SUMMER 2020

OPEN ELECTIVES & TDS GUIDE

WHAT ARE OPEN ELECTIVES? Open electives are course offerings that are open to all departments with priority given to students of the home department if the class becomes over-enrolled. Permission is required from the home department.

WHAT IS A TDS? Trans-disciplinary Studios (TDS) combine upper-term students from different majors on projects requiring several areas of specialization. Many are Sponsored Projects wherein students develop specific business ideas and strategies for corporate sponsors. Permission is required from the host department. Typically, they are open to students 5th term and above.

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ADVERTISING

ADT-109: Communication Design 1
Tom Cordner
Mondays 7:00PM – 10:00PM
Online
Open to all mayors 1st term and higher
(3 units) Elective

This course provides an intensive introduction to both the creation and critique of original ideas, and if you want to learn the skills you need to become a Creative Director, a one-person idea factory, this is the perfect primer for you! Get exposed to all different forms of ideation, learning the huge scope of what encompasses media-making nowadays, and idea creation from day one. This class covers introductory aspects of the Advertising field, as well as addressing communication strategies including the effective use of metaphors, iconography, idioms, allegories, clichés and methodologies to start you on journey to being a world-class Creative Director.

ADT-203: Visual Concepts
Koji Takei
Tuesdays 2:00PM – 6:50PM
Online
Open to all students 2nd term and higher.
(3 units) Elective

Visual Concepts develops what students learn for visual communication and investigates the strategies and methodologies of effective image making. This course provides conceptualizing process, design, and production of creating still images for advertising. It focuses on formulating effective ideas for images that communicate the message, as well as constructing outstanding visuals, which are tools every Creative Director needs.
Students will make three projects during the term, each lasting three to four weeks. In each project students will present rough ideas, execution of the image, and application of the image in layout. The medium to be used is open. Weekly analysis and guidance including group and individual critiques.

ADT-254: Digital Narrative
Zohrab Gevorkian
Tuesdays 7:00PM – 10:00PM
Online
Open to all majors 4th term and higher.
(3 units) Elective

Know your digital because tomorrow, the landscape will change. Know what is at the forefront so as a Creative Director you can see where things are going next. Learn creation of Digital Banners, Social Launch, and Mobile Experiences, launching brands with key art, banners, and social, or taking existing portfolio work and translating into digital assets. Learn the ins and outs of data-driven creative (xrm & crm), and create impactful digital content.
Each assignment is two weeks. Just like the real world. Presentation deck with comps are required as deliverables by the end of each two weeks.

ADT-302: Creative Process
Paul Soady
Fridays 2:00PM – 6:50PM
Online
Open to all students 2nd term and higher.
(3 units) Elective

This class is about Creative Directors branding products and companies, and the journey it entails via the research, process, final solutions and concepts, focusing more on the ideas and research.

It is a 2 project class, the first is to develop a totally new product / company that does not exist and will involve the following components: research, preparing a brief, manifesto, name, then designing the product, logo, corporate look and feel, plus the execution of a publicity / advertising campaign. In the second project students take an existing product / company and re-brand it via the same process used first, again spending time on research and executing the brief accurately.

The class will be broken into teams, the numbers of students in each team depending on enrollment numbers.

ADT-313: Media With Meaning: COVID-19 Communications: Responding to the UN's Call
Dennis Lee (+ Guest Lecturers)
7 Weeks – Meeting twice a week days TBD
Online
Open to all majors 5th term and higher interested in working in the Advertising medium.
(3 units) Elective - Counts towards the Designmatters Minor
This intense immersion course, **meeting twice a week for 7 weeks**, allows students to experience the pace and intensity of working in a real-world environment, creating work relevant to current world trends. Led by creative director Dennis Lee, students will work on targeted campaigns in a range of media, both traditional and non-traditional that address current issue(s). This summer's course will mainly focus on the COVID-19 crisis.

ADT-349: SMASHvertising
Gary Goldsmith (+ guest lecturer Jeff Goodby)
F/Sa/Su (**Two weekends - days TBD**) 9:00AM – 4:30PM
Online
Open to all majors 5th term and higher interested in working in the Advertising medium.
(3 units) Elective

This intense immersion course, **meeting a full day for 6 days over two weekends (TBD) during the term**, allows students to experience the pace and intensity of working in a real-world advertising agency, creating work relevant to current world trends. Led by an eminent creative director, students will work on multiple assignments on a range of media, both traditional and non-traditional. Led by Advertising Chair and Creative Director Gary Goldsmith, students will work on multiple assignments on a range of media, both traditional and non-traditional. The focus is on creation to completion, ideation, and honing your creative skills to handle any task as a media-maker.

ADT-352: Copywriting 1
Tom Cordner
Thursdays 2:00PM – 6:50PM
Online
Open to all students 4nd term and higher.
(3 units) Elective

In Copywriting 1, Creative Directors learn to express their media-making ideas through words, even if those words are few. Assignments include writing briefs and a manifesto, taglines, blogs, comedy routines, rap songs and other things that use the power of the word. Creative Directors will write integrated campaigns that includes both paid and social media with an emphasis on originality. You can take a class that will shorten the time it takes before you are regularly coming up with big ideas that impress your classmates, impress your teachers, and most importantly, impresses people who may wish to hire you.

ADT-356: Crafting Disruption
Tom Cordner
Wednesdays 10:00AM – 1:00PM
Online
Open to all majors 5th term and higher interested in working in the digital medium.
(3 units) Elective

An advanced, fast paced class for Creative Directors combining conceptual thinking with the ability to craft and execute across the many media-making platforms, connecting brands, products and services to unsuspecting consumers in a way that disrupts their normal patterns of consumption. Your critical thinking will be challenged, and your ideas will be honed to their most distilled state.

ADT-357: BREAKOUT – Brand Texture
John Loper
Wednesdays 7:00PM – 9:50PM
Online
Open to all majors 4th term and higher interested in working on branding.
(3 units) Elective

No traditional media advertising here. Take your knowledge as a Creative Director of brand and target your skills as a creative to extend and push brand narrative in unexpected ways. It's not an ad it's a: product, an event, a forum, a space, a film, an app, a game, an exhibit, a place, a group, a channel, a technology, and anything that extends the brand.

ADT-410: Remaking History: Advertising Time Machine
Faculty: Jarl Olsen
Thursdays 7:00PM - 9:50PM
Online
Open to all majors 4th term and higher interested in working on branding.
(3 units) Elective

Creative Directors are required to come up with new ideas… but what if you had to come up with new ideas... that re-write history? The lecture part would be an analysis of advertising, beginning with the Sistine Chapel and going to the present day with an emphasis on the last 40 years. The studio assignments would let students travel back in time and change outcomes. Save the passenger pigeon. Halt the demolition of Chavez ravine. Keep the Pontiac

marquee. Prevent the spread of smallpox in Native American tribes. Keep Facebook from taking over our lives.

Obviously, if we're calling the Sistine Chapel an ad, we are taking liberties, but we want there to be a nod to the limitations and opportunities of the period; a campaign that takes place in the 1800's can employ a hot air balloon, but not an app.

ADT-454: Bookcamp
Dennis Lee
Day: Thursdays 12:00APM – 3:00PM
Online
Open to all majors 6th term and higher interested in working on building their professional portfolio.
(3 units) Elective

This course provides an opportunity for Creative Directors to put all their skill sets together and focus solely on creating portfolio pieces for their book. All assignments will be catered to specific needs of each student so that they can create new work that complement their existing portfolio. These will be complementary pieces to a student's portfolio, based on an understanding of the conceptual process and development presented in class. Students will be able to create Print, Social/Stunt, and Experiential campaign execution for a product/service, but most importantly, they will be Portfolio ready.

ADT-464: The Power of Pleasure
Matthew Ralston
Online
Open to all majors 5th term and higher interested in a holistic view to creating seductive content.
(3 units) Elective

Sensuality, seduction and pleasure are at the core of almost every effort in the worlds of entertainment, advertising and marketing. In order to ignite 'desire' and brand awareness in consumers and audiences, it is necessary to speak in symbolic visual terms. A curated selection of films, advertising campaigns, photography, brand materials and brand 'codes' will be examined in order to form an understanding of the traditions of the art of visual seduction. Creative Directors will create concepts, mood boards, and a short film (or multimedia equivalent), the subject of which is an instructor-assigned luxury brand and product.

DESIGNMATTERS

TDS 307C/ENV 310-05 STRONG APART: Resilient+Connected
Sherry Hoffman, Designmatters & Penny Herscovitch, ENV
Mondays 2:00PM – 7:00PM
Hosted by ENV
Open to all majors 5th term and above

How might we design healing spaces to support emotional, mental and physical well-being for people who are facing isolation, due to the current global crisis or a range of circumstances?

Opportunity for Design to Make an Impact: Social Inclusion
With 1.5 billion+ people worldwide living under a 'stay at home' order, this pandemic has thrown a spotlight on challenges and inequities faced by people who are homebound or experiencing

isolation. How might we as designers respond to this global challenge?

Co-Design Approach: Rooted in Empathy
You will define your own area of opportunity to make an impact, through empathy-based design. Co-create with audiences across a wide spectrum of perspectives: elders living alone, caretakers, families with young children, and digital natives. Apply your first-hand experience. Engage with guest experts from medical, well-being & design fields.

ENTERTAINMENT DESIGN

ECPT-126: Dynamic Story & Concept
Fernando Olmedo
Tuesdays 2:00PM – 6:50PM
(3 Credits) Elective

At the heart of entertainment design there is one thing that all aspects of development serve: the story. It is our job to be able to command the fundamental principles of design (e.g. perspective, composition, visual communication, etc.) in order to tell a compelling narrative. This course strives to emulate the collaborative and dynamic storytelling and concept design process using tabletop roleplaying games as a backdrop for narrative development. Students will create dynamic options for their characters to experience and roll the dice to see where they go and what they do. The dynamic nature of multiple possibilities seeks to creatively parallel the curve balls we experience in the field on a daily basis. It is the goal of this course to teach our students how to strengthen their technical skills alongside their narrative ability. Through research, iteration, and critique, students will design characters and environments and show where they intersect and interact in their story. Students will be given the tools necessary to take an audience on a heroic journey.

ECPT-215: Dynamic Character Drawing
Bob Kato
Mondays 8:00AM – 12:50PM
(3 Credits) Elective

This course is designed to help students draw better dynamic characters both from life and from their imagination. Students will learn from a series of exercises emphasizing various approaches and materials to achieve expressive, compelling characters. Different storytelling considerations will be explored leading to a deeper personal understanding and point of view.

ECPT-223: Creating a Graphic Novel
Ricardo Delgado
Mondays 6:00PM – 10:50PM
(3 Credits) Elective

The Graphic novel is one of the most complex yet efficient storytelling tools in the world. In this course, students will write, design, layout, letter, pencil, ink and color an eight-page story, creating characters and worlds of their own in the process. In addition, students will learn how the storyboarding process for film and television is analogous to comics and use that skill to help layout their original story. Individuality rules, yet much hard work will result in a newfound skill invaluable in the workplace.

ENT-154: Storyboarding-Keyframe-Concept
Ricardo Delgado
Wednesdays 6:00PM – 10:50PM
(3 Units) Elective

Split into three sections, students will focus on storyboarding for the first four weeks, then design elements in their sequence the next four, and follow that up with keyframe assignments for the rest of the semester.

ENT-356: Visual Development
Ricardo Delgado
Tuesdays 6:00PM – 10:50PM
(3 Credits) Elective

This course focuses on quick sketching, editing, and pitching ideas geared towards entertainment design. The primary goal of this class is to provide students with a clearly directed methodology to facilitate the generation of non-derivative work and to familiarize students with the creative process as it specifically applies to the entertainment industry.

ENT-414: ZBrush
Justin Fields
Tuesdays 7:00PM – 10:50PM
(3 Credits) Elective

"Intro to Zbrush" will explore all aspects of the program including User Interface, Sculpting Brushes, Alphas, Subtools, 3D Layers, Poly Painting, Spotlight, LightBox, ShadowBox, Zspheres, Zsketch, and Transpose Master. This course will also go over the many amazing plug-ins inside of Zbrush including Decimation Master, UV Master, Multi Map Exporter, Subtool Master, and Maya Blend Shapes. This course will give you all knowledge needed to create a final project for your portfolio whether it be character or environmental.

ENT-415: ZBrush in Production
Solomon Blair
Tuesdays 7:00PM – 10:50PM
(3 Credits) Elective

ZBrush in Production is an advance class focused on how ZBrush is used within multiple industries today. The course will focus on the various ZBrush techniques in film, game, toy/collectible and rapid prototype industries. It covers many aspects of a pipeline, including, how to use scan data, render a final image in an industry standard application, building models that will be manufactured and much more. Students will pick from one of the five focused industries and complete one project that meets all of the necessary requirements any studio would ask of an artist.

ENVIRONMENTAL DESIGN

ENV 310-03: Topic Studio: [re] WILD re-thinking our relationship with nature in the age of social distancing
James Meraz
Tuesdays 2:00PM – 6:50PM

Brief:
The goal of this studio is to create a heightened awareness in sustainability and ecological

issues and to create innovative solutions for present and forward thinking scenarios.
This studio will consider issues of sustainability through the exploration and design of: [public] + private spatial experiences, interactive installations, objects, furnishings that have us re-thinking our fragile and current relationship with nature, in this new age of social distancing. A critical component will be to redefine our proxemics (distancing) factors in our New Nature environment. This online mixed-reality studio will consider issues of sustainability through the exploration and design of: [public] nomadic furnishings, objects, interactive installations, experiences that have us re-thinking our fragile relationship with nature in the urban-global context.

With 75% of the U.S. population living in the urban environment, our contact with the natural world has become increasingly minimal, particularly from the vantage point of our urban city centers. Students will be asked to re-examine and re-define our symbiosis with nature, in this current age of environmental crisis and impact, as well as defining our new proxemics with each other. The context of our exploration will be the urban private nature condition. As we become more nomadic less structured we tend to spend more time in what is known as the contemporary agora. The goal of the exploration and outcomes is to continue the dialogue about the juxtaposition of open space and urban space, their ecosystem and infra-structure, and how design can be the catalyst for the creation of meaningful experiences and places that are ecologically conscious and can facilitate community engagement and dialogue. Ultimately, we are seeking to define the emerging new relationships between nature and the city, between nature and humankind and an emerging co-evolution.

ENV 310-04: Topic Studio: Empathic Senses
Cory Grosser
Wednesdays 8:00AM – 1:00PM

Design for the mind + body.

In 1896, American Architect Luis Sullivan coined the maxim "Form Follows Function" and it has been a staple of design thinking ever since. But in today's complex world, design must address much more than function and use. Designers need to understand how their creative choices impact human emotions and the physiological effects on the body. Emerging research at the intersection of design and the behavioral sciences is exploring the mind body connection. Aesthetics, light, sound, smell and touch are the tools in which designers must be attuned to the harness the power of empathic and sensorial design.

Empathic Senses will explore the psychology of form, space and materials through a series of explorations and exercises organized around the five senses.

TDS 307C/ENV 310-05: STRONG APART: Resilient+Connected
Sherry Hoffman, Designmatters & Penny Herscovitch, ENV
Mondays 2:00PM – 7:00PM
Hosted by ENV
Open to all majors 5th term and above

How might we design healing spaces to support emotional, mental and physical well-being for people who are facing isolation, due to the current global crisis or a range of circumstances?

Opportunity for Design to Make an Impact: Social Inclusion
With 1.5 billion+ people worldwide living under a 'stay at home' order, this pandemic has thrown a spotlight on challenges and inequities faced by people who are homebound or experiencing

isolation. How might we as designers respond to this global challenge?

Co-Design Approach: Rooted in Empathy
You will define your own area of opportunity to make an impact, through empathy-based design. Co-create with audiences across a wide spectrum of perspectives: elders living alone, caretakers, families with young children, and digital natives. Apply your first-hand experience. Engage with guest experts from medical, well-being & design fields.

FINE ART

ART-201: Home Studio Workshops
Home Studio Workshops is a response to our current moment. In light of our new circumstances -- limitations on space, the necessity of fabrication and conversation -- much of what we have taken for granted must be re-thought. How can you better document your work - lighting, digital tools? How can you make the best visual argument for your work "without" compromising the integrity of your work. What processes or ideas would you like to learn to keep the development of your work at home creative?

The information shared and demonstrated in Home Studio Workshops will be practical in nature. Everyone artist has specific ways in which they work and these workshops will respond to directly to questions and concerns you have about representing, making, presenting your work in the best manner possible with tools already at hand. From a DIY sensibility to digital design, Home Studio Workshops can help you neutralize the playing field to your advantage.

HSW will meet via ZOOM in group and with individualized problem-solving sessions.
This class is open to students in any major who are working on Home Studio Art projects for the summer term. This is a no credit offering.

ART-202: STUDIO PRACTICE
8:00AM – 12:50PM
This class is open to all majors.

The Summer 2020 version of “Studio Practice” will continue to address practical aspects of an ongoing studio, but with an emphasis on how to make art from home. Artists often face situations that are less than ideal, having inventive ways of dealing with a continuing studio practice at home are not only appropriate to the pandemic but to making in general—adapting to circumstances creatively is key. The class will be a combination of online class meeting held via Zoom, including online demos.

ART-204: ART STRUCTURES AND SYSTEMS
Fridays 2:00PM – 6:50PM

A fourth term class that gives Fine Art students the tools needed to develop a body of work that will foster success in the “Fifth Term Review.” Methods of critique and analysis, strategies of rigor and commitment in studio practice, and self-awareness in regards to personal and cultural histories are all addressed in this class, through readings, discussions, and critiques. For the Summer of 2020 this will be an online delivery via Zoom, with class sessions as well as one on one meetings.

ART-205: ONE ON ONE B
ART-305: ONE ON ONE C
BY APPOINTMENT

One on One is a one unit required class for students in terms 1 though 3. It consists of 3 meetings that are intended to orient a student in navigating building an art practice across multiple classes, reflecting on art production, time management, skills in critique, and generally, mentoring. This class will be online for Summer 2020, as scheduled Zoom Meetings with faculty. ***This class is open to students in other programs who would like one on one meetings about art projects.***

ART-251: PRINTMAKING, ART 252-01: PRINTMAKING, ART 252-02: PRINTMAKING
Mondays 9:00AM – 3:50PM, Tuesdays 9:00AM – 3:50PM; Wednesdays 9:00AM – 3:50PM
This class is open to all majors.

Summer 2020's online printmaking course will be oriented towards works that can be made at home. Projects for the class will include: Woodblock carving and printing using water-based ukiyo-e (Japanese) style methods, Linoleum block relief printing, Pochoir: prints made with stencils, gouache or ink, Monoprints, Transfers & Collage techniques; and Alternative photographic processes. Extensive historical and visual print information will be presented. Instructor will give a materials list with costs for students to order. This will replace a lab fee. Class sessions will be online, with Zoom sessions that will include demonstrations and critiques.

ART-296: FIELD
Wednesdays 9:00AM – 3:50PM
This class is open to all majors.

Field is a class that explores and cultivates awareness of sites and their relationship to contemporary culture and art as they are situated in context and place. By investigating diverse environments through various medias from the vantage point of our current quarantined reality, students learn how cultural capital is produced and shared by considering various art institutions and their associated ecologies or communities. For Summer 2020, Field will be conducted as an online class using a variety of communication and media sharing platforms as follows: Week 1, students and faculty meet to layout the class plan and assignments; Weeks 2-7, using a variety of media, students work on projects with check-ins with faculty; Weeks 8-14, based on the research and projects developed in the prior weeks, students and faculty use various online platforms to experience journeys, examine a variety of geographies, communities and cultural institutions and the frames that shape our access to them.

ART-296: PROJECTS
Mondays 9:00AM – 3:50PM

Projects is geared towards a specific project from a student-initiated proposal, with input from faculty and group critiques. For Summer 2020, this will be conducted as an online class on the following calendar: Week 1, meet as a group and individually with instructor to establish project plan; Week 2-7, work independently with consultation by appointment, as needed; Week 8-14, Zoom meetings with Instructors as well as some collective class sessions. If facilities are open later in the semester, students will have access to assigned studios.
This class is open to students in any major who would like to work on art projects for the summer term.

ART-347: SUMMER STUDIO
Tuesdays 9:00AM – 3:50PM

Summer Studio is geared towards developing either a new body of work, or continuing a line of work that has been previously established. For Summer 2020, this will be conducted as an online class on the following calendar: Week 1, meet as a group, and individually with the

instructor, to establish the trajectory of the body of work; Week 2-7, work independently with consultation by appointment, as needed; Week 8-14, Zoom meetings with Instructors as well as some collective class sessions. If facilities are open later in the semester, students will have access to assigned studios.
This class is open to students in any major who would like to work on developing a body of art or hybrid art/design work for the summer term.

ART-381A: SEMINAR [OR ART 382B SEMINAR W/O CO-REQ]
Fridays 9:00AM – 3:50PM

Seminar is a class that brings the Fine Art community together via guest artists and group critiques of student work. For Summer 2020 these will be attended in an online format.
Class calendar: Week 1, meet as a group to establish class plan and introduce readings. Week 2-7, work independently with consultation by appointment, as needed; Week 8-14, Zoom class sessions, and visiting artists presentations.
This class is open to all majors who are interested in learning more about contemporary artists and artmaking. If facilities are open later in the semester, students will have access to assigned studios.

ART-401: POST RETHINKING ART
Fridays 4:00PM – 6:50PM

A sixth term course for students to review their progress and orient their developing body of work towards their senior solo shows, after the gatepost of "Fifth Term Review." For Summer of 2020, this course will be run in an online format via Zoom class sessions, critiques and individual and group meetings. As this class has always been geared towards tailoring an individualized program towards artists' specific bodies of work, the online format will not be a significant shift. ***This class is open to students in any major who would like to work on art projects for the summer term.***

ILLUSTRATION

ILL-353: Butterfly: Surface Design
Christine Nasser, Ann Field
Tuesday 2:00PM – 6:50PM
Open to all majors

Illustrate and design a custom Butterfly Chair sling seat cover! The original Butterfly Chair was designed in Argentina in 1938 by architects working in Le Corbusier's studio. Its curved frame forms a shape like butterfly wings. The cover was originally handmade in leather by a saddle maker. Your Butterfly seat cover will be made from upholstery grade canvas fabric and printed with your illustrated image or narrative pattern design. Class projects will require research, brand analysis and the final creation of original stylized artwork for application to a line-up of products including the iconic Butterfly Chair cover, a tote and an iPad cover. All tracks and departments are welcome. Prerequisites: Class entry level 5th term and above < or portfolio.

ILL-373: Smoke Signals
Rob Clayton & Aaron Smith
Friday 2:00PM – 6:50PM
Open to all majors

This class explores the concept of improvised communication during times of disruption. Through a series of presentations and research, students will explore the history of low-tech and

ingenious communication techniques devised and used internationally and throughout history, especially during strife. Students will adopt this as a theme for content and as inspiration for creative design solutions. The class output will reflect adaptive strategies in presentation.

TDS-352: All You Can Eat: Food
Jason Holley, Lisa Wagner
Friday 8:00AM – 12:50PM
Open to all majors

A project-based collaborative studio on the subject of food, as seen, made, and recorded from as many angles as possible. We wish to: 1) Use this far-reaching subject to inspire work that draws on and departs from skills, processes, and value systems you have developed in previous terms, and 2) Explore how a broader and deeper awareness of the food we put in our mouths affects and enhances the experience of the eater. Students will be asked to at least research, read, write, draw, take pictures, cook, and shop regularly and mindfully, and to watch films about food, be fed by others. This class has an open outcome—we're going to make something (possibly public/shared outside of our class population) by the end of the term, possibly as a group or in small groups, that uses the skills and perspectives we collectively bring to the class, but we don't know yet what that will be. We're going to figure it out as we go.

INTEGRATED STUDIES

INT-017: Painting Practicum
Richard Houston
Wednesday 8:00AM – 12:50PM
Permission of the instructor is required

Painting Practicum is an intermediate workshop that explores traditional oil painting techniques and their application for the contemporary painter. Students will also investigate approaches to pictorial and narrative composition through a series of lectures, exercises, and field trips. Observational skills and conceptual approaches to image-making will be emphasized. Students must speak to the professor beforehand to reserve a spot (18 will be accepted) and about committing to the course.

INT-100: Digital Design 1
Michelle Constantine, Dana Duncan-Seil, Daniel Sorenson
Tuesday 9:00AM – 11:50AM, Wednesday 1:00PM – 3:50PM, Wednesday 4:00PM – 6:50PM
Open to all majors

This course is designed to ensure digital literacy through the use of vector and bitmapped applications. Topics include but are not limited to: the basics of composition and layout, output in various forms of publishing, color correction and photo manipulation, as well as digital painting and drawing. These topics are based on an introductory to developmental level of skill in Photoshop, and Illustrator. Assignments encourage creative thought processes with digital tools while investigating cultural and contextual relevance for digital work. On completion of this course students will be able to develop a comfort level with these programs applicable to any type of project in the future.

NEW!! INT-111: Type 1: Foundation
Adele Bass, Chesley Nassaney
Thursday 8:00AM – 12:50PM, Friday 2:00PM – 6:50PM
Open to all majors (excluding Graphic Design)

Type 1 is a design studio introducing typography, its terms and history. Students study typographic structure with multiple exercises and projects: anatomy, typeface classifications, kerning, proportion/weight, letter spacing, nomenclature and understanding the differences between display type and text. Additional projects include explorations of body copy tone, legibility, meaning, and hierarchy. Type 1 serves as the primary typographic course fundamental to all future design courses.

INT-137: Form Paradigms
Ariel Brice, Javier Palomares
Wednesdays 2:00PM – 7:00PM

This class combines 3D printing technologies with material explorations. Artist and Designers from all disciplines are encouraged to explore opportunities for integrating digital forms and abstraction of craft. This class includes a basic introduction to 3D modeling software, Solidworks and various rapid prototyping technologies, 3D printing. The goal is to integrate traditional methods with the technological, mediating the influence between form and material, manual and machine procedures to invent a compelling new way of constructing form.

Projects will range from packaging to sculpture, vessels to jewelry, lamp construction to tiling. Fabrication methods include: casting/mold making, vacuum forming, ceramics, model making, as well as natural and synthetic polymers allowing art and design students to blend technology with craft through the constrains of their disciplines.

INT-201: Rapid Prototyping
Javier Palomares
Tuesday 8:00AM – 12:50PM
Open to all majors

This class offers students insight into contemporary methods for design and manufacture. This gives the student a better understanding of how data drives form and, in turn, drives production. Course material is structured around hardware and software integration and how this applies to form. The syllabus covers rapid/advanced visualization, 3D modeling, and prototyping.

INT-203: Expressive Type
Peter Greco
Friday 8:00AM – 12:50PM
Open to all majors

This is a drawing and design class introducing typography. Students learn to draw letterforms with accuracy beginning with calligraphy to develop their spatial perceptual skills and their understanding of positive and negative space. Once initial hand drawings are complete students may finish their projects digitally. Students learn typographic families and history while studying typographic structure (anatomy, proportion/weight, nomenclature, and understanding the differences between display type and text). Students will be able to select, modify and design individual, creative and narrative typographic solutions and to integrate typography into their illustrative projects.

INT-241: Rhino Modeling and Surfacing
Javier Palomares
Monday 8:00AM – 12:50PM
Open to all majors

This class offers students the opportunity to learn and develop in class basic and advanced

surfacing as well as solid modeling techniques. Rhino will be used as the main tool to create 3D models that will be ready to be rendered realistically for quick or detailed presentations as well as ready for rapid prototyping. Projects will range from product design to soft goods, footwear, furniture, and packaging. Class is open to all majors; it is recommended students have 3D background experience if applicable.

INT-251: Color Theory
Adam Ross
Wednesday 8:00AM – 12:50PM
Open to all majors

Course material covers the properties and effects of light and color during different times of day and under various lighting conditions, as well as complex color properties such as luminosity, iridescence and transparent overlay.

INT-252: Color and Story
Gwen Powell
Monday 8:00AM – 12:50PM
Open to all majors

Teaches the language and mechanics of color theory, and applies those principles to narrative form. The first half of the term is concerned with building color usage skills in weekly exercises, which will all have a narrative component. The second half of the term is devoted to applying them to a shared story which will include characters, four production scenes and a color script.

INT-302: Digital Portfolio
Dana Duncan-Seil
Wednesday 4:00PM – 6:50PM
Open to all majors
Prerequisite is Digital Design 1 or passing Digital waive test

PRODUCT DESIGN

PRD-418: COVID-19 Rapid Test Unit
Jeff Higashi, Babette Strousse, Nathan Allen
Tuesdays and Fridays 2-6:50PM – Duration (Week 1 – Week 7)
Online via Zoom
Open to PROD, IxD, GID, GX, and DM Minor students 5th term and above.

This is a sponsored crash-course in taking a working, engineering prototype and preparing it for manufacturing and launch. Students will have the opportunity to work on designing aCOVID-19 Rapid Test Unit for a start-up group located in the Pasadena area. Students will work in teams to prepare solutions for manufacturable industrial design, sustainable packaging, user interaction (IxD) and brand. An immersive collaboration with engineers and faculty mentors will prepare students for real-world, entrepreneurial projects with rapid development cycles. This will require the efforts of product, interaction, graphic designers - and those who may have backgrounds in mechanical design and manufacturing.

*This studio can be counted as a Designmatters credit for Designmatters Minors.
*This studio is eligible to substitute Product 8 - Capstone Project for 8th term Product Majors.

To secure your spot: 1. Enroll 2. Send Resume to jeff.higashi@artcenter.edu 3. Receive confirmation from department by W15.

TDS-449: Creative Strategies
Fridolin Beisert
Wednesdays 2:00PM – 6:50PM
Bldg. ELLW, Room 229
Open to all students and majors.
3 Units

This course will teach students a strategic approach to creativity that will stimulate, encourage and liberate their own creative potential. A total of up to 10 different strategies will be covered followed by a final project that includes a process book. Through in-class exercises, they will learn how to break patterns, reframe problems and apply new conceptual thinking into their work. The homework assignments are designed to explore the theoretical components of creativity further and to discover their individual unchartered territories for new methods of problem solving. With the use of cross disciplinary evaluation techniques students will better understand their own learning process and be able to apply them to expand their range of creative thinking skills. This class is appropriate for all majors.

TRANSPORTATION

TRAN-411-01: Intro to Automotive CMF
Kimberly Marte
Tuesday 8:00AM – 12:50PM
Bldg. Ellwood (Hillside), Room 200 / Hyundai Lab
(3 Units) Elective

This course is an introduction transportation design class with focus on teaching the basic stages for an Automotive CMF design presentation. Students will create (3) CMF Colorways/Concepts based on a buyer, brand and interior design by going through the process of user research, concept development and CMF investigation. The final presentation consists of (3) high quality CG renderings with many angles, final colorways per grade and materials applied with buyer profile, mood/color/material boards for each colorway per grade and a bound CMF Workbook (tech drawings).

Prerequisite: Transportation Studio 3B (TRAN-202) and/or CMF Design (PRD-211)

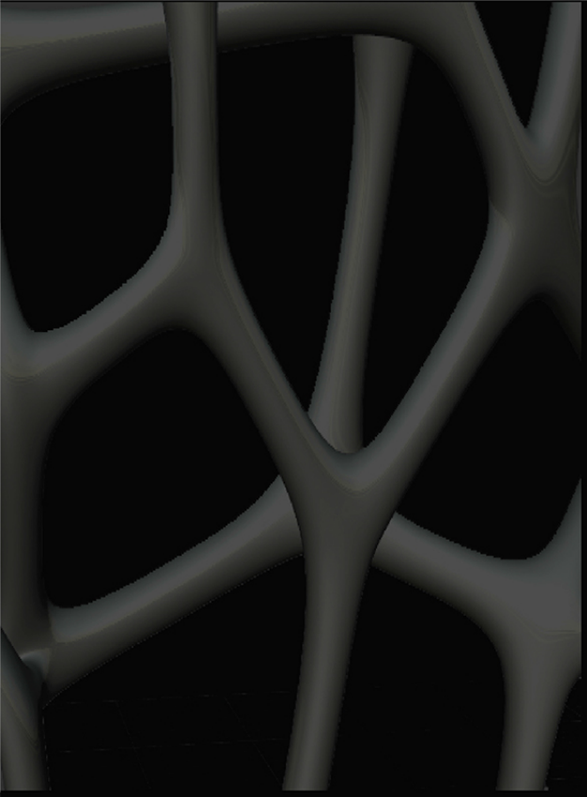
TRAN-440-01: Power Sports Design
Alex Earle
Saturday 3:00PM – 8:50PM
Bldg. Ellwood (Hillside), Room 277
Open to all students 5th term or higher
(3 Units) Elective

What is the future of Power Sports?

- The industry is looking for answers - you are the key!
- Round out your portfolio
- Challenge yourself

Concept development
Dynamic systems

Ergonomics and safety
Recreational mobility
Practical, utility applications
Competition models
Drive-train development



student, Hiroshi Sakuma

Form Paradigms

Instructors Ariel Brice Javier Palomares

INT 137-01 WED 2-7 PM

This class combines 3D printing technologies with material explorations. Artist and Designers from all disciplines are encouraged to explore opportunities for integrating digital forms and abstraction of craft. This class includes a basic introduction to 3D modeling software, Solidworks and various rapid prototyping technologies, 3D printing. The goal is to integrate traditional methods with the technological, mediating the influence between form and material, manual and machine procedures to invent a compelling new way of constructing form.

Projects will range from packaging to sculpture, vessels to jewelry, lamp construction to tiling. Fabrication methods include: casting/mold making, vacuum forming, ceramics, model making, as well as natural and synthetic polymers allowing art and design students to blend technology with craft through the constrains of their disciplines

student, Carmen Danae

student, Jonathon Marcowski

student, Hiroshi Sakuma

student, Jonathon Marcowski

studio Noesis

student, Brittany Lyster

EXCHANGE PROGRAMS

SPRING AND SUMMER 2021

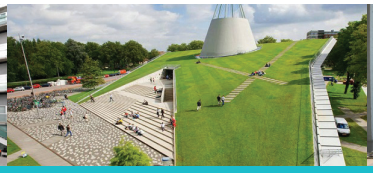
ArtCenter has reciprocal exchange programs with several of the world's most respected art and design schools. These programs allow students to enroll in university classes at a partner institution abroad, alongside both students from the host country and other international students.

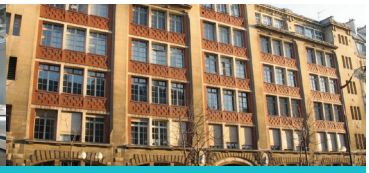
AALTO UNIVERSITY
Helsinki, FI
ENV
FILM
FINE ART
GRAD FILM
PROD

BEZALEL ACADEMY
Jerusalem, IL
ENT
FINE ART
GX
ILLU
PROD

BERLIN UNIVERSITY OF THE ARTS
Berlin, DE
ENV
FINE ART
GX
PROD

BRAUNSCHWEIG UNIVERSITY OF ART
Braunschweig, DE
PROD





CENTRO COLLEGE FOR DESIGN
Mexico City, MX
GX
ILLU
PHOTO

DELFT UNIVERSITY OF TECHNOLOGY
Delft, NL
ENV
IXD
PROD
TRANS

DESIGN ACADEMY EINDHOVEN
Eindhoven, NL
ENV
GX
PROD
TRANS

GOBELINS L'ECOLE DE L'IMAGE
Paris, FR
ENT

KONSTFACK UNIVERSITY
Stockholm, SE
ENV
FINE ART
PROD

STRATE SCHOOL OF DESIGN
Paris, FR
ENV
TRANS

TONGJI UNIVERSITY
Shanghai, CN
ENV
IXD
PROD
TRANS

UMEÅ UNIVERSITY
Umeå, SE
ENV
IXD
FINE ART
PROD
TRANS
GRAD TRNS

FINANCIAL AID

Students pay their normal tuition fees to ArtCenter and financial aid and institutional scholarships are applicable.

Additional scholarships are also available, including the Exchange and Study Away office's Diversity and Access Travel Stipend Award (DATSA).

ELIGIBILITY

- Must have completed at least four terms of undergraduate study or at least two terms of graduate study prior to the term of exchange
- Must have at least one term remaining upon return to ArtCenter
- Minimum cumulative GPA of 3.0
- Must not be on academic or disciplinary probation at the time of application

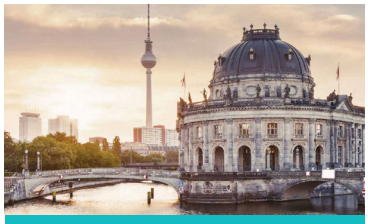
APPLICATION DEADLINES: **SEPTEMBER 15** (DELFT, AALTO & UMEA ONLY), **OCTOBER 1** (ALL OTHER PROGRAMS)

studyaway@artcenter.edu (626) 396-4215 artcenter.edu/studyaway

PLANNING RESOURCES

2021 AND BEYOND

It's never too soon to start planning for your off-campus experience and the Exchange and Study Away team is here to help! Learn more about program types, funding your time away, and set up a virtual advising appointment below.



FACULTY-LED PROGRAMS

Designed specifically for ArtCenter students, faculty-led programs are sponsored by an ArtCenter department and led by ArtCenter faculty. These programs can be short-term or long-term experiences and are typically open to students from all majors. Students maintain their financial aid package and pay ArtCenter tuition and a program fee that ranges in cost.

INDIVIDUALIZED STUDY AWAY

If you cannot find an ArtCenter-based program that fits your needs, you may explore programs through other colleges and providers. Outside programs can provide opportunities in different countries and offer more diverse options for study. There are program options to meet a range of budgets. Students maintain their state and federal aid.

SCHOLARSHIPS & STUDY AWAY

Often, the cost of a term abroad is directly comparable to a term at ArtCenter. Not only can you use your existing financial aid and scholarships to pay for study away programs, but there are also several study abroad scholarships avaliable.

VIRTUAL ADVISING

While ArtCenter continues to practice social distancing all study away program advising is available via voice or video call. Scan the QR code to the left to book your virtual appointment.