decided to visit the College's campus. After meeting with the Graduate Film Department chair, she came away believing her ability to capture moments of people's lives through imagery would translate nicely to cinematography.

Lin cites The Director and the Script as one of the most important courses she took at ArtCenter. As part of the two-term class taught by television director and DGA executive board member Victoria Hochberg, each student wrote a short film and then directed an on-campus shoot that needed to be completed within six hours. Students took turns directing and performing every other on-set job, an experience that gave Lin a strong understanding of the entire filmmaking process.

Beyond providing her with ample opportunities to hone her experience behind the camera, that course also proved important for Lin because it's where she met her classmate Jon Jon Augustavo. The following year, Augustavo asked Lin if she'd like to accompany him to Seattle during a break between terms to shoot a few music videos.

One of those videos? Macklemore & Ryan Lewis' Same Love, a song which transcended pop music and became a rallying call for gender equality, garnering millions of views on YouTube and winning MTV Video Music Awards' 2013 Best Video With a Social Message.

Since graduating, Lin has shot music videos for Mary Lambert, The Flavr Blue, The Knocks, Mike Posner, Tori Kelly, Tinie Tempah and Scott Stapp.

After earning an undergraduate degree at a large local state university and spending several years working in various fields, Matthew Ward decided to finally pursue his lifelong dream of writing and directing films. But, he told himself, if he was to return to school for his master's, he needed: an intimate academic experience; an environment that taught all aspects of filmmaking; and, most importantly, a setting where he would get serious work done.

Ward entered the Graduate Film program not only focused but determined to have experiences he missed out on as an undergraduate. Chief among those? Studying abroad, which he quickly amended by travelling to Berlin as part of a Transdisciplinary Studio hosted by the Illustration Department, in which he spent 10 weeks recording ambient sounds and conducting interviews with locals—all resulting in an audio installation back at ArtCenter that captured his impressions of the German capital.

Ward returned to Berlin months later to shoot his portfolio project, Damned. Written and directed by Ward, Damned tells the story of a woman who escapes a research facility only to discover the city around her has been devastated by a virus. To make the short film happen, Ward connected with a German actor he had met previously and also hired a local crew. The most memorable moment of the shoot? The final day of filming was interrupted by a power outage and the evacuation of a nearby medical research facility due to a real-life contamination fear.

Writer/director Damned Short film

Alumni

Music video for Macklemore & Ryan Lewis' Thrift Shop

Alumni include
Farhad Mann 80
Ericson Core 90
Jeremy Birn 95
Robyn Lattaker-Johnson 95
Marcel Langenegger 97
Steven Tsuchida 98
Greg Whiteley 99
Ken Saba 01
Adam Meltzer 03
Elisabeth Rubin 03
Michael Sucsy 03
Katey Bright 06
James Mann 06
Matthew Fackrell 07
Nathan Fackrell 07
Sara Zofko 07
Olivier Agostini
Yama Lake 10
Ahmi Manson 10
Chris Saul 10
Michelle Clay 11
Bart Vandever 11
Kai Cheng 12
Rebecca Cremona 12
Darine Hotait 12
Carlo Olivares Paganoni 12
Erik Anderson 13
Lars Lindstrom
Paul Linkogle 13
Michael Okum 13

Jon Jon Augustavo

Filmmaker/director Jon Jon Augustavo is a three-time MTV Video Music Award-winner and multiple nominee for his work with Macklemore & Ryan Lewis, and his collaborations with the Grammy-winning rap group and other musicians have hundreds of millions of YouTube views. Augustavo honed his signature evocative filmic style at ArtCenter after "a little bit of success" making music videos for several Seattle hip-hop artists. "I realized that if I wanted to get better, and wanted to get into filmmaking, I needed to learn more," he says. ArtCenter helped develop his skills as a visual storyteller—"something I didn't really have a full grasp on before"—and learning to collaborate and to create a good team prepared him to navigate the business side of creative work. Today, Augustavo works with former classmates whenever he can. "There is a certain trust level because we were all in the battle zone of film school together and we all gave everything for one another," he says. "I know I can trust these people to deliver above and beyond strangers for hire."

jonaug.com

Program of study

Typical length of study for the MFA in Film is five full terms, and the program may be completed in two years.

Curriculum subject to change.

Term 1—Fall	
Film Department Orientation	0
Set Safety Class	0
Screenwriting: Writing Visually	3
Producing & Set Procedures	4
The Director & the Script	5
Designing Movements & the Virtual Director	3
Visual Narrative Workshop	3
Individual Advisement & Setting Your Goals	0
Term 2—Spring	
Advanced Acting Workshop	3
Cine Workshop: Lighting the Narrative	3
Not Your Dad's Film History Class	3
Narrative Film Analysis	3
Individual Advisement & Script Boot Camp	0
Short the Scene	4
Term 3—Summer	
Pitching	3
Narrative Editing: Theory & Practice	3
Individual Advisement & Thesis Research	1
Screenwriting: Rewriting Visually	2
Visual Storytelling Techniques	3
Selling Your Indie Film: Concept to Distribution	3
Term 4—Fall	
Written Thesis Development	1
Narrative Editing: Workshop	3
Sound Design: The Other Half	3
Watching Films Like a Filmmaker	3
Visiting Artist Seminars & Advisement	0
Film Thesis Development	1
Term 5—Spring	
Color Science & VFX	3
Business Affairs for the Filmmaker	3
Film Thesis Production	2
Individual Advisement & Transitioning to Pro	0
Written Thesis Creation	1
Completed Thesis	0
Total required units	**69**

Graphic Design

Chair
Nik Hafermaas

Executive Director
Sean Adams

Faculty
Brad Bartlett
Brian Boyl
Chris Hacker
Gerardo Herrera
Simon Johnston
Gloria Kondrup
Ming Tai
Petrula Vrontikis

Advisory board and visiting faculty
Kim Baer
John Bielenberg
Michael Bierut
Doug Boyd
Ken Carbone
Brian Collins
Richard Danne
Elizabeth Dori Tunstall
Agustín Garza
Samuel Gates
Nancy Green
Richard Grefé
Bruce Heavin
Jessica Helfand
Kit Hinrichs
Paul Hoppe
Seth Johnson
Su Matthews Hale
Debbie Millman
Clement Mok
Chee Pearlman
Paula Scher
Erik Spiekermann
Michael Vanderbyl

Practicing graphic design is a process of creating change. In their pursuit of great ideas, our change-making students follow a simple path: they see, do and lead.

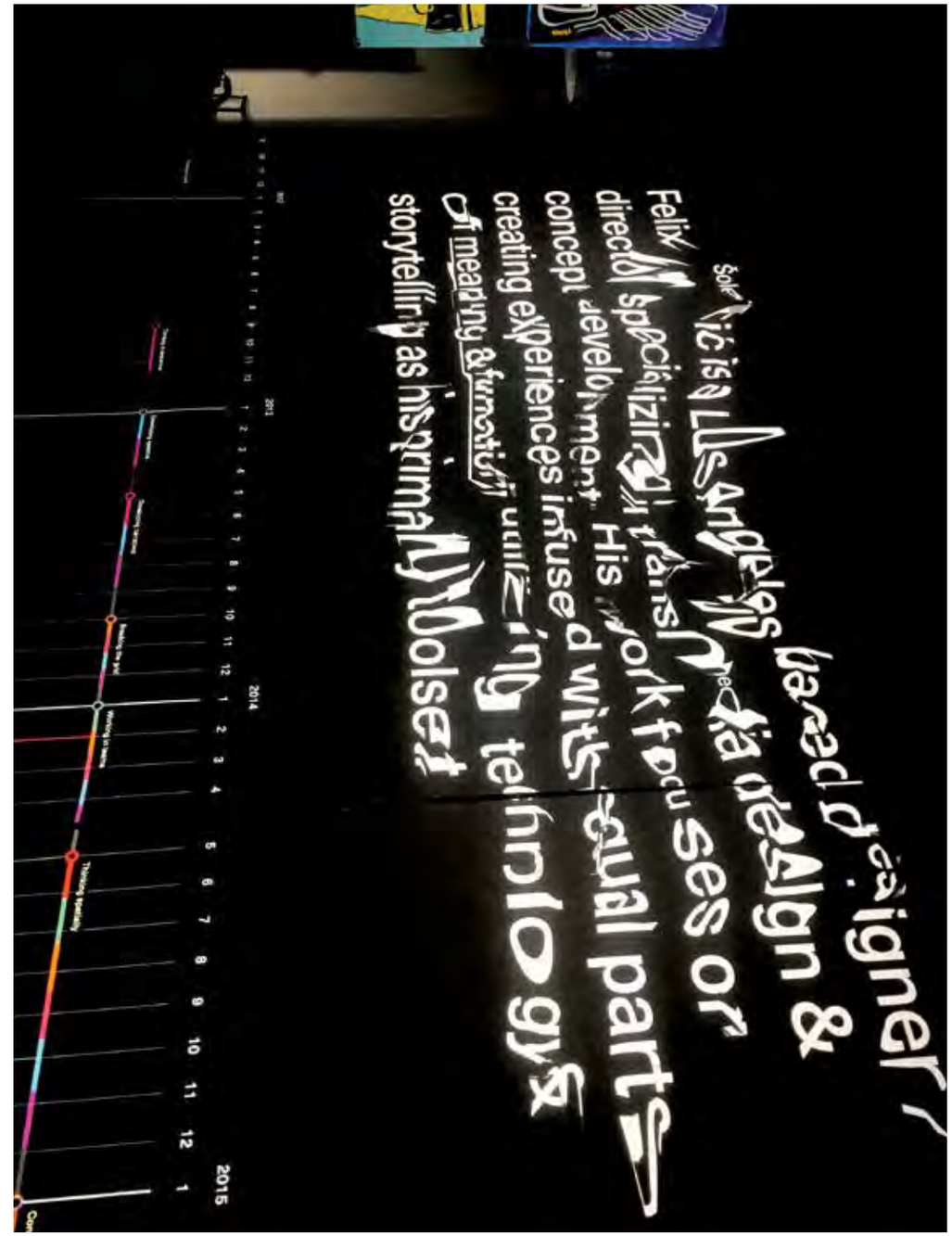
ArtCenter's new MFA Graduate Graphic Design (MGx) program educates graphic designers who will lead the next global generation of our profession by influencing companies, communities and society at large and extending the boundaries of communication design.

Many graduate graphic design programs in the U.S. focus on critical theory and radical exploration, primarily working in print media. Expanding upon the College's internationally recognized undergraduate graphic design curriculum, our MFA program focuses on craft, skill, design leadership and strategic thought with a goal of practical professional improvement.

Our program provides an immersive education within a socially responsible transmedia platform that includes print, interaction, motion, packaging and mediatecture. We emphasize entrepreneurship, leadership and management with a focus on practical, yet exquisite, professional design solutions.

Our faculty of internationally recognized experts works across multiple mediums including typography, interactive mediums, branding, leadership, motion, print, and environmental graphic design. Our program is committed to maintaining close ties with the professional field. Our advisory board and visiting faculty provide this connection as some of the most respected industry leaders in the world.

Our regular two-year program consists of four full terms, a summer term reserved for studio-based independent study and an internship. If appropriate, we also offer a three-year program that includes two additional terms of undergraduate graphic design tailored to individual students' needs.

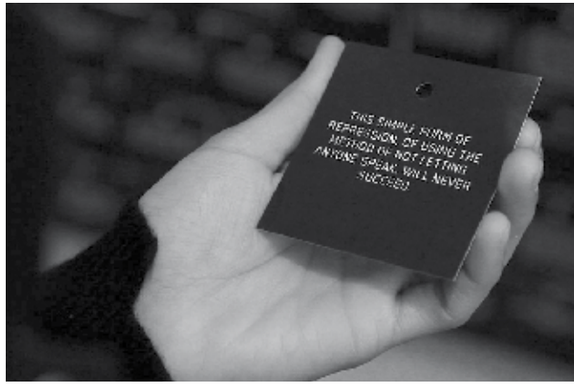


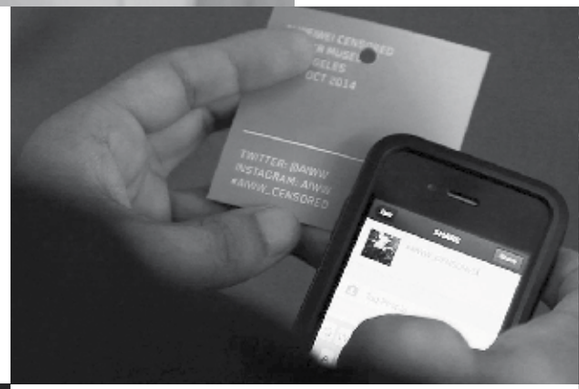
The work shown here was made by upper-term undergraduate students in Graphic Design and is intended to illustrate the kinds of projects that students in the Graduate Graphic Design program might undertake. The first class of graduate students will enter this new program in Fall 2016.

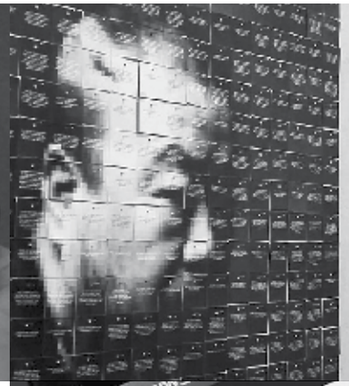
Benjamin Schwartz Wikileaks Archive Project Type 5 / Brad Bartlett

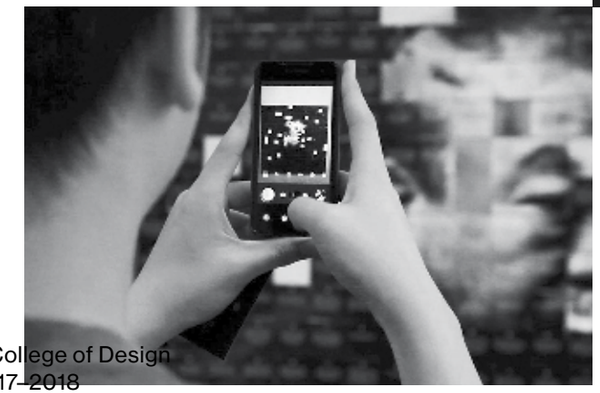
Justin Chen

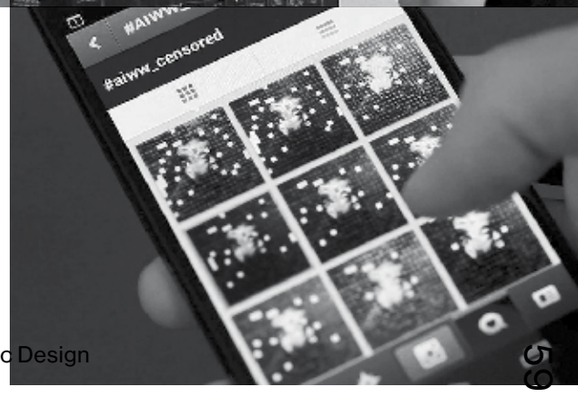
Inspired by the philosophy of Ai Weiwei, Justin Chen designed Censored, an installation featuring a portrait of the Chinese artist obscured by 400 cards, each representing one of his tweets. Users interact with the work by removing a message to which they respond and uploading a photo of the altered installation to Instagram. The more people that interact with the installation, the faster the portrait reveals itself. Today, Chen (BFA 14) works as a designer at Google.





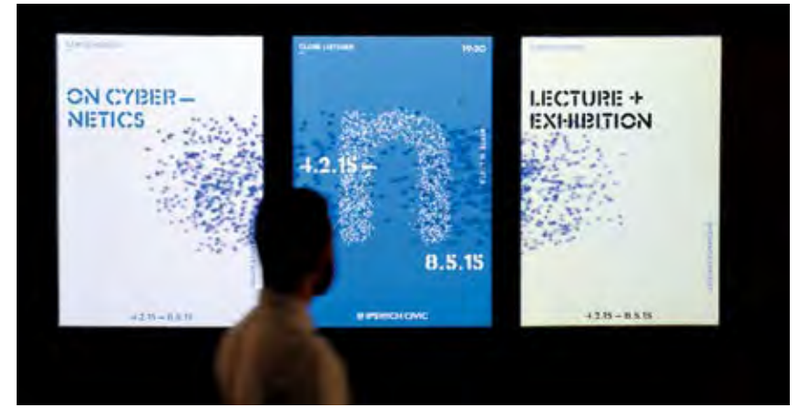


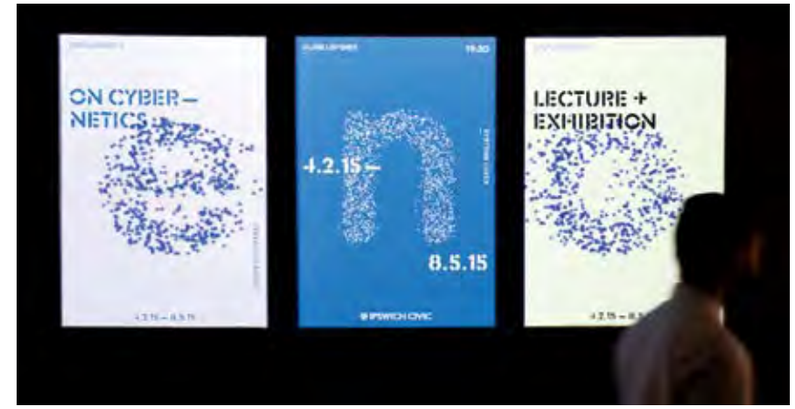


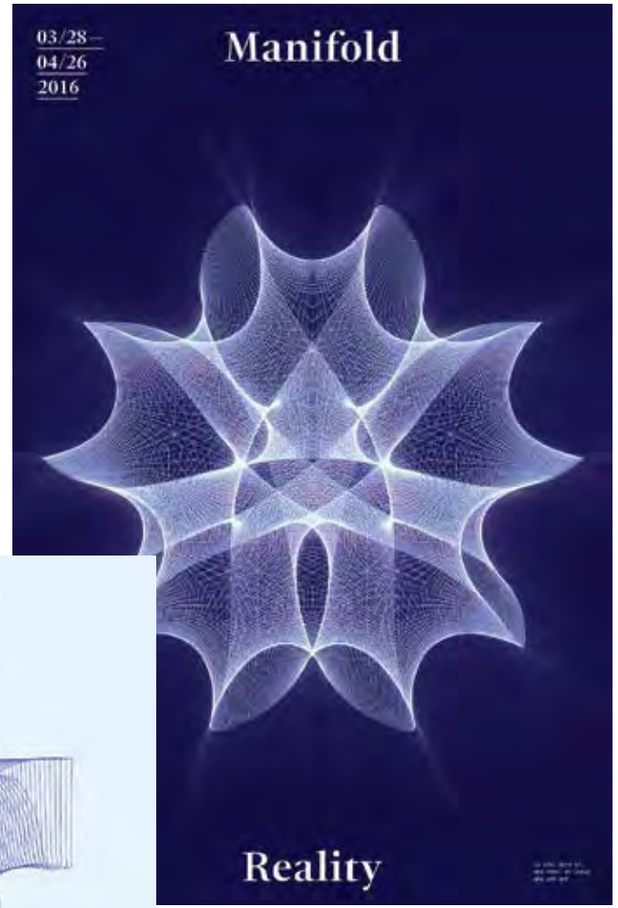


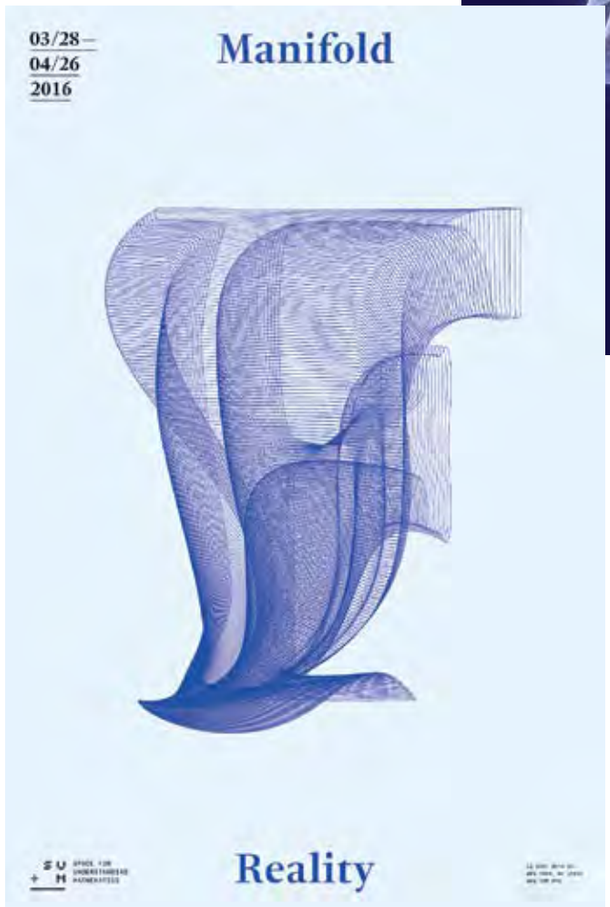
Pearlyn Lii

To portray the multifaceted career of artist and musician Brian Eno, Pearlyn Lii designed Eno, a suite of experiences to promote an imagined exhibition at the artist's alma mater. Eno included a 250-page book, an interactive triptych and a sound reactive drawbot. Each visitor is presented with a unique scribbled sheet that can be used as a dust jacket for the catalog that accompanies the exhibition. Today, Pearlyn Lii (BFA 15) works as a designer at SYPartners.









Patrick Slack Manifold Reality Type 5 / Brad Bartlett

Program of study

Typical length of study for the MFA in Graphic Design is two years: four full terms plus one ArtCenter Lite (ACL) summer term.

For incoming students who need additional design skills to complete the degree, we offer a three-year program. This program features two additional terms of undergraduate courses, tailored to meet the student's individual needs. Once these two terms are completed, students enter the traditional MGx course track.

Curriculum subject to change.

Term 1 – Fall	
Graduate Studio I	6
Graduate Seminar I	3
Graduate Typography	3
Project Writing	3
Mediatecture	3
Screen-Based Elective	3
Term 2 – Spring	
Graduate Studio II	6
Graduate Seminar II	3
Professional Leadership	3
Project Writing	3
2D Form Elective	3
Screen-Based Elective	3
Term 3 – Summer (ACL)	
Studio Independent Study	6
An internship is also recommended for this term.	
Term 4 – Fall	
Graduate Thesis and Thesis Preparation I	6
Design Research/Strategy	3
Cross-Media Strategies	3
Entrepreneurship	3
Term 5 – Spring	
Graduate Thesis and Thesis Preparation II	6
Elective/Indep. Study	3
Total required units	**72**

Industrial Design

Chair
Andy Ogden

Faculty
Katherine Bennett
James Chu
Marshall Hamachi
Dyna Kau
Stan Kong
Susan Marki
Story Musgrave
Javier Palomares
Eric Ng
Lloyd Walker
Byron Wilson

Staff
Maritza Herrera
Lan Yu

ArtCenter's "Grad ID" program offers a Master of Science curriculum focusing on theory and practice for the production of insightful research, development of human-centric innovations and the creation of new business opportunities.

We combine the pursuit of extraordinary visual design and making skills with the knowledge, theories and methods essential to developing design solutions for complex and unstructured problems. In doing so, we prepare students to assume leadership roles throughout creative organizations.

Our faculty of internationally renowned educators—accomplished professionals across a range of design, technology and business fields—help our students develop their abilities through projects and critical dialogue in a design studio environment. The program prepares graduates with an optimal combination of knowledge, skills and experience to lead innovation for enterprise and to create the future.

We design with a consciousness that our innovations exist in a larger context. Our methodology, Strategic Innovation, takes a systems-level view and strives to balance the business, technological and human aspects of any challenge. This broadly applicable creative process produces empathetic solutions to essential human needs and allows designers—and enterprise—to be resilient and to grow.

Grad ID also has joined forces with Claremont Graduate University's Drucker School of Management to offer a dual MS/MBA degree in Innovation Systems Design (ISD). The two-year program prepares tomorrow's innovation leaders by combining business strategy, leadership and management acumen with the rigorous development of creative skills and design innovation methodology.

Andy Ogden, Chair

Kevin Bethune
Ethereal Running Company, thesis project

Before coming to ArtCenter, alumnus Kevin Bethune (MS 12) had an unusual career trajectory: from mechanical and nuclear engineering for Westinghouse Electric Company, to financial analysis for Nike, to designing the Air Jordan Fusion 8 basketball shoe for Nike. But a desire for both a grounding in design fundamentals and a foundation in how to bring technology, business and design together led Bethune (below at right) to Grad ID.

Bethune's thesis project, Ethereal Running Company, envisioned an ecosystem of products and services for runners designed to boost their experience holistically. Ethereal would provide runners with the most effective running techniques, tailor that knowledge for each runner's specific needs, and create a running community to foster advice and encouragement.

Bethune's research had him doing everything from strapping a GoPro camera to his chest while sampling every mile of the Los Angeles Marathon, to meeting with the head coach of the Ethiopian Athletic Federation to explore motivations behind that country's great distance runners.

After graduation, Bethune helped set up a boutique digital innovation agency that served Fortune 500 clients by provoking visions for disruptive end-user experiences. In 2014, Bethune and his colleagues relaunched as BCG Digital Ventures inside the Boston Consulting Group. Today he serves as BCG Digital Venture's vice president of strategic design.

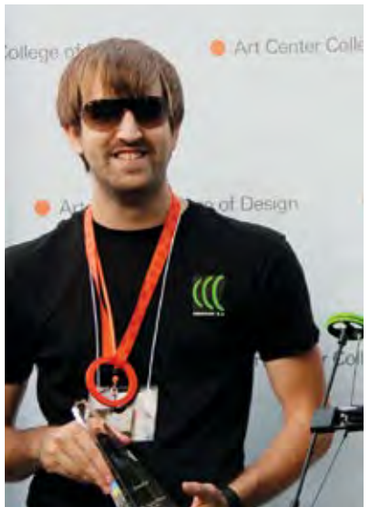
Jan Lienhard
Coax unmanned aerial vehicle system, thesis project

Born and raised in Germany, recent alumnus Jan Lienhard (MS 13) always had an interest in engineering and the arts. Lienhard came to ArtCenter with a wealth of product and transportation design experience—including internships at Porsche Design Studio in Zell am See, Austria, and BMW Group Designworks USA in Newbury Park, California—and entered Grad ID to fine-tune his knowledge in technical skills, including business and technology.

In Grad ID, Lienhard (at left) finished not one, but two thesis projects. For one project, he conceived of a service that would cater to high-income business professionals who travel frequently for work. Lienhard's service would afford business travellers the luxury of never having to pack for their travels; their clothes and other amenities would be delivered to their hotel room prior to their check-in.

Lienhard's other thesis project, which he created during an eight-month master's thesis mentorship at Porsche Design Studio in Austria, also targets business professionals by imagining a new method of business-class local air commuting. Informed by technological forecasts for the near future, Lienhard's Coax imagines a fleet of autonomous helicopters that would allow executives to significantly reduce their commute times and even conduct meetings while flying high above the urban sprawl.

Since graduating, Lienhard became a consultant and designer for Booz Digital before moving on to work with several of his Grad ID colleagues as an industrial designer at BCG Digital Ventures inside the Boston Consulting Group. Jan is currently BCG Digital Ventures' senior strategic designer.



Nina Viggi
One Degree system of high-performance sailing products, thesis project

Recent alumna Nina Viggi (MS 13) believes extraordinary things can come from collaboration. And she should know. In 2013, a high-performance sailing shoe she designed as part of her Grad ID thesis project won a gold medal in the Industrial Designers Society of America's prestigious International Design Excellence Awards (IDEA) competition.

The One Degree high performance dinghy shoe is light, flexible and equipped to drain efficiently without sacrificing vital thermal capability. With more than 10 years of competitive sailing under her belt, Viggi knew her product would resonate with sailors.

But One Degree is more than a product. Italian-born Viggi designed One Degree as a system of products and solutions to champion the sport of high-performance sailing. Viggi recognized that sailing apparel and equipment had not kept up with the sport's growing popularity and that they had fallen behind the more aerodynamic products created for surfing and windsurfing. Beyond the design of the shoe itself and the creation of an overall brand strategy, Grad ID required her to forecast product growth opportunities over the next five to 10 years. The program also required that she have a strong grasp of sourcing materials and manufacturing constraints, all of which she put to good use when she built her prototypes in Hong Kong.

After graduation, Viggi interned at Continuum, worked as an interaction designer at Teague, then became an interaction designer at GE Software, and is now product design lead at Capital One.

Alumni

De Liu

Alumnus De Liu is a co-founder and vice president of Xiaomi, one of China's leading technology firms whose smartphone sales rival that of Apple's iPhone in that country's market. Liu's path to tech ascendency in the world's second largest economy began with an ArtCenter project that, surprisingly, revolved around plush toys. As a Grad ID student, Liu returned to his native China to conduct demographic research and made special note of the widespread popularity of custom-created plush toys in the youth market. For his thesis project Liu devised and delivered a system in which kids could draw their own creation and, within a week, receive a plush toy that matched their specifications. The concept, and its execution, proved wildly successful. Today, you can see a direct link between the thinking behind Liu's thesis project and some of Xiaomi's most innovative business practices. Not only does the company have its finger on the pulse of the Chinese youth market (it even sells plush toys of its mascot), but one of its strongest differentiators is how it facilitates and incorporates feedback from its fans. "Was the design of Xiaomi based on the methodology I learned in Grad ID?" says Liu. "Absolutely."

xiaomi.com

Alumni include
Geetika Agrawal 05
Xuan Yu 06
Peter Chan
Amanda E. Vining 07
Jae H. Yoo 07
Claire M. Gottschalk-Gerhardt 08
Valerie A. Poliakoff 08
Quinn M. Chow 09
Hiroshi Horii 09
Ning Ning Li 09
Daniel D. Winger 09
James Todd Jones 10
Jenny Liang 10
Kisun Kim 11
Magdalena Paluch 11
Kevin Grant Bethune 12
Radhika Bhalla 12
Hugo Giralt Echevarria 12
Christine Purcell 12
Koo Ho Shin 12
Siddharth Vanchinathan 12
Pengtao Yu 12
Leslie Evans 13
Neeti Kailas 13
Jihoon Kim 13
Jeffrey Koffman 13
Dong Hun (Cuba) Lee 13
Jules Moretti 13
Uri Tzarnotzky 13
Byron Jerome Wilson 13

Program of study

Typical length of study for the MS in Industrial Design is six full terms, and the program may be completed in two years. Length of study for the MS/MBA dual degree in Innovation Systems Design, in conjunction with Claremont Graduate University's Drucker School of Management, is six full terms and may be completed in two years.

Curriculum subject to change.

Industrial Design track

Term 1	
M1 Studio	3
Visualization 1	3
Visual Form 1	3
Materials & Methods 1	3
Sparks & Connections	3
3D Development 1	3
Visualization CG Lab	3
Term 2	
M2 Studio (Tactical Design)	3
Materials & Methods 2A	3
Materials & Methods 2B	3
Visual Form 2	3
Visualization 2	3
3D Development 2	3
Design Investigations	3
Term 3	
3rd Term Review	0
Materials & Methods 3A	3
Materials & Methods 3B	3
System Design Research	3
M3 Studio	3
3D Development 3	3
Visual Form 3	3
Visualization 3	3
Term 4	
Special Projects Studio OR Electives	3
Entrepreneur Methodology	3
M4 Studio (Sponsored Project)	3
Visualization 4	3
Term 5	
5th Term Review	0
Entrepreneur Studio	3
Workshop 5	3
M5 Studio	3
Electives	3
Term 6	
Workshop 6	3
M6 Studio	3
Completed Thesis	0
Electives	6
Total required units	**99**

Innovation Systems Design

Term 1	
M1 Studio	3
Visualization 1	3
Visual Form 1	3
Materials & Methods 1	3
Sparks & Connections	3
3D Development 1	3
Visualization CG Lab	3
Term 2	
M2 Studio (Tactical Design)	3
Materials & Methods 2A	3
Materials & Methods 2B	3
Visual Form 2	3
Visualization 2	3
3D Development 2	3
Design Investigations	3
Term 3	
3rd Term Review	0
Materials & Methods 3A	3
Materials & Methods 3B	3
System Design Research	3
M3 Studio	3
3D Development 3	3
Visual Form 3	3
Visualization 3	3
Term 4	
Drucker Business Courses	24
Term 5	
Drucker Business Courses	24
Term 6	
Workshop 6	3
M6 Studio	3
Completed Thesis	0
Electives	6
Total required units	**123**

Media Design Practices

Chair
Anne Burdick

Core faculty
Elizabeth Chin
Sean Donahue
Tim Durfee
Ben Hooker
Phil van Allen

Adjunct faculty
Mariana Amatullo
Scott Cazan
Elise Co
Claire Evans
Shannon Herbert
Geoff Kaplan
Norman M. Klein
Alan Koch
Jesse Kris
Michael Manalo
Mike Milley
Chelina Odbert
Sarah Rich
Jennifer Rider
Tim Schwartz
Arden Stern
Richard Wheeler
Rosten Woo
Mimi Zeiger

Guest faculty
Christina Agapakis
Benjamin Bratton
Kathi Kitner
Shannon Mattern
Metahaven (Daniel van der Velder and Vinka Kruk)
Cher Potter
Edward Shanken
Wendy Walters

artcenter.edu/mdp

How do designers operate in a world of perpetual change? What is the relationship between future speculation and today's very real, very immediate challenges? And how might such conditions generate new practices in design? These are the issues students raise and tackle head-on in Media Design Practices (MDP).

Our interdisciplinary MFA is grounded in media—graphic, visual, interactive, spatial, experiential—and technology. We explore the role of design in the world through two different but related contexts, reflected in the names of our tracks: Lab and Field.

Lab track students use design to explore the implications of emerging ideas from science, culture and technology. Students design potential futures to grapple with issues such as digital privacy or connected bodies. Projects and partners change every year, and may include NASA scientists, offbeat Los Angeles cultural institutions or Silicon Valley engineers.

Field track students study local practices and global systems in diverse international contexts, from refugee camps to corporate boardrooms to urban slums. Using a mix of ethnography, prototyping and speculation, students design in the context of urgent social issues, working abroad for up to three months. The Field track partners with Designmatters, ArtCenter's social impact program.

A vibrant dialogue emerges when these two tracks come together in the studio, classes and reviews. What results is an array of student perspectives that recast the role of technology in society in surprising new ways. Upon graduation, students are ready to launch a design practice that is uniquely suited to the challenges of our time.

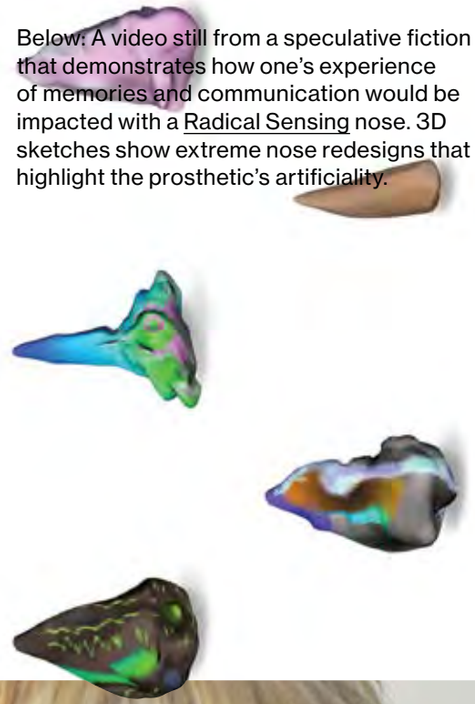
Selwa Sweidan and Jay Hong
Radical Sensing, Lab track sponsored project

A speculative design project rooted in the sense of smell, Radical Sensing imagines a future in which people have chosen to replace their noses with a “super smelling” neuro-prosthetic, or “post-nose,” that amplifies, isolates, decodes, records, and even shares scent with simple gestures and download-able customizations.

The project, created in response to the Design Challenge of the Microsoft Design Expo 2015, explores the future of sensing and prosthetics and was judged Best Overall for its provocative questioning. Can the voluntary removal of body organs, in favor of augmented replacements, become normative? What might such re-architecting of the body look like, both externally and at the neurological level? What experiential changes might result due to such enhancements?

Sweiden and Hong used performative prototyping, 3D modeling, user interviews and a smell recording device to speculate about how one might experience an enhanced sense of smell in the future, forcing us to reconsider how we “live in our nose” in the present.

Below: A video still from a speculative fiction that demonstrates how one’s experience of memories and communication would be impacted with a Radical Sensing nose. 3D sketches show extreme nose redesigns that highlight the prosthetic’s artificiality.



ArtCenter College of Design
2017–2018

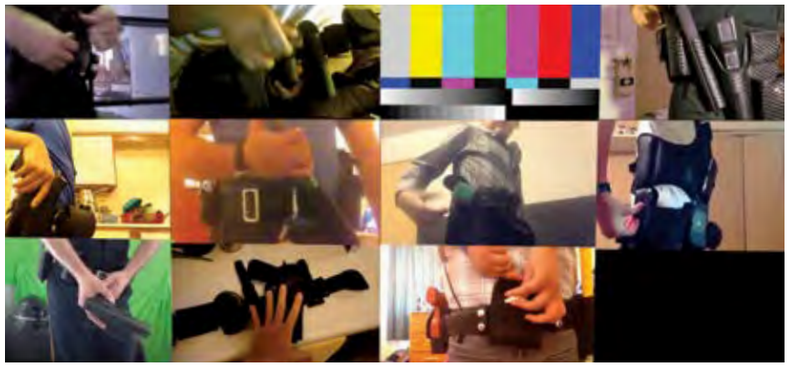
Sweidan is now an MDP Post-Graduate Research Fellow. Hong is an independent designer.

Erika Barbosa
Policing Bodies, Field track thesis

Barbosa is senior research analyst at Troika Entertainment and a PhD candidate in the visual arts at the University of California, San Diego.

A design ethnography of the law-enforcing body and a critical simulation of police tactical procedures and culture in Los Angeles, Policing Bodies examines how the uniformed cop is a multiplicity of beings and histories. It explores how the aesthetics and tactics of the U.S. criminal justice system are inscribed onto policing bodies through strategic materials and choreographies. The individual sits in either contradiction or corroboration with state ideology, or oscillates between the two. By bringing performance scholarship into dialogue with design research, the project interrogates the role of design in everyday choreographies of power and oppression.

Above: Prototyping tools and materials, including the Selfie Gun. When the user takes aim at a target and shoots, rather than a bullet hole, a selfie is produced which highlights the look on the shooter’s face. The project’s investigation used physical computing prototyping and critical redesigns of police tools such as the arrest report, also shown. Below: Screen grabs from police “gear poses” found in online videos.



Faith Oftadeh
Bored in Space: Rituals in Closed-Loop Environments, Lab track thesis

Rituals are a universal aspect of the human experience, creating both meaning and purpose. Bored in Space: Rituals in Closed-Loop Environments accepts that technological advancements in space exploration will make the colonization of Mars probable, as Oftadeh found working as a designer at NASA/Jet Propulsion Laboratory during her graduate studies. The project includes a video documentary and speculative images and prototypes that she used to ask members of JPL's engineering culture if we are addressing the full spectrum of psychological needs that could arise during long-term embedded states on a distant planet. The project concludes by identifying the crucial importance of varied experience to off-planet human adaptation.

Above: One of several paintings Oftadeh created to provoke thinking in her conversations with engineers at JPL. Left: Still from Oftadeh's short documentary video.

Oftadeh is a visual strategist in Advanced Design Engineering at NASA's Jet Propulsion Laboratory.

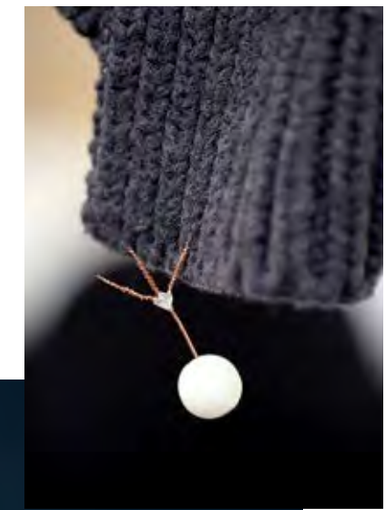
Ji Won Jun
Plant-like Robot, Lab track thesis

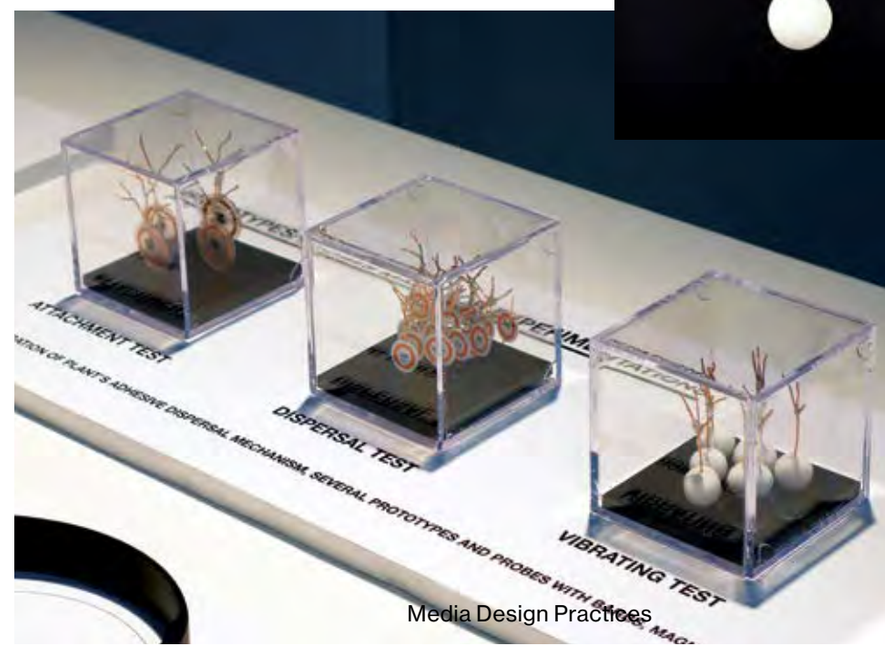
Winner of the 2016 SXSW Interactive Innovation award in the Student Innovation category, Plant-like Robot is a conceptual robot that embodies vegetal characteristics. The "robot" disperses through its environment like a seed and secretly attaches itself to humans, animals and objects using its barbs and magnetism. As it travels with its adopted transporter, it collects and maps environmental and climate data on a micro scale.

Contrary to traditional approaches to robots—which tend to center on human and animal perspectives—Plant-like Robot merges botany and robotics to reinterpret sophisticated plant behaviors and redefine the concept, functionality and interactivity of robots beyond anthropomorphism and anthropocentrism.

Since mobility has long been seen as a fundamental robot function, applying vegetal characteristics from a seemingly inanimate lifestyle might seem absurd. But plant life presents unique, passive and slow behaviors that are highly adaptive to changes in climate and topography. Taking another look at plant life might inspire us to reimagine our conceptions of a robot.

Below: When a person brushes up against it, Plant-like Robot attaches itself and catches a ride, much like a burr or foxtail. Bottom: A variety of prototypes that Jun developed in the design phase.





Jun is currently a research engineer in the Immersive Experiences Lab at Hewlett-Packard.

Tina Zeng
weDub, Field track thesis

Zeng works as a UX designer at IBM.

Created in the urban slum of Kamwokya in Uganda, weDub is a locally developed DIY audio mixer and preamplifier that fits in the palm of your hand. The youth-made circuit, student winner of Core 77's 2015 Design for Social Impact category, allows its users to perform live improvised reinterpretations of media to a participatory audience.

In Uganda, this lively performance is a cultural media phenomenon known as VJing, or video jockeying. Inspired by this phenomenon, weDub is a community platform for youth voices and an entry point for learning about and making electronics. The project leverages existing youth talent and resources to foster youth engagement through the making of technology, embodying a kind of social impact design that defines people not by what they lack, but by what they have in abundance.

Above: Young people perform using weDub at the Treasure Life Youth Center in Kampala, Uganda and teach one another to create their own weDub device (left).

Judy Toretti
Engaging the Unspoken: Women in the Workplace, Field track thesis

"I am most uncomfortable when his junk is in my face."

How can design be used to encourage the exploration and vocalization of complicated, unspoken and often deep-seated issues?

Engaging the Unspoken tackles this question while investigating the issues women face in the workplace. The project is grounded in the realities of six women: three attorneys, two CEOs and one assistant. Issues that emerged during fieldwork resulted in "conversation objects" used to elicit a rich dialogue.

These objects include: the Gender Subverting Chairs which physicalize embedded social roles and male dominance; Work/Life Pumps that, when worn, embody the difficulty of balancing work and family; and the Double-Entendre Tie which is worn by male co-workers who unknowingly encourage female self-confidence.

Below: Toretti used photography to explore the role of posture and position in the gender dynamics of the workplace. She then field-tested the Gender Subverting Chairs (upper left) in an attorney's office for four weeks.

Toretti is currently a designer and researcher at Lightray.

Alumni

Matthew Manos MFA 12

How do you measure success? For Matthew Manos, the founder of New York- and Los Angeles-based design studio verynice, success means the ability to donate 50 percent of his company's services pro bono—more than a million dollars' worth and growing—to some 250 nonprofit organizations, while serving such major-league paying clients as MTV, Facebook and Walt Disney Imagineering. Manos launched his "global design, business, and innovation consultancy specializing in solutions for social and cultural impact" in 2008, as a 19-year-old undergrad at UCLA. To further his vision, Manos decided to pursue an MFA in Media Design Practices at ArtCenter, attracted by the program's description. "They were saying that they wanted to prepare designers for jobs that don't exist yet," Manos recalls, "and that was something that really excited me." ArtCenter taught him that "it's very much the invisible things as much as the visible things that are being designed," he said. "So you can really have an impact on experiences, or emotions, or feelings, or systems and ideas. That was a major revelation for me."

verynice.co

Alumni include
Sara Ortloff Khoury 92
Gloria Ann Kondrup 93
Roshi Givechi 95
Thomas Mueller 95
Rebeca Méndez 97
Elizabeth Pastor 97
Aaron N. Rincover
Sean J. Donahue 02
Jin Hyun Park 03
Brent K. Barson 03
Adriana Parcero Malagon 03
Eric M. Boisvert 04
Nikolai Cornell 04
David S. Nazarian 04
David H. Schwarz 04
Jennifer A. Darmour 05
Syuzi Pakhchyan 05
Prarthana H. Panchal 05
Tina S. Park 06
Jed N. Berk 07
Miya Z. Osaki 07
Jackson Wang 08
Yu-Ming Cho 08
Maria H. Moon 08
Christiane I. Holzheid 09
Jonathan D. Jarvis 09
Luke D. Johnson 09
Parker R. Kuncl 09
Julia Y. Tsao 09
Christopher D. Lauritzen 10
Mari Nakano 10
Hyun J. Yang 10
Seungmin Austin Lee 10
Alexander A. Braidwood 11
Ting-Yun Chien 11
Scott C. Liao 11
Zhengxin Xi 11
Ricardo R. Bojorquez 12
Brooklyn O. Brown 12
Chiao-Wei Ho 12
Michael T. Manalo 12
Salvador B. Orara 12
Bora Shin 12
Jayne M. Vidheecharoen 12
Dustin W. York 12
Betsy Kalven 13
Elizabeth Gin 13
Andrew Nagata 13
John Ryan 13
Maria Del Carmen Lamadrid 13
An Mina 13
Tina L. Zeng 14
Jenny Rodenhouse 15
Zoe Padget 15
Sangli Li 15
Kristina Ortega 15
Ji Won Jun 15

Program of study

Typical length of study for the MFA in Media Design Practices is four full terms plus one ArtCenter Lite (ACL) summer term, and the program may be completed in two years. A three-year option includes two additional full terms.

Curriculum subject to change.

Field track
2-year

Term 1—Fall	
Colloquium	1
Field Core A	2
Field Core B	2
Field Core C	2
Field Projects 1	6
Critical Frameworks 1 (Field)	3
Term 2—Spring	
Colloquium	1
Field Projects 2	12
Critical Frameworks 2 (Field)	3
Term 3—Summer (ACL)	
Studio Independent Study	3
Term 4—Fall	
Colloquium	1
Field Thesis 1	12
Critical Practices 1 (Field)	3
Term 5—Spring	
Field Thesis 2	12
Critical Practices 2 (Field)	3
Completed Thesis	0
Total required units	**66**

Field track
3-year

Term 1—Fall	
Colloquium	1
Media Design 1	2
Creative Technology 1	4
Dev Projects 1	6
Critical Histories 1	3
Term 2—Spring	
Colloquium	1
Media Design 2	2
Creative Technology 2	4
Dev Projects 2	6
Critical Histories 2	3
Term 3—Fall	
Colloquium	1
Field Core A	2
Field Core B	2
Field Core C	2
Field Projects 1	6
Critical Frameworks 1 (Field)	3
Term 4—Spring	
Colloquium	1
Field Projects 2	12
Critical Frameworks 2 (Field)	3
Term 5—Summer (ACL)	
Studio Independent Study	3
Term 6 — Fall	
Colloquium	1
Field Thesis 1	12
Critical Practices 1 (Field)	3
Term 7—Spring	
Field Thesis 2	12
Critical Practices 2 (Field)	3
Completed Thesis	0
Total required units	**98**

Lab track
2-year

Term 1 – Fall	
Colloquium	1
Lab Core A: Structures	2
Lab Core B: Interactions	2
Lab Core C: Interventions	2
Lab Projects 1	6
Critical Frameworks 1 (Lab)	3
Term 2 – Spring	
Colloquium	1
Lab Projects 2	12
Critical Frameworks 2 (Lab)	3
Term 3 – Summer (ACL)	
Studio Independent Study	3
Term 4 – Fall	
Colloquium	1
Lab Thesis 1	12
Critical Practices 1 (Lab)	3
Term 5 – Spring	
Lab Thesis 2	12
Critical Practices 2 (Lab)	3
Completed Thesis	0
Total required units	**66**

Lab track
3-year

Term 1 – Fall	
Colloquium	1
Media Design 1	2
Creative Technology 1	4
Dev Projects 1	6
Critical Histories 1	3
Term 2 – Spring	
Colloquium	1
Media Design 2	2
Creative Technology 2	4
Dev Projects 2	6
Critical Histories 2	3
Term 3 – Fall	
Colloquium	1
Lab Core A: Structures	2
Lab Core B: Interactions	2
Lab Core C: Interventions	2
Lab Projects 1	6
Critical Frameworks 1 (Lab)	3
Term 4 – Spring	
Colloquium	1
Lab Projects 2	12
Critical Frameworks 2 (Lab)	3
Term 5 – Summer (ACL)	
Studio Independent Study	3
Term 6 – Fall	
Colloquium	1
Lab Thesis 1	12
Critical Practices 1 (Lab)	3
Term 7 – Spring	
Lab Thesis 2	12
Critical Practices 2 (Lab)	3
Completed Thesis	0
Total required units	**98**

Transportation Systems and Design

Chair
Stewart Reed

Executive Director
Geoff Wardle

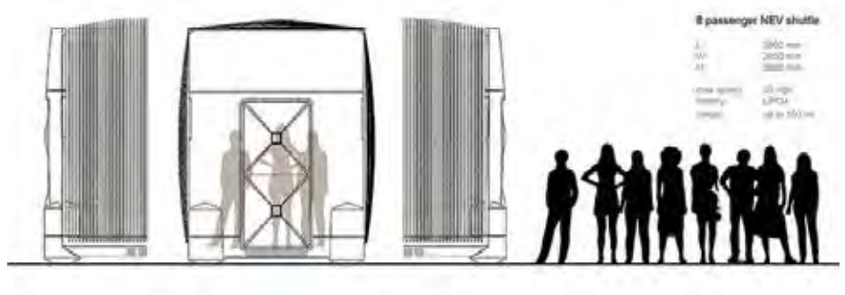
Faculty
Candice-Leigh Baumgardner
Pamela Blackwell
Tim Brewer
Parker Fredlund
Maggie Hendrie
Tim Huntzinger
Philippe Martinez
Lucian Rosca
Mark Shumate
Pascual Wawoe

Our Transportation Systems and Design students are developing compelling, sustainable and viable transportation and mobility solutions for an inspired future.

For people passionate about the automotive industry and the expansive field of transportation and personal mobility, our Master of Science program encourages creativity and strategic thinking beyond the sketchpad to impact the vehicle manufacturing industry, and to create better, compelling transportation solutions at a systems level, rather than a product level.

Because design brings value well beyond the areas of product and service development, our curriculum encompasses a combination of design methodology, strategic innovation, systems thinking, customer-driven research, political insight plus entrepreneurial and communication skills. The program's students—with prior degrees in subjects such as design, architecture, urban planning, business, engineering, anthropology and economics—bring diverse perspectives and stimulate the transdisciplinary culture that is essential to advance transportation design throughout the coming decades. Degree candidates participate in international conferences and conduct rigorous research; in collaborative teams they explore how to create the ideal user journey while preserving precious environmental resources. The College's strong ties to government and industry provide direct access to organizations pushing the emerging fields of new mobility and alternative energies.

This course of study encourages graduates to become agents of change prepared to reinvigorate industry across a broad landscape, from design studios and manufacturers to organizations responsible for transportation systems solutions at the national, state and local levels.



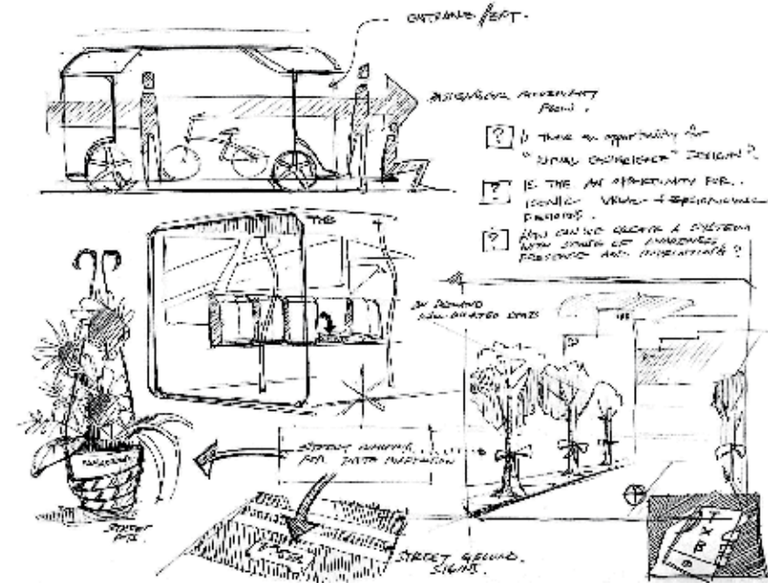
David Day Lee (MS 14) believes the designer's expertise lies in the creation of meaningful experiences. This belief is on abundant display in his master's thesis project, CUVE, a mobility platform that discards preconceived notions of public transportation and offers a solution based on individual aspirations.

Inspired by ArtCenter's recent expansion of its South Campus in Pasadena's "Innovation Corridor," five miles south of Hillside Campus, Lee and his fellow students were tasked with a challenge: design a better system of transporting students between the two campuses.

Lee's research pointed to several insights that informed his solution: compelling and desirable experiences result from people exploring their identity, finding satisfying relationships and asserting their influences in a social context. How can a transportation system fulfill those very human needs and desires that transcend getting from point A to point B?

His solution? A crowd-branded transit experience that links individuals, communities and spaces. His CUVE system of autonomous eight-passenger vehicles combines the predictability of buses with the flexibility of taxis to accommodate the organic spontaneity of people's lives.

With smart "flex routes" that span multiple blocks, passengers can hail, board or disembark a vehicle at any point along the route. Further, CUVE would not only encompass a virtual and real space social network, but would act as a platform itself, allowing students to create a unique onboard social experience that would strengthen the community and, if expanded into the commercial realm, potentially result in revenue generation.



Personal transportation vehicle prototype Thesis project

Garrett DeBry

Though Garrett DeBry came to Transportation Systems and Design with a background in business, his love of design and making stretches back to his childhood days spent building houses with his father.

At ArtCenter, his class was challenged to design a transportation system to help students travel between ArtCenter's Hillside Campus and South Campus. Whereas his classmate David Day Lee tackled the project with autonomous vehicles (see pages 92–93), DeBry designed and built an eco-friendly recumbent personal transportation vehicle.

DeBry credits the methodologies taught in his Customer Centered Research course as being particularly influential in helping inform his vehicle's design. By conducting in-the-field research, he learned many students felt uncomfortable relying on others for transportation. Others described wanting to ditch their car for environmental and financial reasons, but felt bicycling four miles uphill was a non-starter.

Taking full advantage of ArtCenter's Technical Skills Shop, DeBry built several full-scale prototypes of his vehicle and found that each iteration provided fresh insights. He learned how much storage space was needed to fit an average student's personal belongings, determined which form factors were associated with serious transportation versus recreational usage, and devised a folding mechanism that allowed for simple storage of the vehicle at work or home.

Another benefit of the iterative process? DeBry now has a series of physical models that show a progression and his thought process, factors he knows will set him apart professionally—which will come in handy when he takes his vehicle concept to market, a goal he's determined to achieve.

Di Bao

Born in Beijing, Di Bao came to Transportation Systems and Design with a degree in industrial design from National Taipei University of Technology in Taipei, Taiwan. It was there that she took a transportation design course that covered everything from sketching and tape drawing to making clay models and shaping fiberglass shells. After that course she knew she wanted to pursue transportation design as a career, and set her sights on ArtCenter.

When Bao first heard that the graduate program placed a heavy emphasis on "transportation systems," she thought that referred to the interplay between vehicles, roads, buildings and cities. Now she believes those systems encompass a wide variety of human experiences related to the transportation industry, some directly and others indirectly.

Bao's understanding of transportation itself has expanded since studying at ArtCenter and she points to particularly eye-opening courses like Transportation Histories and Futures, which examines how past societies have envisioned the future of transportation, and Future Scenarios Development, which uses technological forecasts to extrapolate changes in store for transportation.

In User Interface Design Studio, Bao took on public transportation's infamous "first- and last-mile problem" by conceiving of a smartphone app that would take an individual's exercise workout needs—be it walking, running or bicycling—and combine it with a bus or rail route to effectively kill two time-consuming birds with one stone. Bao's app would also streamline the payment process for public transportation as well as provide context-sensitive information, such as safety tips for neighborhoods after hours.

M2M smartphone app User Interface Design Studio project

Alumni

Akash Chudasama MS 15

Born and raised in Los Angeles, Akash Chudasama has always been obsessed with how things look, work and feel. From an early age, he pursued an attraction to things that move fast—cars, planes, rockets, stars, planets and comets. Combining practical sciences with the creative arts always came naturally to him. "I believe in approaching problems from a systems perspective, blending human needs, function, style, business, culture and technology." Chudasama entered the Graduate Transportation Systems and Design program with a prior degree in Aeronautical and Aerospace Engineering. ArtCenter helped him develop his visualization skills to better communicate his ideas to others, and also provided unique professional development opportunities including internships at the innovative start-up ICON Aircraft, at NASA's Jet Propulsion Laboratory (JPL), and at the manufacturing company Kemac Technologies. In the process, Chudasama discovered an empathy for user experience and interaction design. After graduating, he accepted a position as a designer specializing in user experience at the very hush-hush Applied Minds group in Burbank, California. "I'm a designer," he says, "seeking to help mold the future of how we move and live, on this planet and beyond."

akashchudasama.com

Program of study

Typical length of study for the MS in Transportation Systems and Design is six full terms, and the program may be completed in two years.

Curriculum subject to change.

Term 1	
Vehicle & Transportation Product Development	1
Vehicle & Transportation Systems Architecture	1
Customer Centered Research	2
Concept and Systems Design Studio	3
Digital Skills	3
Transportation Histories & Futures Part 1	1
Visual Communications—Fundamentals OR Visual Communications—Advanced	3
Introduction to Interaction Design	1
Term 2	
Transportation Histories & Futures Part 2	2
Visual Communications—Fundamentals OR Visual Communications—Advanced	3
Future Scenarios Development	1
Interaction Design Studio Part 1	3
Professional Development & Strategic Presentation	2
Product Development & Manufacturing Technology	1
Advanced Concept & Systems Design Studio	3
Term 3	
Interaction Design Studio Part 2	3
Professional Presentation	3
Business & Politics of the Transportation Industry	1
Design Strategy Studio	3
Strategic Prototype and Systems Design Studio Part 1	3
Transportation electives	3
Term 4	
Strategic Prototype & Systems Design Studio Part 2	3
Thesis Project Presentation	6
Transportation electives	3
Term 5	
Thesis Development Studio	6
Transportation electives	6
Term 6	
Thesis Development Studio	6
Business & Product Development Studio	3
Completed Thesis	0
Transportation electives	3
Total required units	**82**

Admissions

artcenter.edu/admissions

Applications for admission to ArtCenter's graduate programs are submitted to the Admissions Office. The faculty and chair of the specific graduate program, along with Admissions staff, compose the Admissions Committee that makes the evaluation and final admissions decision regarding each candidate. Graduate programs vary from four to seven semesters depending on the program and the option into which you are accepted. The acceptance process is independent of whether you apply for financial aid.

Admissions information can also be viewed online at artcenter.edu.

Degrees offered

Master of Fine Arts (MFA)
Art
Film
Graphic Design
Media Design Practices

Master of Science (MS)
Environmental Design
Industrial Design
– Innovation Systems Design
MS/MBA Dual Degree
Transportation Systems and Design

Special student nondegree programs

ArtCenter accepts a limited number of nondegree students who have significant educational and work experience within one of our majors. These programs are usually two to three semesters in length and offer an in-depth experience for students in a limited time frame. All application procedures and requirements, as well as tuition, are as outlined for the degree programs. Financial aid is not available.

Veterans

ArtCenter is approved for veterans' study under several GI bills, including the Yellow Ribbon program. Veterans should contact the Financial Aid office at 626 396-2215 for information.

Counseling and visiting

Graduate students should call Admissions at 626 396-2373 to arrange an appointment or, as possible, a visit directly with the department to which you are applying. The Art, Graphic Design, and Media Design Practices programs are housed at South Campus; all other programs are at Hillside Campus. Look for graduate admissions events online at artcenter.edu/connect/events.

Application and portfolio requirements

The following materials constitute a complete application. No application will receive a final decision until all of these materials have been received by the Admissions Office: ArtCenter College of Design, 1700 Lida Street, Pasadena, CA 91103.

General admissions requirements for all master's degree programs:

1 **A completed admission application.**
Download or complete online at artcenter.edu.

2 **A nonrefundable application fee.**
The fee is $50 for U.S. citizens and permanent residents or $70 for students requiring an F-1 Visa.

3 **Official transcripts from all colleges attended.**
A completed undergraduate degree must be verified prior to enrollment.

4 **A TOEFL score of 100 or higher or IELTS score of 7.0 for international students.**
Graduate applicants whose bachelor's degree was achieved in a language other than English must score at least 100 on the Internet-based TOEFL (iBT) or 7.0 on the IELTS to be considered for admission. We are not registered for electronic download of IELTS scores. We do not accept institutional versions of either test. Visit toefl.org or ielts.org for registration and testing information.

5 **Program-specific requirements.**
Please refer to each academic department's text below for additional requirements by program.

6 **Review the section "Submitting your portfolio" on p. 109, along with each department's guidelines for methods of submission.**
Note: If work in the portfolio represents a collaboration, then state what role the applicant played.

7 **Interviews.**
In-person, Skype or telephone interviews may be requested.

Art

Applications for Graduate Art are accepted for the Fall Term only. Applications are due January 15, but will continue to be reviewed if space is available.

1 **Complete all general admissions requirements as listed above.**

2 **Submit your portfolio. (See p. 109.)**
The MFA program in Art is open to candidates working in any medium. Applicants must present 15 to 20 samples of your most current work. Candidates working with film, video, performance or sound should provide completed examples of each piece. This can be done via Vimeo; send a link to your work on Vimeo to admissions@artcenter.edu.

3 **Written essays.**
a **Letter of intent.**
A letter of intent (1,000 words or less) should include discussion of how you think the Grad Art program can help you realize your goals as an artist. Your letter should also discuss the artists and the types of art that have had the biggest impact on your thinking about art. These need not be visual artists, but if not, give us some idea of how their influence is manifested in your work.

b **Educational goals.**
Provide short responses to the following questions: (i) Why have you decided to pursue a graduate degree in art? (ii) What kind of artist do you want to be, and how would you like the Graduate Art faculty to help you to achieve this aspiration? (iii) Why have you chosen to apply to ArtCenter's Graduate Art MFA program? (iv) What knowledge do you have of the program's faculty, and how has this affected your decision to apply to the program? (v) What knowledge do you have about the program's alumni, and how has this affected your decision to apply to the program?

4 **Your resume.**
Include a short resume covering educational and relevant experience.

5 **Letters of recommendation.**
One to three letters of recommendation can be emailed to admissions@artcenter.edu, or mailed to the Admissions Office.

Environmental Design

Applications for Environmental Design are accepted for the Fall Term only. Applications are due January 15. If space is available, reviews will continue and applications will be accepted beyond that date. Check with the Admissions Office for availability.

There are two distinct programs of study within the Environmental Design Department:

Spatial Experience Design, MS degree
Furniture and Fixtures Design, MS degree

In addition, there are two-year and three-year program options. The three-year option is suited to students who require additional design skill proficiencies.

Spatial Experience Design
This track addresses the relationships among the individual, materials, space and emotion. The program focus takes us beyond style to consider the links between the psychological, physical, emotional and sensorial effects of spatial design. Students will approach the design experience from the first moment of encounter to the last moment of interaction. In a sense, students will see themselves as the "conductor" of the experience. This approach will involve a transdisciplinary interaction with students from other creative disciplines, but in most cases the Environmental Design student generates the creative guidelines by which the total experience is explored.

This program is for students who are interested in creating and elevating multi-scale spatial designs with an industry focus and application. Students will often have a prior degree in environmental design, architecture or interior architecture.

Furniture and Fixtures Design
This track investigates the relationships among space, place, function and application of furniture and fixtures design. The program is focused on innovation, industry standards and an understanding of the manufacturing process for mass production furniture, case goods and fixture design. Furniture and fixtures are viewed as an integrated component of the spatial experience. The psychological, physical and emotional roles of furniture in our living and working environments are explored. The design focus goes well beyond style to consider the links among the user, brand, function and the industry.

This is a program for students who want to elevate their understanding of production furniture and its relationship to manufacturing, materials and market. Students will often have a prior degree in environmental, product or furniture design or a major with strong 3D making and conceptual skill sets.

1 **Complete all general graduate admissions requirements. (See p. 102.)**

2 Submit your portfolio. (See p. 109.)

Submit a portfolio of work demonstrating your design abilities as described below.

Spatial Experience track applicants: Students should have a rich background in spatial investigation and be experienced in the exploration of spatial projects in both hand and digital skill sets. Prospective students need to submit at least three completed spatial projects. These projects should be fully documented with indication of goals, research, hand sketch development, digital and hand model making. The conceptual design process should include variations on ideas as well as demonstration of the path that led to final solutions. Related artwork can be included if it informs the understanding of your background.

Furniture and Fixtures track applicants: Students should have a background in furniture and fixture investigation and be experienced in the fabrication process in both hand and digital skill sets. Submit at least three completed full-size prototype furniture or fixture projects, including sketching, model making and documentation of the complete design development process. The latter should include variations on ideas as well as demonstration of the path that led to final solutions. Related artwork can be included if it informs the understanding of your background.

3 A written essay.
Provide a written statement that delineates your motivation for pursuing a graduate program and your reasons for the choice of track. This should include topics and areas of interest as well as specific goals to be undertaken in the program. You should also describe specific skills and competencies you want to achieve. The statement should also include your goals beyond completion of the program and describe how a design education will relate to your career objectives.

4 Your resume.

Film

Film applicants can apply for the Fall Term only. The priority date for receipt of the application is January 15, including scholarship consideration, but applications will continue to be reviewed if space is available.

1 Complete all general graduate admissions requirements. (See p.102.)

2 Submit your portfolio. (See p. 109.)
Submit at least two completed film or video projects that demonstrate your visual narrative storytelling abilities as a filmmaker. The total running time of the work you submit should be at least five minutes but should not exceed 20 minutes.

Portfolios must include narrative films; i.e., those with distinct storylines, plot development and character arcs. Submitted work can include short films of any genre, documentaries, or multiple commercials or music videos, but all work must demonstrate your narrative storytelling abilities. Your work should also demonstrate a high level of proficiency in cinematography, lighting, staging, editing and sound. At least one of your projects should employ sync sound with dialogue. Submit only projects on which you played a key creative role as director, cinematographer or editor—this includes applicants interested in the Producing concentration.

Portfolio work is only accepted via link to Vimeo by indicating your link along with your application. Applicants can provide links to their work via email to filmportfolio@artcenter.edu. You must include your full name and address, plus the names of your projects and the creative role you played on each. For those who do not have access to these services, we will accept a DVD formatted in the NTSC video standard. All other formats, including data discs, will not be accepted.

3 Written statements.

a Personal statement.
In a statement accompanying your application, we are interested in learning what inspires you to make films, what sorts of films you want to make, and a brief description of your favorite filmmakers. Explain why you feel they are important. In what ways do you want your own work to contribute to or make a difference in the world, and how? We are also interested in hearing about any professional experience that you have accrued in the film industry.

b Graduate proposal.
Submit a graduate proposal that defines a filmmaking project that will engage you during your course of study. While the proposal may be preliminary, it must nevertheless be specific and take the form of a one-page story treatment for a potential film project.

4 Your resume.

Graphic Design

Graphic design is a process to create change. Change is made to happen by designers committed to great ideas. We educate those designers to "See, Do and Lead." We make design influential in companies, communities and society, and extend the boundaries of design in all directions. We create leaders to globally drive the next generation of the creative profession.

Applications for Graphic Design are accepted for the Fall Term only. Applications are due by January 15 for priority consideration but will continue to be reviewed if space is available.

1 Complete all general graduate admissions requirements. (See p. 102.)

2 Submit your portfolio. (See p. 109.)
Applicants must submit a portfolio that reflects a range of graphic design work across media and a fluency in typography. Pieces that exhibit an individual point of view, or a unique approach to a problem, are encouraged. The portfolio should be edited to highlight the applicant's best and most relevant work. Include a minimum of 15–20 pieces or projects that show a range of skills. Where applicable, include a brief written description of the project. Collaborative or commercial pieces should clearly state the applicant's contribution or role.

3 Essays.

a Statement of intent.
Applications must include a personal statement of focus and intent. The essay should outline the applicant's motivation for pursuing graduate study in Graphic Design at ArtCenter and identify a specific goal and focus of study. The statement of intent should be clear and concise, between 500–1,500 words in length.

b Personal essay.
In 750–1,000 words, provide detailed information about your relevant personal, educational, and professional experience. Include your skill level with software, typography, and any media-specific skills (coding, spatial design, etc.). The statement should also include goals beyond completion of the program and describe how a graduate degree from ArtCenter will relate to your career objectives. Personal statements can range in content; the goal is to discover your relevant life experience, goals and personal passion.

3 Resume.
Include a resume that outlines your educational and professional background and relevant experiences and activities, including community work.

4 Letters of recommendation.
Letters of recommendation (one to three) from academic and professional references are strongly encouraged. They can be emailed to admissions@artcenter.edu or mailed to the Admissions Office. References should be from people who are familiar with the applicant's work and experience, and should speak to an ability to conceptualize, execute and communicate design.

Industrial Design and Innovation Systems Design

The Graduate Industrial Design (GradID) program is looking for bright, articulate and creative individuals who are driven to make a better future.

The students who thrive in our program and then beyond in their careers are innovators at their core but, for one reason or another, might have travelled down a different path in their prior endeavors.

We expect that the future of innovation will involve multidisciplinary teams—so we emphasize being a multidisciplinary program. Each new class is a whole orchestra—not just the string section. We accept students who have earned undergraduate degrees in a wide variety of disciplines. We consider the diversity of our students' backgrounds and life experiences as important factors in creating a unique shared educational experience. Our student body typically comprises extraordinary individuals from around the world, preferrably with some years of professional work and life experience that complements the completion of their undergraduate studies.

Applications for GradID are accepted for the Fall Term only and are due January 15 for priority consideration, including the best potential for scholarship awards. Applications will be accepted for review as long as space remains available. Please contact the Admissions Office regarding ongoing availability.

Innovation Systems Design (ISD) is a dual MS/MBA degree offered by ArtCenter College of Design and the Drucker School of Management. This program combines the Drucker School of Management's strategy, leadership and management acumen with the rigorous development of creative skills and design innovation methodology found in ArtCenter's Graduate Industrial Design program to best prepare tomorrow's innovation leaders. Students can apply for the ISD program after enrollment in the ArtCenter Industrial Design program. Applications are not considered at the time of entry to ArtCenter, but will be reviewed after the students' second term of enrollment.

1 **Complete all general graduate admissions requirements. (See p. 102.)**

2 **Submit your portfolio. (See p. 109.)**
Submit work that demonstrates your design and innovation abilities. Include examples of projects that show your process and how you develop your ideas into the project results. Sketchbooks and documentation of early idea development are welcome additions that complement more finished portfolios. We look for abilities to:
- think and operate in terms of projects.
- take a systems approach to design solutions.
- write and communicate effectively.
- envision and produce broadly desirable 3D objects and spaces.
- produce a high level of aesthetic sensibility in production; e.g., style, proportion, shape, material, color, etc.
- draw and/or otherwise visualize new ideas.
- identify important opportunities and needs.
- research, investigate and analyze design topics.
- experiment, think laterally and engage in creative idea generation activities.
- develop desirable solutions for real needs and problems that create value for the human condition.
- consider and plan for related business dynamics.
- exploit and employ appropriate technologies.
- profess expertise and depth in specific areas or disciplines.

3 **Two written essays, as follows:**

a Please describe: (i) your motivations for pursuing study in GradID, (ii) why you think it is a good fit for you, and (iii) what you envision you would ideally be doing five to 10 years after successful completion of the program.

b In 2,000 words or less, please answer the following: If you were given a budget of $10 million and an uninterrupted time period of two years to work creatively on anything that you wanted to, what would you pursue and why?

4 **Your resume.**

Media Design Practices

Media Design Practices/Lab + Field (MDP) brings interdisciplinary design practices to a world of cultural and technological change. MDP seeks individuals who want to use design to understand and change the world. We are looking for risk-takers with varied interests who pursue design and critical inquiry with depth, intelligence, empathy and passion.

Media Design Practices offers two tracks: Lab and Field.

In the Lab track, students work with emerging ideas from technology, science and culture using design as a mode of critical inquiry in a studio context. External partners—from Caltech scientists to Silicon Valley engineers—bring expertise, resources and the latest advances into the studio.

In the Field track, students work in a real-world context where social issues, media infrastructure and communication technology intersect. A collaboration with Designmatters, ArtCenter's social impact department, the curriculum includes firsthand experience in the field. In 2016–17, students will work out of the UNICEF office in Mexico City.

For either track, students can apply for either a two-year or three-year course of study.

MDP selects applicants for the two-year option who are designers with exceptional training and experience in the visual, spatial, interactive and graphic design fields, and who can realize high-level concepts with skill in visual communication and interactive design.

For three-year applicants, we accept both accomplished and burgeoning designers from a broad range of backgrounds who bring valuable perspectives to the practice of design. The Development Year provides a design curriculum that prepares applicants to integrate past experience into a design approach that is fully realized in their concept year and thesis work.

Students enter in the Fall Term only. Applications for both Lab track and Field track are due on January 15 for priority consideration, including potential scholarship awards. Applications received after the deadline will be considered based on available space.

1 **Complete all general graduate admissions requirements. (See p. 102.)**

2 **Submit your portfolio. (See p. 109.)**
The design portfolio is the cornerstone of the application. The portfolio should be a curated body of work that demonstrates the applicant's expertise in the conception and creation of sophisticated design and other relevant works (e.g., creative or critical writing, business plans, software, curriculum, research, grants, etc.).

The portfolio must demonstrate versatility, criticality, rigor, point of view, willingness to discover, and accomplishment working with graphic, visual, interactive, spatial or experiential media. Projects can be professional, self-initiated and/or class assignments. Applicants are encouraged to include work that demonstrates process, research, experimentation and a spirit of inquiry. We encourage applicants from other fields but projects from outside of media design must demonstrate the applicant's ability to cross boundaries and think about issues in the realm of communication and media.

The portfolio should be edited to highlight the applicant's best and most relevant work. Brief written descriptions of the projects should accompany each piece. Collaborative or commercial pieces should clearly state the applicant's contribution or role.

All projects in the portfolio should be presented through SlideRoom. No physical portfolios will be accepted. Media Design Practices prefers all portfolios in the form of either a PDF or a website. The PDF or website should include stills, screen shots or photo documentation for all projects including print, interactive, motion or video. Where possible, dynamic media projects should be accompanied by links to working examples to ensure the full depth of the project is experienced. This content can be on a personal website or third-party service such as Vimeo or YouTube.

3 **Statement of intent.**
Applications must include a personal statement of intent. The essay should outline the applicant's motivation for pursuing graduate study in Media Design Practices at ArtCenter and discuss personal goals for the future, along with areas of interest and relevant experience. Applicants also need to answer the writing assignment listed below for their chosen track only. The statement of intent should be clear and concise, between 500–1,500 words in length.

Applicants to the Lab track should address the following:
Choose two inquiry-led design projects (projects designed to pose questions) and discuss each project in terms of its questions, process, rigor, creative iterations, success and/or interesting failures. Which aspects would you take forward and which would you leave behind as you pursue new critical questions of your own? What would those questions be? We encourage you to include one of your own projects, especially if you have a self-initiated project in which you determined the process and critical direction.

Applicants to the Field track should address the following:
Choose two socially engaged design projects and discuss each project in terms of its process, engagement, orientation, scalability, sustainability, ethics and politics. Which aspects would you take

forward and which would you leave behind as you pursue new critical questions of your own? What would those questions be? We encourage you to include one of your own projects, especially if you have a self-initiated project in which you determined the process and critical direction.

4 **Your resume.**
Include a resume summarizing your educational and professional background. It should highlight relevant academic studies, project work, awards and achievements, and work experience.

5 **Letters of recommendation (one to three) from academic and professional references.**
References should be from people who are familiar with the applicant's work and experience, and should speak to an ability to conceptualize, execute and communicate design.

Transportation Systems and Design

The Transportation Systems and Design program seeks gifted, articulate, thoughtful individuals who are self-motivated and who would like to help transportation industries and agencies change the way they think. Diversity and breadth of background play an important role in defining the transdisciplinary culture of the program.

Applications are accepted for the Fall Term only. Applications are due on January 15 for priority consideration, including potential scholarship awards. If space is available, reviews will continue and applications will be accepted beyond that time. Check with the Admissions Office for availability.

Although there is considerable overlap in course work, students may focus on systems design or vehicle design.

The first area is for students who want to focus on using design and systems thinking to create smart and innovative transportation solutions rather than design vehicles per se. Students will have a desire to create change by engaging across disciplines and into areas such as policy-making, business strategy and urban planning as related to transportation systems.

A vehicle design focus is appropriate for students wishing to enter or to re-enter the vehicle/automotive industry. Their goal may be to fast-track their careers with an orientation toward business or design strategy, or even beyond the bounds of traditional automotive studio positions.

1 **Complete all general graduate admissions requirements. (See p. 102.)**

2 **Submit your portfolio. (See p. 109.)**
You may include vehicular projects that demonstrate high levels of transportation design competency. These should demonstrate creativity, critical thinking, problem solving, originality of solutions, excellent visualization/drawing skills, 3D exploration, good organizational ability, the ability to research, and a sense of curiosity and inquiry. Evidence of previous study of transportation design and competency will be expected.

If your primary interest is in systems, you can incorporate a variety of projects, but should include some samples of transportation system concepts. Demonstration of critical thinking, problem solving, originality and organizational ability are important. Concepts should be demonstrated through drawing.

3 **Written essays.**
a **Statement of intent.**
Provide a written statement that delineates your motivation for pursuing a graduate program in Transportation Systems and Design. This should include topics and areas of interest to be undertaken in the program as well as personal goals. Also describe specific skills and competencies you want to achieve. The statement should articulate goals beyond completion of the program and describe how a design education will relate to your career objectives. You may also indicate your particular interest in the future of transportation. This should make reference to the types of transportation systems that are of special interest and an explanation of their potential social impact.

b **Required essay question.**
In a proposal of 2,000 words or less, please respond to the following: If you were the chief transportation officer for the city of your choice, in which you had adequate budget to pay for advanced transportation solutions, what would be your recommendations to make your city a better place to live, work and play? Explain your choice of city and what transportation challenges it faces, along with your specific solutions as they relate to the impact of transportation.

4 **Resume.**
Please submit a formal resume and bio covering educational and relevant prior experience.

Submitting your portfolio

Following are the methods for submitting your work. Look for exceptions under each department's guidelines.

1 **SlideRoom (web-based).**
Our preferred method for submission is through SlideRoom. Upload your portfolio images at artcenter.slideroom.com. SlideRoom will charge a nominal fee for this service. Full instructions are listed on the site. For general artwork, we recommend scanned images rather than photos for best resolution.

2 **Nonreturnable printed portfolio.**
Size limit is 11″ x 17″ maximum, including the envelope or covering. This can include a presentation format or simply individual samples of the work. This format works well for the design disciplines in which presentation or project formats are appropriate. Copies of sketchbook work can be included in this format along with the portfolio. Work will not be returned. Mail to: Admissions Office, ArtCenter College of Design, 1700 Lida St., Pasadena, CA 91103.

3 **Vimeo for Film applicants.**
Film applicants must provide a link to their work on Vimeo via an email to filmportfolio@artcenter.edu. Include your full name and address, plus the names of your projects and the creative role you played on each.

Notifications, tuition deposit and deferrals

Application notifications

Applicants will be notified of the Admissions Committee's decision in writing no later than early April. ArtCenter reserves the right to rescind an offer of admission at its discretion, such as if any information contained in the application is found to be incomplete, inaccurate or misleading or if additional information leads to serious concerns.

Tuition deposit

Spaces in the graduate programs are limited. Spaces are reserved based on receipt of a $400 nonrefundable tuition deposit and are accepted on a first-come, first-served basis. Applicants should be aware that the status of openings can change very quickly, spaces are not guaranteed, and they can consider their space reserved only after receiving a written confirmation from the Admissions Office.

Deferrals

Deferrals of admission are not possible except by special permission by the department.

Transfer credit

Transfer credit for graduate classes is limited in nature and is offered at the discretion of the individual graduate program. Studio transfer credit is evaluated based on portfolio equivalency to ArtCenter classes and a transcript demonstrating eligible classes.

Only graduate-level classes with a "B" grade or better on an official transcript are eligible for consideration. In order to be considered, any prospective transfer credits must be from colleges or universities that are accredited by one of the six regional associations of schools and colleges. International transcripts will be evaluated on an individual basis.

A maximum of 15 credits total may be transferred. Notification of any prematriculation transfer credit will be provided at the time of admission.

Tuition and fees for graduate students

Visit artcenter.edu or call the Admissions Office for the most current tuition rate. The tuition for Fall 2016 and Spring and Summer 2017 is $21,162 per term. Students should expect tuition increases on an annual basis, with increases occurring in the Fall Term.

Universal access fee

A $275 fee is charged each term to all students for access to ArtCenter labs and shops. Fees are subject to change and are refundable on the same schedule as tuition.

Financial aid and scholarships

ArtCenter encourages all students in need of financial aid to apply for funding. Graduate students are eligible for several federal loan programs and Federal Work Study, and can apply for ArtCenter scholarships, which are generally need- and merit-based. Request the Financial Aid brochure at 626 396-2373 or visit artcenter.edu for more detailed information.

Application procedure

U.S. citizens and permanent residents must complete both the admissions requirements and the FAFSA (Free Application for Student Aid) to be considered for scholarships and financial aid. International students need only submit admissions materials.

All applicants should meet the priority scholarship application deadline for the term for which they are applying. Depending on availability, it may still be possible to receive aid if those dates are not met.

Priority scholarship deadline
Fall Term: January 15

Notification of scholarship awards
Accepted applicants who meet the priority dates will be notified in writing by April 1.

For assistance in applying for financial aid, contact the Financial Aid Office at 626 396-2215.

Arrival and housing

Please call on the Center for the Student Experience staff to help with questions or needs related to your arrival. While ArtCenter does not offer on-campus housing, the Center for the Student Experience coordinates information regarding local housing and roommate options on a housing website at offcampushousing.artcenter.edu.

New student orientation and class scheduling

Graduate students will attend an Orientation program the week prior to the start of classes, and will have access to their schedule of classes at that time.

Living expenses and supplies

Living costs vary greatly based on the type of housing the student chooses. However, we estimate a generous average amount for rent and food per term to be $6,700 for students not living at home. Students should allow an average of $1,800 for personal expenses, $1,400 for transportation, and $2,000 for supplies each term. The supply amount is variable by major and individual projects.

ArtCenter student health insurance

All enrolled ArtCenter students are automatically covered by a student health insurance policy upon registration. This benefit and service to students is provided at no additional charge.

Term/semester system

ArtCenter offers three full terms (semesters) each year: Fall, Spring and Summer. Each term is 15 weeks.

Institutional disclosures and other policies

For the most current and complete list of disclosures and policies, visit artcenter.edu.

Family Education Rights and Privacy Act (FERPA)
ArtCenter complies with the Family Education Rights and Privacy Act (FERPA) and its accompanying regulations, which afford students certain rights with respect to their education records. To view the complete FERPA policy, please visit artcenter.edu.

Nondiscrimination policy
ArtCenter has a longstanding commitment to promoting equal opportunities, and will not engage in any unlawful discrimination based on race, color, sex, gender identity, gender expression, religion, age, national origin, ancestry, sexual orientation, marital status, medical condition, physical or mental disability, military or veteran status, genetic information, or any other basis prohibited by law.

Disability policy
ArtCenter complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, and state and local requirements regarding students and applicants with disabilities. Under these laws, no otherwise qualified individual with a disability shall be denied access to or participation in the services, programs and activities of the College. For further information about how ArtCenter is able to accommodate students with disabilities, please visit artcenter.edu.

Clery Act and Student Right-to-Know Act
ArtCenter complies with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act ("Clery Act"), as well as with the Student Right-to-Know and Campus Security Act, along with the accompanying regulations. Information on compliance is available from the Chief of Campus Security and on our website, with our crime statistics available through the U.S. Department of Education at ope.ed.gov/security.

Graduation rates
The Student Right-to-Know Act mandates that all institutions disclose their retention rate and six-year graduation rate. The first-year retention rate for first-time freshmen who entered in Fall 2014 was 76 percent. The six-year graduation rate for first-time freshmen who entered in Fall 2009 was 68 percent. (This information does not include transfer, exchange or special nondegree students.) For further information, please call Enrollment Services at 626 396-2316.

Changes to policies, procedures and fees
ArtCenter reserves the right to change or modify tuition, fees, the calendar, or discontinue or modify course offerings, majors, graduation requirements, rules, policies and procedures as it deems necessary or appropriate. Students will be provided with notice of these changes whenever possible through means such as the College website, posted notices or the Student Handbook. No exceptions may be made to any of the academic or academic-related policies. No representation by any College employee to the contrary may be considered authorized or binding.

For a comprehensive and updated look at academic information, visit artcenter.edu.

Academic calendar

2016

Fall Term

September 6–9	Orientation
September 10	Classes begin
November 11	Veterans Day holiday
November 24–27	Thanksgiving holiday
December 17	Classes end

2017

Spring Term

January 10–13	Orientation
January 14	Classes begin
January 16	Martin Luther King, Jr. holiday
April 22	Classes end

Summer Term

May 9–12	Orientation
May 13	Classes begin
May 29	Memorial Day holiday
July 4	Independence Day holiday
August 19	Classes end

Fall Term

September 5–8	Orientation
September 9	Classes begin
November 10	Veterans Day holiday
November 23–26	Thanksgiving holiday
December 16	Classes end

2018

Spring Term

January 9–12	Orientation
January 13	Classes begin
January 15	Martin Luther King, Jr. holiday
April 21	Classes end

Summer Term

May 8–11	Orientation
May 12	Classes begin
May 28	Memorial Day holiday
July 4	Independence Day holiday
August 18	Classes end

At a glance

Year founded
1930

Affiliation
Private, nonprofit institution

Graduate enrollment
218 (55% men, 45% women)

Graduate enrollment by program

Art	32
Environmental Design	20
Film	50
Industrial Design	43
Media Design Practices	43
Transportation Systems and Design	29
Non-degree	1

Average age of graduate students
28.2 years old

Ethnicity of graduate students

African American/Black	1%
American Indian/Alaska Native	0%
Asian	11%
Caucasian	22%
Hawaiian/Pacific Islander	1%
Hispanic/Latino	6%
Two or more races	3%
Unknown/Undeclared	3%
International	52%

Average job-placement rate one year after graduation for students who receive a master's degree*
77.8% (based on alumni-survey responses of 29.7%)

All figures reflect Fall 2015 data unless otherwise specified.

ArtCenter College of Design™ is accredited by the WASC Senior College and University Commission (WSCUC), and by the National Association of Schools of Art and Design (NASAD). Access to ArtCenter's accreditation report is available through the College's Center for Educational Effectiveness.

WSCUC
985 Atlantic Avenue, Suite 100
Alameda, CA 94501
510 748-9001

NASAD
11250 Roger Bacon Drive, Suite 21
Reston, VA 20190
703 437-0700

* Data from Annual Graduate Employment Survey distributed to one-year-out graduates (graduates from Spring, Summer and Fall 2014). Employment rates are calculated by graduates indicating a primary status of "working full-time" or "working part-time" one year post-graduation.

Colophon

Published by the Department of Marketing and Communications

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In most cases, alumni artwork was provided directly by individual alumni. We thank them for their ongoing support and contributions to this Viewbook.

ArtCenter faculty respond quickly to changes in technology and innovations within specific design disciplines; please consult our website for updated information regarding Programs of Study.

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