President's Message

One attribute has always been at the heart of an ArtCenter education: creativity. The world’s greatest cultural achievements emerge from it. It’s what employers seek. It’s what our graduates offer. Our students and faculty cultivate creativity every day in their classrooms, studios and off-campus projects. We invite you to join us—a community whose bold imagination continues to make an impact around the globe—and embark on an extraordinary education that will prepare you to invent new challenges and discover new opportunities.

—Lorne M. Buchman, President
At ArtCenter, we learn by making.

It’s where every student’s journey begins.
Like a conservatory for aspiring performing artists, we offer our students a dedicated space where they can grow and thrive under the guidance of practicing artists and designers.
In 1930, ArtCenter College of Design’s co-founder and first president, Edward “Tink” Adams, pioneered a no-nonsense curriculum to prepare artists and designers for roles in industry and the professional fields. While the College has changed dramatically since those days, our singular brand of education remains rooted in his forward-thinking vision.

We provide our students with the skills necessary to craft exceptional work and tackle ambitious projects—everything from autonomous vehicles to deeply personal narratives.

Our interdisciplinary curriculum emphasizes collaboration and making and mirrors real-world experiences.

All of which means that once our students graduate, they hit the ground running.
At ArtCenter, we ask our undergraduates to declare a major at the time of their application. This is an important decision and one that requires careful consideration.

We offer 11 undergraduate degree programs:

**Bachelor of Fine Arts**
- Advertising
- Film
- Fine Art
- Graphic Design
- Illustration
- Photography and Imaging

**Bachelor of Science**
- Entertainment Design
- Environmental Design
- Interaction Design
- Product Design
- Transportation Design

**Social Innovation minor**
Students in select majors who are interested in working with communities and designing for social impact can also earn a minor in social innovation through our Designmatters program.

Most students take courses in the Integrated Studies Department, and all take courses in the Humanities and Sciences Department.

In addition, Transdisciplinary Studio (TDS) courses—often sponsored by industry or community partners—give upper-term students from different majors opportunities to collaborate on projects.
Graduate Studies
For advanced study and practice, we also offer seven graduate degrees:

**Master of Fine Arts**
Art; Film; Graphic Design; Media Design Practices

**Master of Science**
Environmental Design; Industrial Design; Transportation Systems and Design

Each area of study represents an opportunity to challenge the conventional and establish a unique personal trajectory. All benefit from the College's creatively charged atmosphere.
The Center for the Student Experience (CSE) offers a wide array of resources designed to support the physical and emotional well-being of the College’s students, including student leadership programs, personal counseling, and international student advisement. CSE also supports dozens of active student clubs and organizations—groups dedicated to everything from social justice, sustainability and military veterans to picnics, hiking and virtual reality.

ArtCenter stretches across two campuses in Pasadena: Hillside Campus, with a modernist steel-and-glass structure located on 165 wooded acres; and South Campus, an evolving downtown complex that counts among its suite of buildings a renovated supersonic wind tunnel.
Greater Los Angeles is a magnet for driven people across the globe. Why? Because here virtually anything is possible.

Want to go surfing in the morning, study ancient Greek sculpture in the afternoon, have an authentic Ethiopian dinner, and catch a professional baseball game in the evening? No problem.

As the unofficial western capital of the U.S. and eastern capital of the Pacific Rim, as well as the gateway to Latin America, L.A. reflects diverse worldviews, cultures, cuisines and languages (225, at last count).

The largest city in California—a state that boasts the fifth-largest economy in the world—L.A. offers unparalleled opportunities in the fields of film and entertainment, and the region is also a hub of innovation in advertising, art, automotive design, technology and higher education.

“In many ways, the Los Angeles region is unique because of its combination of place, resources and open attitudes towards new ideas,” stated a recent economic report from the Los Angeles County Economic Development Corporation. “In Los Angeles, new ideas are constantly given form and brought to life by creative people.”

Just 10 miles from downtown Los Angeles, ArtCenter’s hometown of Pasadena can claim an array of architectural masterpieces and an impressive collection of cultural institutions—including the Norton Simon Museum, The Huntington Library, and the USC Pacific Asia Museum—as well as frequent ArtCenter collaborators Caltech and NASA’s Jet Propulsion Laboratory.
ArtCenter’s Study Away program offers students the means to address design challenges and explore artistic opportunities globally. Signature programs include partnerships with INSEAD business school in France and Singapore, Tama Art University in Japan and Centro School of Design in Mexico.

Another Study Away option is ArtCenter Berlin. Located in a city of constant reinvention, the College’s year-round Berlin studio operates like a professional creative agency.

In addition, ArtCenter offers exchange programs with the following institutions:

Finland: Aalto University
France: École nationale supérieure des beaux-arts; Strate School of Design
Germany: Berlin University of the Arts; Brunschweig University of Art; Weißensee School of Art
Israel: Bezalel Academy of Arts and Design
Mexico: CENTRO University
Netherlands: Design Academy Eindhoven; Delft University of Technology
Norway: Oslo School of Architecture and Design
People’s Republic of China: Tongji University
Sweden: Konstfack University of Arts, Crafts and Design; Linnaeus University; Umeå University

From the General Electric Space Capsule in 1968 to the recent New Car Experiences with Jaguar Land Rover and Intel, hundreds of industry-funded projects have taken place at ArtCenter.

Industry-funded collaborations are woven into our students’ experience through Sponsored Projects, classroom studios that embrace collaboration across disciplines.

In these studios—which take the form of a three-day DesignStorm®, a weeklong DesignFlash, or a full 14-week course—industry partners present students with a specific challenge.

Through the course of the studio, students immerse themselves in an experience that mirrors professional practice, including presenting their solutions to a panel of the company’s leaders.

Both our partners and our students benefit from this educational model: The partners get access to the fresh, bold thinking of our talented artists and designers, and our students benefit both by gaining experience and by owning the intellectual property they create.
**Internships**
Enhancing students’ education through real-world experience, internships provide opportunities to grow creatively, diversify your skill set, and build your professional network.

**Mentorships**
Our Mentorship Program brings students together with industry leaders who provide them with insight into specific fields and offer professional advice and perspectives.

**Networking**
Through the College’s “Career Chats: Insights into Creative Professions” speaker series, students regularly hear presentations by top industry professionals on a variety of topics. Graduating students have opportunities to network with professionals and make other valuable contacts while showcasing their work.

ArtCenter invites employers from around the world to visit open studios, view student work and discuss positions available at their organizations. Recent participants include 72andSunny, Adidas, Apple, Columbia Records/Sony Music, Deutsch LA, Disney Consumer Products, Dreamworks Animation, Droga5, Facebook, Ford Motor Company, fuseproject, IBM Design, IDEO, Insomniac Games, Intel Corporation, Honda R&D Americas, HTC, Mazda, Microsoft, Nestlé, Nike, Nickelodeon, Nissan Design America, PepsiCo Design Center, Pixar Animation Studios, Random House, Saatchi & Saatchi LA, Snapchat, SpaceX, SYPartners, Tesla Motors, Thinkwell Group, Walt Disney Animation Studios, Warner Bros. and Wieden+Kennedy.
ArtCenter has a long tradition of helping its students find meaningful careers, dating back to the very origins of the institution. In fact, it was our co-founder Tink Adams’ frustration with the impractical nature of art schools that led him to create an educational model that would prepare students for the real world.

Today, the College offers several programs to help students find fulfilling employment, get their work out into the larger world or create a new venture of their own.

These programs include Dot Connect, an online platform that connects students with prospective employers and opportunities, and DOT Launch, a resource that helps ArtCenter designers develop entrepreneurial ventures.

The great news is that it's working. Based on a survey sent to our one-year-out graduates who received a bachelor’s degree, with a 49.5% response rate, 82.2% of the respondents were employed.

When you’re hitting the ground running, nothing better motivates—or makes the journey more enjoyable—than having a good partner at your side.

ArtCenter alumni are famously supportive of one another. After graduating, many of our students discover that the close friends they made at the College also become professional collaborators.

The Office of Alumni Relations stays engaged with all of our graduates via AlumNetwork—a global, connected community of more than 20,000 artists and designers—and organizes worldwide networking events, industry-specific panels, workshops and symposiums.
At ArtCenter, we learn by making. And when it comes to making, strong foundation skills can make all the difference.

In the Integrated Studies Department, students are guided in developing outstanding abilities that drive any thriving creative practice: basic visual vocabulary, compositional techniques, color theory, craftsmanship and a variety of technical skills. The eye, mind and hand are all vessels of thinking and understanding, and you’ll learn how to train them to work in unison. We call this learning by making “embodiment,” and it is the essential building block to self-discovery. Through embodiment, Integrated Studies helps students gain critical awareness and begin to find their personal voice.

Integrated Studies classes are automatically incorporated into most students’ first-year course of study and progressively develop into more fully formed interdisciplinary projects. ArtCenter is renowned for its commitment to craft, and immersion in craft begins with Integrated Studies.

As the name implies, Integrated Studies provides an opportunity for you to meet and collaborate with peers from other majors, and form friendships in the process.

For example: All Illustration majors study drawing. But students in every field need to be able to communicate their ideas in a drawing well enough to have someone else—for example, a professional photographer or filmmaker—execute the final version. Our drawing class for non-illustrators emphasizes working with fellow students of comparable skill so that students can collaborate and grow together. In Integrated Studies, you’ll constantly be encouraged to try new things and to move beyond your comfort zone.

Imagine three different students who come together in the same Design 1 class: a graphic designer who might have a minimalist aesthetic and is focused on communication for a client; an illustrator who might be a wonderful draftsman and compelling storyteller; and a fine artist who might look for metaphors and unusual solutions to challenge the viewer. By observing and learning from one another, students will discover there are different ways to solve the same problem, broadening their own repertoire of solutions beyond their natural inclinations.

Later, as an upper-term student, you’ll participate in Transdisciplinary Studios, experiencing deeper levels of collaboration and team building and gaining real-world design experience that fosters growth, innovation and mutual respect.

The classes you will be taking are taught by some of the best art educators in the United States. They are professional artists and designers who take time out of their practice to share their considerable knowledge and experience that fosters growth, innovation and mutual respect.

The possibilities of art and design are endless, and our role is to equip you with the techniques and tools you’ll need to explore them.

A Photography student might take Materials for Art and Design; Fine Art and Illustration majors might take Rapid Prototyping, a required class for Product Design majors. Interaction design students often find their Design 1 and Design 2 sequence the most challenging yet most rewarding classes in their first few terms. At the same time, Integrated Studies classes are so comprehensive that it’s not unusual for a Film major to take our Basics of Video Production class, or for an Illustration student to take Narrative Image, a photo editing class for graphic designers.

Integrated Studies also provides hands-on workshops in a variety of media, including drawing and painting, bookbinding, computer software, welding and other interests that respond to both current trends and students’ interests.

Integrated Studies classes are always available as electives, regardless of your major.

Enjoy your journey of discovery!

— Wendy Adest, Chair
As artists and designers, we are participants in contexts and discourses beyond the immediate focus of our work. ArtCenter gives you the tools to understand how your specialized course of study fits into the larger world. Courses offered through the Humanities and Sciences (H&S) Department promote literary and historical literacy; develop ethical and critical capacity; and encourage new modes of collaboration and cross-cultural thinking. In the rapidly changing technological environment into which students graduate, learning to assess and assemble diverse bodies of information into workable, cohesive and useful wholes is not just an educational goal, it’s a survival skill. Based on a classic curriculum of studies deemed essential for enabling an individual to take an active part in civic life, the department is designed to enrich creative people, nurturing and supporting students as multidimensional thinkers and dynamic lifelong learners. H&S courses provide students with the rational and intellectual foundation for successful practice as designers, illustrators, photographers, filmmakers and fine artists.

We offer a diverse and intensive program of courses, with a strong emphasis on literacy, critical thinking and research. The department has more than 100 faculty-comprised of writers, historians, scientists, philosophers, critics, activists, researchers and business leaders—who bring into the classroom their expertise as practitioners in their fields. Humanities and Sciences courses cover traditional subject areas, while also providing focused areas of interest to the artist and designer. All students are able to use the H&S offerings both to explore their creative and intellectual interests and to further develop their professional skills.

Your H&S experience will begin with foundational courses in writing, research and history that provide the appropriate intellectual skills and contexts for studio practice. You may then develop your coursework in the H&S Department, balancing the requirements of your major with your elective interests across several areas of study, including literature, history, science and social science. The study of science, for example, encourages students to explore the processes that control the world around us. As an analytical tool, science helps you to rationally tailor your design practices to maximize a positive impact on the environment. You will learn about new materials and electronic technologies, and you’ll gain the ability to push an evolving concept through rapid cycles of development and evaluation. You can also take a range of courses in professional practice, business and entrepreneurship to help prepare you for the complexities of working in a professional field or developing an innovative business idea. H&S is committed to helping students find coherent and relevant pathways through the curriculum.

H&S also hosts an ongoing endowed lecture series, ArtCenter Dialogues, which invites distinguished guests to the College. Recent themes for the series have included Creative Leadership, Future Ecologies and Life Without Objects.

Jane McFadden, Chair
ArtCenter recognizes the power of design to change the world. Through research, advocacy and action, the College’s social innovation department, Designmatters, engages, empowers and leads an ongoing exploration of art and design as a positive force in society. Designmatters courses vary from term to term and include academic, discipline-specific and studio-based offerings that engage students across all majors, taught with a dynamic, entrepreneurial and experiential approach to design education.

Knowledge into action

A singular and trailblazing initiative, Designmatters pursues strategic partnerships, collaborations and sponsored projects to enable students to tackle local, national and global issues head-on.

“Designmatters is about putting knowledge into action,” says Mariana Amatullo, who co-founded the department in 2002. “It’s about fostering future creative leaders with the commitment, aspiration and know-how to be catalysts for social change and innovation.”

Whether creating educational campaigns to end gun violence in local communities, raising awareness about the human rights of young girls around the world, or implementing innovative design solutions for safe water access for impoverished communities in Chile, Colombia and Peru, Designmatters students are combining their remarkable talents with their strong desire to make a positive impact.

In recognition of the initiative’s extraordinary service to society, ArtCenter was awarded status as a Nongovernmental Organization (NGO) by the United Nations in 2003—the first art and design school to receive this designation.

With a growing array of projects realized, both around the corner and around the world, Designmatters and its methodologies have real impact. Today, the department is also leading the way in establishing social innovation design as a critical discipline unto itself.

A curriculum for change

The values of sustainable development, global health, public policy and social entrepreneurship are core to the Designmatters curriculum, programs and projects, with the outcomes of students’ work widely disseminated beyond the studio walls.

To meet the demand of students interested in navigating the complex dynamics of working with communities and designing for social impact, in 2017 ArtCenter launched the Designmatters minor in social innovation, a fully transcripted course of study for undergraduate students. The minor’s requirements vary by discipline and are comprised of both studio and academic courses. Upon graduating, students earn the minor in addition to their undergraduate degree and enter the working world equipped for many exciting career pathways.

An expanding world of opportunities

ArtCenter is at the forefront of developing clear pathways for artists and designers interested in careers in social innovation. Designmatters programs and special initiatives open new opportunities for students and build capacity in this important field.

The Designmatters Fellowship Program embeds top students in host organizations across private, public and nonprofit sectors. Students spend one full 14-week academic term working on high-level projects and exploring the mission, model and meaning of their host organization’s work. The benefits are mutual: The host organizations are introduced to the power of design, while students have the opportunity to apply their skills to impactful projects.

In 2013, the Designmatters-conceived international symposium “LEAP: The New Professional Frontier in Design for Social Innovation” brought together designers, thought leaders, educators and practitioners to explore the growing field of social innovation. LEAP resulted in several significant outcomes. From new mentorship and internship programs for ArtCenter students to the award-winning publication LEAP Dialogues: Career Pathways in Social Innovation (2016) and its companion piece, LEAP Dialogues: The Educator’s Guide (2017), the latter a selection of dialogues accompanied by open-ended questions designed to provoke critical reading and jump-start classroom discussions.

Thousands of students are joining the movement to participate in and impact the world around us. ArtCenter is dedicated to seeing this movement grow and its practitioners flourish.

Jennifer May, Director
The advertising industry is changing rapidly. As new media continues to transform the way our messaging looks, feels and interacts with the viewer, the fundamental needs have changed: Brands must now make a powerful, “two-way” connection with their audience. At ArtCenter, you will learn to create those connections by becoming well-versed in all of the most relevant and contemporary forms of media, as well as mastering new technologies and emerging ad platforms.

Beginning classes leave you visually and verbally fluent in the languages of communication and skilled in the art of media-making, including film, video, photography, graphic and interaction design, social media, digital engagement and app conception. In later terms, you will collaborate with students from other majors in Transdisciplinary Studio courses and use creative problem-solving skills to develop consumer insights and dynamic campaigns that integrate all forms of contemporary and new media. And because we break the conventional classroom structure, you’ll get a true sense of what it feels like to become part of a modern communications company, working with teams of your peers under the guidance of real-life creative directors.

— Gary Goldsmith, Chair

Scott Struck
Lava Soap

Communication Design I
Lou Danziger
Elena Salij
Danielle Silveri
Skype
Crashvertising
Gary Goldsmith

Maria Meehan
Skype
Crashvertising
Gary Goldsmith

Mike Hackett
Leica
Crashvertising
Gary Goldsmith

Daniele Silveri
Pizza in America
Crashvertising
Gary Goldsmith
Hannah Koh
Beats Wireless
— Crashvertising
Gary Goldsmith

Debbie Pan
Proactiv
— Crashvertising
Gary Goldsmith
Advertising is idea design. It’s the creation and formulation of the best argument for why someone should buy this or do that, so find the best argument and argue it well in the boldest, most memorable and unexpected way possible.

— Abe Chuang
Writer/creative at Droga5

Looking at things as not just the story you’re telling, but who you’re telling it for and whose point of view you’re telling it from, is important to me. ArtCenter gave me the tools to do that in so many different areas and so many different ways.

— Sonja Johnson, BFA 14
Art director, formerly with Vox Media, Droga5

My process and philosophy are constantly changing. I used to love the constant grind. Constantly pushing. Constantly thinking. Now, instead of designing/creating out of stress and fear and pressure, I’m trying to create out of the joy of it.

— Dennis Lee, BFA 00
Freelance creative director at Bird
Entertainment Design

Entertainment designers are storytellers. They bring stories to life by designing novel objects, characters and worlds or by creating new interactive experiences. This requires an excellent imagination, a thorough understanding of how such things are built, and the ability to conceptualize within the parameters of a given story. Concept artists create the visuals we see in films, video games, animation, commercials, TV shows and theme parks, executing everything from environments and architecture to characters and vehicles. Game designers create the rules, plots and puzzles we experience in video games, mobile games and more.

ArtCenter’s Entertainment Design students specifically focus their creativity to master the skills required of concept designers in the entertainment industry. For Concept and Animation students, our intensive curriculum blends and expands upon illustration and industrial design. Students receive a rigorous education in drawing, rendering, model building, sculpting and the use of 3D digital tools. In the Game Design track, students learn the fundamentals of game development, design theory and prototyping and explore all the different platforms for gaming. Near the completion of their degree, all Entertainment Design students research and develop an in-depth senior project that emphasizes a personal focus within entertainment.

Guillaume Aretos, Chair
Chien-Kang Chen
Arthur

Anda Sung
Juniper Tree

Kejun Wang
The League of Extraordinary Gentlemen 2

Chase Nichol
Boom Blast

Entertainment Design
Being at ArtCenter was honestly a highlight of my life. They cared so much about grounding us in strong foundational skills.

Kendal Cronkhite, BFA 87
Production designer at Dreamworks Animation

Good character design means truly knowing the roots and history of an archetype persona; when you evolve that character with your own unique vision, you must create it to be instinctively understandable and approachable to an audience that loves and knows it.

Gem Lim, BS 10
Concept artist at Riot Games

As with anything in life, there are no shortcuts to success. You have to truly enjoy what you do, otherwise it’s just work. ArtCenter taught me that good design incites an emotional reaction, one that fits the narrative. It also enabled my career to crisscross from films and from games to apparel.

John Bell, BS 81
Concept artist and production designer (Jurassic Park, Star Wars Rogue One)
Environmental Design

Environmental Design focuses on the total spatial experience—from the first moment of encounter to the last moment of interaction. We pursue a global sense of industry-driven design that investigates every aspect of where and how people live, work, and play. Our students look beyond the single object, moment or place to make an impact on a range of projects, including branded retail, theme-driven dining, new hospitality, interior design, exhibition design and residential design. Our emphasis on spatial experiences also produces leaders in the fields of furniture, lighting, materials innovation and sustainability.

Our students gain global awareness through Transdisciplinary Studio courses, international Study Away and Sponsored Projects classes with industry-leading companies, corporations and organizations; they also investigate Designmatters-sponsored projects on behalf of humanitarian organizations around the world. This amounts to a rich and diverse educational experience for students aspiring to become influential and impactful spatial designers.

— David Mocarski, Chair
Leo Su, ottoman with handle – Bernhardt Sponsored Studio
David Mocarski
Cory Grosser

Brett Su
Library
Sustainability Studio
James Nenaz

Mas Chan
Event Horizon, Lamp
Illumination
Dan Seltis
Denny Harboush

Alexandra Abakova
Zip, Chair
Bernhardt Sponsored Studio
David Mocarski
Cory Grosser
Zachary Eisenberg
Komorebi, lighting fixture
Topic Studio: Lighting
Chiara Ferrari
Sasipat Leelachart
Sensi, chair
Topic Studio: Furniture
Tanya Cai
Fold Metro, bed-and-breakfast rebuilt from an origami studio
Experience Design, Metro B&B
Brett Su
Dispose, Heron Preston x DSNY branded exhibition
Environmental Design 4
Michael Neumayr
Working with other majors at ArtCenter, especially on cross-disciplinary projects, was one of the most educational things for my career. The diversity of areas you explore as a student is great. The ability to better understand cross-functional groups coming together allows me to effectively do my job at Starbucks.

André Kim, BS 07
Director, concepts design and innovation at Starbucks

ArtCenter showed me that as a designer you have to work harder than in other professions, because you’re often presenting challenging new ideas which engage with behaviors or constraints that people aren’t necessarily aware of. In order to have an impact you need to appeal on both an emotional and intellectual level.

Chris Adamick, BS 07
Designer, formerly with Pentagram, Rios Clementi Hale Studios

ArtCenter prepared me to be a professional designer. We learned how to pour resin, wrap fiberglass and drill metal, as well as design surfaces. That’s a strong skill set to have: being able to walk into a studio or meet with a supplier and know how to ask for something because I understand how it’s made.

Kimberly Marte, BS 97
Co-owner and CMF principal at Design Spectrum
The Film program at ArtCenter prepares you for an evolving industry in which one fact remains constant: Filmmakers must be strong visual storytellers. As an ArtCenter student you begin shooting, immediately, with access to the latest production and postproduction tools—all here in Los Angeles, the world’s entertainment capital.

Our faculty of distinguished working filmmakers and our small class sizes foster close mentoring relationships. In addition, the diverse industry tapestry of L.A. gives us access to studio heads and A-list talent who, as guest lecturers, share their intimate knowledge of the business.

Success in the entertainment industry requires a broader base of knowledge than ever before. We believe in learning by making. Only when you're fully immersed in making films do you truly learn your craft.

Our production center maintains a generous supply of industry-standard equipment, and our post facilities offer nearly everything you'll need to fulfill the technical and creative vision of your story. Our three main tracks of study are directing, cinematography and editing. Also, for approved students, we offer specialty courses of study with an emphasis in screenwriting and producing. Regardless of which track you choose, the program’s curriculum focuses on mastering filmmaking skills in order to serve the narrative. Throughout the program, you'll discover and refine your artistic style and distinctive voice, and you'll also collaborate with students from other disciplines. At the end of your course of study, you will have developed a thorough understanding of the entire filmmaking process.

You enter as an apprentice artist and leave ready to reach an audience through your storytelling.

— Ross LaManna, Chair
Luisa Betancur
La Estrella, Colombia
—
Film Workshop
Ken Aguado

Devin Jota
Laura Holliday
Dylan Dugas

The First Month
—
Film Workshop
Ken Aguado

Other...
You’ve chosen your school. You’ve chosen your medium. Now, tell your story, your way.

Zack Snyder, BFA 69
Director (300, Watchmen, Man of Steel)

At ArtCenter, I did a documentary about HIV-prevention programs in Zambia. It was an eye-opening and emotional experience. Audiences really responded to it, which told me this was the direction I should go. ArtCenter pointed me in the way where I am today.

John X. Carey, BFA 11
Director ("Dillon’s Voice" for Apple, "Real Beauty Sketches" for Dove)

I like making things up. If I don’t have an answer, I’ll create one.

Saman Kesh, BFA 10
Director (Hit TV, Basement Jaxx, Taco Bell)
The continual exercise of imagination and discipline is the basis for a career in art: a life of compelling vision that questions and transforms our way of seeing, thinking and engaging the world. ArtCenter prepares students by training them in the rigorous foundation skills they need to be highly adaptable visual problem-solvers, with particular attention to aesthetics and conceptual dexterity. We foster a healthy fearlessness undeterred by conventional boundaries—experimentation, risk and complexity are embedded into the very fabric of student work. Versatility and adaptability are paramount attributes for any artist wishing to excel in the continually changing global environment.

Two of the biggest questions young artists face are: What is my unique voice? and Where does that voice fit into the world? At ArtCenter, it is our job to help you discover these answers by engaging in a rigorous process of training, questioning and self-discovery.

Fine Art supports a spectrum of disciplines, including drawing, painting, sculpture, installation, film/video, photography and digital imaging, as well as an array of art-and-design hybrids. Our nationally and internationally recognized faculty members work to create a program that is both broad in its scope of interests and small in its well-woven community. Learning occurs in the context of small classes and a high degree of mentoring that allows for a more one-on-one education.

— Laura Cooper, Chair

Fine Art

Luis Zapata
Josue Mortensen
Brown and Proud
Independent project
Julia Lu
Cramping Hook
— Ceramics
Nicola Vruwink

Julia Lu
Looping Loop
— Ceramics
Nicola Vruwink

Carly Chuback
Projection of Interpolations onto YZ Plane
— Advanced Painting
Akin Boku

Jack Cheng
Wagen
— Advanced Sculpture
David Schafer
Sorayah Mahammadie-Sabet
Is This Broke?
Film/Video 1
Laida Lertxundi

Mehregan Meyssami
Communisation
→
David Schafer

Anastasia Sargent
Labor of Loss

Visiting Artist
Kang Seung Lee
After my first year at ArtCenter, I had grown in ways I couldn’t have imagined. I was in a figure drawing class my first term with 8th term students, and I had to just rise to the occasion to keep up. That taught me a lot about myself.

Edgar Arceneaux, BFA 96
Exhibitions include: Hammer Museum (L.A.), Whitney Museum of American Art (New York), MIT List Visual Arts Center (Cambridge)

Art making for me is a process of unveiling and discovering myself, emptying my thoughts, projecting feelings and emotions to let them manifest into form, visuals, and sounds. My creative process comes from being genuine to myself.

Lisa Park, BFA 99
Exhibitions include: National Taiwan University, New Museum’s Skyroom (New York), MANA Contemporary (Jersey City)

My work as an illustrator and graphic journalist always has a thread of communications and social work running through it. I look for meaning in places society often overlooks.

Wendy MacNaughton, BFA 99
Author/illustrator of Meanwhile in San Francisco: The City in Its Own Words; clients include The New York Times, The Wall Street Journal, Time magazine...
Graphic design has evolved to become much more than ink on paper; it has left the page to conquer space, motion and interaction. To stay ahead of the curve, you’ll need to expand your creative skills in an integrative learning environment that crosses all media.

Our Graphic Design curriculum integrates the definitions of designer, artist and entrepreneur. Guided by faculty members who are noted professionals in their areas of expertise, you’ll develop sophisticated typographic and image-making skill sets working across both emerging and traditional media—from letterpress and packaging to generative design and spatial experiences—in order to create emotionally resonant messages.

You’ll learn how to anticipate and react to the technological and social changes affecting how we communicate with one another. You’ll have the opportunity to study abroad and to participate in high-profile collaborative projects with industry partners, non-profit organizations and students from different majors. And with our innovative transmedia area of concentration—which allows you to manipulate and transcend mediums—you’ll be empowered to create new media categories.

Since we want our students to design experiences that serve a purpose, we’ll encourage you to work outside your comfort zone and to engage with culturally and socially relevant content, using every possible tool at your disposal. In the process, you’ll discover new things about yourself and the mediums that you’re pushing to their limits.

Our graduates have taken these skills to transform cutting-edge organizations like Google, Apple, IDEO and some of the world’s most notable design firms.

We’ll challenge you with an ambitious endeavor: to be the best designer you can be.

— Sean Adams, Interim Chair
Duy Dao
3 Magazine
Type 4: Editorial
Annie Huang

Yuma Naito
Afropunk Festival
Type 5: Transmedia
Brad Bartlett

Art Directors Club
Adobe Design Achievement Awards
Communication Arts Type Annual
Core 77 Design Awards
Graphis New Talent Annual
HAD International Design Awards
Type Directors Club
Boucher Lovisa Wise by Patagonia — Packaging 2 Jessica Deseo Andrew Gibbs — Dieline Awards

Paul Knipper Jet Pack — Packaging 2 Jessica Deseo Andrew Gibbs

Jon Nakatani Source — Visual Interaction Design 3 Brian Boyl
At the time, I knew I would learn a lot at ArtCenter, but I didn’t anticipate the impact it would have on my life and career. It helped me see the world in a different way.

— Michelle Dougherty, BFA ’95
Director and creative director at Imaginary Forces

What I found most valuable at ArtCenter—besides learning a multidisciplinary approach to problem-solving from experienced mentors and making thoughtful and concept-driven work in a highly creative environment—were the talented friends that I am still in touch with and work with in the field.

— Stanley Chen, BFA ’13
Creative director at Ring, an Amazon company

I have always liked graphic design, but it was at ArtCenter that I discovered I love it. Surrounding myself with the best classmates and instructors—lit a fire in me.

— Yo Santosa, BFA ’00
Founder and creative director at Ferroconcrete

TERM 1
Writing Studio OR
Writing Studio: Intensive 3
Communication Design 1: Primer 3
Type 1: Letterforms 3
Design 1 – Materials Lab 0
Narrative Sketching 3

TERM 2
Art of Research 3
Motion Composition Design 3: Information & Context 3
Type 2: Narratology 3
Design 2: Structure & Color 3
Design 2 – Computer Lab 0
Narrative Designing 3

TERM 3
More on Materials 3
Package Design 1: Design Principles 3
Communication Design 1: Narrative & Scale 3
Type 3: Conceptual 3
Visual Interaction Design 1: Generative Design 3

TERM 4
Graphic Design History 1
4th Term Review 0
Package Design 2: Branding Systems 3
Communication Design 4: Information Systems 3
Type 4: Editorial Print 3
Visual Interaction Design 2: Web 0
Motion Design 2 3

TERM 5
Graphic Design History 2 3
Communication Design 5: Transmedia 3
Information Design 3
Advanced 3D Motion Graphics OR Package Design 3: Interactive Systems 3

TERM 6
Type 5: Transmedia OR
Type 5: Motion 3
Mediatecture 3
Creative Studio Elective 3
Transdisciplinary Studio 3

TERM 7
Business 101 3
7th Term Review 0
Advanced Transmedia Studio 7 OR Advanced Print Studio 7 OR Sequential Design 7 OR Visual Interaction Design 7 OR Advanced VxD Studio 7
Studio Elective 3

TERM 8
Advanced Transmedia Studio 8 OR
Advanced Motion Studio 8 OR
Advanced VxD Studio 8 3
Studio Elective 2

Additional requirements
H&S electives
Humanities 3
Social Sciences 3
Business & Professional Practice 3
Any of the above 15
Studio electives
Total H&S units 45
Total Studio units 87
Total required units 132
Today’s illustrators are image makers and storytellers. Conceptualizers and problem solvers. Provocateurs and culture observers.

Illustration now is moving beyond the literal interpretation. It is original imagery that creates mood and atmosphere, communicated via accomplished personal technique, for an array of commercial and social impact projects. Illustration connects everything from high fashion and retail environments to animation and computer games, and from political, editorial and street art to mainstream publishing.

Illustration’s unique ability to define social, political and cultural ideas makes it an ideal solution for an unparalleled scope of creative and communications projects.

At ArtCenter, you master drawing skills and conceptualization. You also increase your business knowledge and develop your understanding of illustration’s impact on contemporary culture.

After a thorough grounding in foundation classes, you focus on one of five curricular tracks that best suits your talent and career objectives. Our Illustration Design track blends hand and digital practice for licensing, print, publishing and motion. The Illustration for Motion track is for students interested in storyboarding and motion design. Our Illustration/Fine Arts track takes imagery beyond illustration to the gallery environment. The Entertainment Arts track prepares you for a fast-paced career in TV, feature animation, games and apps. And our Surface Design track connects with product design and provides opportunities to explore style and aesthetics in the realm of fashion accessories, textile and sports apparel design.

Additional enrichments within the program include study abroad opportunities, Transdisciplinary Studios—courses in which illustrators work collaboratively with students from other majors—and dynamic guest lecturers.

However you tailor your curriculum, you graduate from ArtCenter with the potential to translate your creative gifts into engaging and meaningful career paths.

— Ann Field, Chair
Jennifer Lumban-Gaol
Jay's Liquor
Graphic Design for Entertainment Arts
Paul Rogers

John Cody Clark
Metal
Color Theory
Adam Ross

Grace Chang
Untitled
Surface Design Lab
Christian Mesker

Celia Jacobs
Mix and Flowers
Drawing Concepts
Chris Clayton

2017 Society of Illustrators Student Scholarship Competition
Esther Kim
Spotify
Sequential Design
Ara Devejian

Janice Hong
A Series of Unfortunate Events
Production Design Concepts
Mike Humphries

Brigitte Roka
The Island of Dr. Moreau
Color and Story
Richard Kayes
Instructor Roland Young would ask, “Why are you trying to be flashy? If you’re a style, then people will hire you for your style. What you really want to be known as a person who has great ideas.”

Don Santet, BFA ‘01
Author/Illustrator of After the Fall
(How Humphy Dumpty Got Back Up Again), Are We There Yet?, The Adventures of Beekle: The Unimaginary Friend

I’m not a serious person, but I’m serious about beauty, with my work, and finding what’s beautiful in life.

Martin Grasser, BFA ‘09
Founder, And Repeat, Inc. (clients include Braintrust, Nike, Adidas)

My time at ArtCenter taught me the importance of hard work and professionalism. My education gave me confidence in my ability to tackle any new challenge and brought me seamlessly into the freelance world.

Bijou Karman, BFA ‘14
Artist/Illustrator (clients include The New Yorker, Penguin Books, Stone Socks)
Interaction deeply impacts the way we live today— and will tomorrow. Mobile apps, wearable technology, games, websites, social networks, art installations and public spaces are experiencing tremendous growth, generating new creative and technology careers. By considering human factors, cognitive science and psychology, students learn to shape the user experience—how people think, feel and behave—as the basis for any digital product, environment or system.

Our curriculum emphasizes core methods, STEM, tools and processes in tandem with industrial and communication design to prepare you to lead as new technologies emerge. Students develop ideas from concept to advanced prototypes across multiple canvases: from mobile apps and websites to games, autonomous cars, wearables, VR and AI bots. Our Interaction Design degree program is dedicated to creative innovation and professional leadership. Recent graduates hold positions in companies such as Apple, IBM, Google and Dropbox, as well as in auto R+D, startups and design agencies.

We have crafted a course of study in which you think deeply about the user’s experience, then apply technology creatively to invent new approaches to interaction and design. Students are encouraged to take internships as part of the program. Current students are interning with companies such as Google, Frog, Amazon, VW, IDEO, Facebook, NASA, Microsoft, Blizzard and UNICEF.

If you’re interested in designing interactions that are useful, innovative and delightful, there’s no better training ground than ArtCenter.

— Maggie Hendrie, Chair
I fell in love with interaction design because I get to dive into the psychology of designing tools that help millions of people solve their daily problems. I love infusing clever heuristics or cutting-edge technology into an experience to make it feel personal and magical.

Daniel Moi, BS 16
User interface designer at Apple

Classes at ArtCenter helped me gain a sense of fundamental design process and approach, and my invaluable UNICEF fellowship experience there taught me how to use those methodologies in real-world contexts.

Minji Gim, BS 17
Interaction designer at Google

I was walking on campus after a class one day and it struck me that at ArtCenter I had discovered the ability to look at things from different perspectives and break my mind free. All the other digital skills and tools I learned become secondary to that.

Ting Wu, BS 15
User experience designer, formerly at Hulu
Images are the new global documents. They represent a new literacy, strategy and currency of our time and will continue to be the most essential component for communication in an endlessly expanding, image-centric world.

Given the unprecedented changes in technology and the explosion of new avenues of social, cultural and commercial connection in the 21st century, the Photography and Imaging Department recognizes the critical impact of advances in hardware, software, production and image distribution and views them as new opportunities for image-makers.

The photographic medium continues to be an important context in social and cultural solutions and is at the core of entertainment, politics, commerce, community and much of fine art. As a result, professional image-makers must be much more creative, strategic, technically capable, conceptually collaborative, ethically responsible and culturally aware than ever before.

Within a rich, transdisciplinary educational environment, the Photography and Imaging Department is helping photographers navigate the present and taking them into the future. For decades, our program has met the demands of art and design while consistently looking forward. The program provides the most creative answers to the ever-shifting landscape of commercial, fine art and design practices. It is a strategy that has opened—and continues to open—professional doors for our graduates.

The Department offers an intimate and intense atmosphere of study that challenges assumptions about the medium and the world. Our faculty nurture and utilize originality and creative expression to encourage individual excellence in every student. Whether your goal is to become a commercial photographer, an artist or both, during your time at ArtCenter you will learn to apply all the tools of photography, both digital and traditional, with great skill and personal direction. Our program stresses conceptual innovation and social awareness aligned with the integration of concepts, skills and strategies, strengthening our students’ readiness for future careers.

— Dennis Keeley, Chair

Sam Ramirez
Fashion Photography
Photography and Imaging

Seung Jong Lee
Los Angeles 2016
Personal Project

Ryan Kim
Personal Project

Charlie Sin
Personal Project

Brookes Treidler
Ferrari 458 Italia
Location Lighting

Photography and Imaging
Sam Ramirez — Food Photography
Jesse Zheng — Still Life
Brandon Rizzuto — Loris Volkle — Personal project
Aaron Sinclair — From the "Cheap Paradise" series — Fashion Photography
Kjell van Sice — Personal project
I am very grateful to ArtCenter for teaching me how to succeed in my industry, no matter which path I chose.

— Eleanor Stills, BFA 12

Editorial work includes Filter, Huffington Post, Nylon Guys; clients include Anderson Paak, Moby, Goop

Being on-set is about breaking a wall and having a more authentic connection with people. When I’m looking for the right photo, I look for the in-between moments, when you’re catching someone off guard.

— Daria Kobayashi-Ritch, BFA 15

Editorial work includes i-D, The Sunday Times Style, Vogue Russia; clients include Marc Jacobs, Diane von Furstenberg, Goop

ArtCenter taught me the skills necessary to translate my intuitive creativity into a career as a photographer. Actually taking pictures is only the tip of an iceberg that is mostly made of production work that I learned at ArtCenter.

— Spencer Lowell, BFA 05

Editorial work includes The New York Times Magazine, Rolling Stone, National Geographic; clients include IBM, Sonos, Vans

### Alumni

<table>
<thead>
<tr>
<th>Alumni</th>
<th>Course of Study</th>
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<tr>
<td>Anna for Wonderland magazine, 2017</td>
<td>TERM 1</td>
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<td>MMA fighter Patrick Durkin Cummins for Men's Health, 2018</td>
<td>Writing Studio 06</td>
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Additional requirements

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<td>Total required units 120</td>
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While the core of what we do as product designers involves understanding people's needs, identifying opportunities for innovation, visualizing ideas and realizing solutions, it's imperative that we understand and embrace the limitless array of opportunities we have to shape our future.

As the role of design continues to expand and diversify, emerging technologies and platforms for innovation are enabling “design entrepreneurs” to take ideas from concept to marketplace. And design is increasingly recognized as crucial to achieving commercial and organizational success, as well as vital in improving lives.

Product Design at ArtCenter provides you with a foundation in the design process, grounded in a human-centered approach and in professional practice. This ethos is crystallized in the Department’s many social impact projects created in collaboration with the Designmatters Department.

Along with core visual, creative, technical and analytical skills, our program helps you gain a comprehensive understanding of design research methodologies, business principles, material technologies, manufacturing processes, global trends and sustainability through our state-of-the-art research lab, CMTEL (Color, Materials and Trends Exploration Laboratory). In addition, we offer a highly focused, advised area of concentration, Wearables and Soft Goods, offering courses in sewing, wearable technology, footwear, apparel and accessories design.

Our partnership with the international business school INSEAD enables students interested in the intersection between design and business to immerse themselves in an MBA program for a semester. Students also benefit from participation in DesignStorms® and other Sponsored Project courses commissioned by corporate partners seeking to explore new frontiers in design and innovation.

Good design is about combining functionality, relevance and commercial viability with visual and emotional appeal in a marketplace that demands products that minimize environmental impact, from production to disposal. You will emerge from our program prepared to meet these needs on both local and global scales, having developed the tools to visualize the future and the skills to become a creative leader.

— Karen Hofmann, Chair
Mathew Simon
Perch, outdoor camping chair
Product Design 4
Fridolin Beisert

Cindy Hu
Harry Teng
Harmonie Tsai
Andy Lee
Amplify: airport navigation system for the hearing-impaired
I'd For Consumer Products
Jeff Aihara
Brian Boyd
Elliott Davis
IBM Watson cognitive farming concept
Product 8
Babette Strousse
Jonathan Abarbanel

Zoe (Milla) Wang
Frea, climbing helmet for women
Product Design 4
Fridolin Beisert
William Song
Shu Cha
Annie Pan
Switchback, mountain bike for Angeles National Forest trails
Product Design 4
Fridolin Beisert
Ziqi (Kiki) Wang
Frea, climbing helmet for women
Product Design 4
Fridolin Beisert
William Song
Shu Cha
Annie Pan
Switchback, mountain bike for Angeles National Forest trails
Product Design 4
Fridolin Beisert
Julia Kim
Faux, hybrid of sandals and shoes
Product Design 4
Kevin Beard

Jocelyn Ma
Waken, below-the-knee prosthetic for amputee wakeboarders
Product Design 4
Fridolin Beisert

Nish Gupta
Fastener Block, modular playing blocks
Product Design 2
Joshua Nakaya
Eunji Park

Miguel Harry
Ceramic exploration
Basics of Ceramics
Heather Rosenman
As designers, we introduce new objects into the world. ArtCenter made me realize the impact I could have on the world if these objects are better than what exist today.

Andrew Kim, BS 13
Senior manager, design, Tesla

ArtCenter has given me so much, from the day I started my studies at the Swiss campus through today, as I continue to collaborate with its talented pool of students. The College has earned its enduring stellar reputation by acting like today’s successful businesses: inquisitive, adaptive, ambitious and inclusive.

Claude Zellweger, BS 97
Director of design, Google

I think about my time at ArtCenter nearly every day and am thankful for how it equipped me for the professional world. There, I learned to take feedback with humility, present with a point of view and work my butt off with perseverance.

Katie Dill, BS 07
Vice president of design, Lyft
This is an exciting time to enter the field of transportation design. Not since the birth of the automobile has the industry seen such rapid change. And these changes bring with them great opportunities for talented designers.

For seven decades, ArtCenter has educated global design leaders who have brought beauty, innovation and meaning to the way we travel. ArtCenter graduates led the teams that created everything from iconic cars of the ’40s and ’50s to many of the concept cars unveiled at major motor shows each year. They have created vehicle interiors that fuel our passion for driving, keep us safe, and inform and entertain us. And their contributions also include motorcycles, yachts, trains, aircraft, spacecraft and more.

In addition to traditional elements of styling, comfort, safety and usability, we emphasize vital topics such as sustainable mobility, the implications of brand, and product life cycle. We help students gain fluency in drawing and in physical and digital modeling, as well as develop an understanding of vehicle architecture, materials, process and aerodynamics.

Students choose to focus in three advised areas: Vehicle Exteriors, Vehicle Interiors (including user interface and user experience) and Alternative Transportation (including motorcycle, marine, aircraft, personal mobility and public transit). No matter what type of transportation draws your passion, we can help prepare you for a highly rewarding career making an impact in that field.

Home to ArtCenter as well as dozens of advanced automotive design studios and leading companies in new mobility and alternative energy, Southern California is quickly becoming the new heart of transportation design’s future. Our students have daily interactions with faculty who represent more than 14 automotive companies throughout Southern California and Silicon Valley—and alumni actively engaged in the field. And thanks to the vibrant energy passing between the College and industry, students gain an insider’s perspective of this rapidly changing and highly competitive profession and participate regularly in domestic and international internships, exchange programs and corporate-sponsored projects.

— Stewart Reed, Chair
Anthony Tarantino
Alfa Romeo Giulia
FCA Sponsored Project
Marek Djordjevic

Sonny Fisher
Motorcycle concept
Transportation Studio 7C
Jordan Meadows

Joon Hyung Yi
Mercedes-Benz concept
Transportation Studio 8A
Marek Djordjevic
Jesse Hill

Yohaan Nanji
Lexus concept
Lexus Internship
Edmund Ho
Jeep concept
Transportation Studio 8A
Marek Djordjevic
Jason Hill

Yuji Wang
Lincoln autonomous concept
Lincoln Sponsored Project
Marek Djordjevic

Jaesung Kim
Aston Martin electric sedan concept
Transportation Studio 8A
Marek Djordjevic
Jason Hill

Monica Hong
Alfa Romeo concept
FCA Sponsored Project
Marek Djordjevic
A lot of the instructors were tough, but that’s how they made sure we would survive in the real world. They were getting us ready.

— Franz von Holzhausen, BS 92
Senior design executive, Tesla

When I went to ArtCenter, all I wanted was to one day see a car on the road that I helped design. The College showed me what working hard means, and it raised my own internal standards for everything I do.

— Michelle Christensen, BS 05
Exterior design chief, Faraday Future

I’m attracted to moving quickly. I surf, I love motorcycles, I used to sky dive. Cars are a natural extension of that fascination with motion.

— Tisha Johnson, BS 99
Vice president, Interior design, Volvo

### Course of Study

<table>
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<tr>
<th>Term</th>
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<th>Units</th>
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<tr>
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### Additional requirements

- **Total H&S units:** 45
- **Total Studio units:** 99
- **Total required units:** 144
ArtCenter welcomes applications from students who are committed to pursuing or furthering a career in the visual arts and design. Our programs are specialized, so applicants must carefully consider their choice of major before applying.

Your classmates will be serious and talented. ArtCenter is committed to bringing together a diverse and motivated group of students to work with our exceptional faculty. Together, your teachers and fellow students will create your classroom experience.

Your choice of a college will affect your life and career in significant ways. We hope you will visit us, spend time on our campus, view our student work and become familiar with the accomplishments of our alumni and faculty. Our Admissions counselors will guide you through the application process, provide portfolio advice, answer your questions and serve as your admissions mentors.

Your application will be evaluated by a committee, which will base its admission decision primarily on the strength of your portfolio, and on your academic record in high school and college. Your application essays and other application responses will also be important.

The acceptance process is independent of whether or not you apply for financial aid.
Special nondegree student status
ArtCenter occasionally admits students to its Special Status program, which is intended for students who have had significant prior exposure to ArtCenter. Students must have been allowed to attend ArtCenter classes for up to three terms on a part-time or total attendance basis. The Special Status program is available for most majors at both the undergraduate and graduate levels, and students carry no academic or prior college credit. Special Status students carry no academic or prior college credit. Special Status students pay the current full-time tuition rate.

To qualify, students must show an advanced-level portfolio for their major, and they must meet the same admission requirements as degree program candidates; complete the admission procedure and pay the $50 application fee. Students are encouraged to check “Special Student Status” on the application form. Students who have already been admitted to ArtCenter and who have enrolled as nondegree students. Special Status students are generally not eligible for financial aid or scholarships.

Integrated Studies
Classes in the Integrated Studies Department cover material common to all disciplines, such as basic graphic vocabulary, craftsmanship, and technical skills. Students from multiple majors study together in these classes, which are automatically included in your department’s curriculum. In addition to providing a thorough grounding in essential subject matter, Integrated Studio cultivates the transdisciplinary culture that uniquely distinguishes education at ArtCenter.

Humanities and Sciences
All ArtCenter students take classes in the Humanities and Sciences. Humanities classes, which cover cultural, historical, literary, philosophical, and scientific perspectives, are mandatory. In this way, we ensure that you receive a diverse education that will provide you with the knowledge you need to map an informed individual path.

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

Course load
Degree programs are full-time only, requiring a course load of at least 15 credits (four classes) per term. Students may be permitted to drop below 12 units or for course load to exceed 19 units. However, students can enroll in a part-time term, called ArtCenter Lite (ACL), two times during their course of study. Students who have previously attended another institution that has a dual degree in Innovation Systems Design for Industrial Design (ID/MB/BD) for more information about the College’s graduate programs, please visit artcenter.edu.

Artcenter's Americanization initiatives
ArtCenter welcomes international students and the cultural diversity they bring to our campus. ArtCenter courses are conducted in English, and undergraduate applicants with a native language other than English may be asked to take the TOEFL or IELTS. Applicants must score at least 80 on the Internet Based Test of English (TOEFL iBT) and a minimum of 6.5 on the Academic Version of the International English Language Testing System (IELTS). TOEFL and IELTS test results must be submitted with your application. Students who have taken ESL classes in high school may be asked to submit a TOEFL or IELTS result. The Admissions Committee may request a test result from any student whose command of English is in doubt based on the interview, writing ability, or prior grades or test scores. TOEFL or IELTS scores of 80 or higher are required, and each section of the score will be evaluated for proficiency. IELTS: a minimum score of 6.5 is required. We do not accept IELTS for electronic download of IELTS scores, and on institution code is not required. Scores must come directly from the testing services, and the test must have been taken within two years prior to the time of application. We do not accept institutional versions of either test. Visit toefl.org or ielts.org for test score requirements.

TOEFL or IELTS.

Applicants must score at least 80 on the Internet Based Test of English (TOEFL iBT) and a minimum of 6.5 on the Academic Version of the International English Language Testing System (IELTS). TOEFL and IELTS test results must be submitted with your application.

APPLICATION REQUIREMENTS
We recommend consulting the ArtCenter website for any updates to the application process. We also recommend consulting the ArtCenter website for any updates to the application process. We also recommend consulting the ArtCenter website for any updates to the application process.

Follow the steps below to complete your application. All materials should be submitted to: Admissions Office, ArtCenter College of Design, 1700 Lida Street, Pasadena, CA 91103.

1. Complete the online application and submit a nonrefundable application fee. The fee is $50 for domestic students. Fee waiver requests can be submitted from the College Board or requested by a guidance counselor.

2. Submit your official high school and college transcripts. Transcripts must include all college-level courses taken from each college attended. All students requiring an F-1 student visa must submit one transcript from the College Board or be requested by a guidance counselor.

3. Submit official SAT or ACT scores. Applicants may want to meet the priority dates. The Admissions Committee will consider your application for admission.

4. Students requiring an F-1 student visa must request a test result from any student whose command of English is in doubt based on the interview, writing ability, or prior grades or test scores. TOEFL or IELTS scores of 80 or higher are required, and each section of the score will be evaluated for proficiency. IELTS: a minimum score of 6.5 is required. We do not accept IELTS for electronic download of IELTS scores, and an institution code is not required. Scores must come directly from the testing services, and the test must have been taken within two years prior to the time of application. We do not accept institutional versions of either test. Visit toefl.org or ielts.org for test score requirements.

5. Submit an official high school and college transcripts. Transcripts must include all college-level courses taken from each college attended. All students requiring an F-1 student visa must submit one transcript from the College Board or be requested by a guidance counselor.

6. Submit official SAT or ACT scores. Applicants may want to meet the priority dates. The Admissions Committee will consider your application for admission.

7. If you are applying for financial aid, you must submit the Free Application for Federal Student Aid (FAFSA) or the California FAFSA Application (CAFAA) by the priority deadline.

GENERAL PORTFOLIO REQUIREMENTS
Meet with an Admissions counselor for advice on preparing your portfolio at a National Portfolio Day event, by appointment in our Admissions Office, or via phone or Skype.

Public Programs
In the event on an Admissions counselor feels your portfolio is not quite ready for consideration for a degree program, ArtCenter extension courses provide an excellent avenue through which to develop it further. Prospective students can strengthen or refine their body of work, in some cases strengthening enough to support a formal degree program application. ArtCenter also offers students required application for the portfolio application.

TOEFL or IELTS.

Applicants for all programs except film should submit their work via SlideRoom, which charges a nominal fee for this service. Film applicants should submit via Vimeo. Provide a link to your work on Vimeo via an email to filmportfolio@artcenter.edu. Be sure to include your full name and address.

Submission dates
With the exception of Entertainment Design applicants, applications must be submitted no later than the priority dates. Although there are no specific application submission deadlines, scholarship and financial aid deadline are meet the priority dates. Entertainment Design has set deadlines of February 1 for the full term and October 3 for the Spring term. Applications will continue to be reviewed as they are submitted.

Check with the Admissions Office for majors that offer start

Suggested priority dates
Students can be considered for scholarship and financial aid on an ongoing or rolling basis for most undergraduate majors. Although students may be considered for scholarships and financial aid on an ongoing or rolling basis for most undergraduate majors. Although there are no specific application submission deadlines, scholarship and financial aid deadline are meet the priority dates. Entertainment Design has set deadlines of February 1 for the full term and October 3 for the Spring term. Applications will continue to be reviewed as they are submitted.

Check with the Admissions Office for majors that offer start

Suggested priority dates
Students can be considered for scholarship and financial aid on an ongoing or rolling basis for most undergraduate majors. Although there are no specific application submission deadlines, scholarship and financial aid deadline are meet the priority dates. Entertainment Design has set deadlines of February 1 for the full term and October 3 for the Spring term. Applications will continue to be reviewed as they are submitted.
In today’s media-saturated world, everyone is scrambling to put their businesses, causes, products, messages and brands top of mind with consumers. In the Advertising program at ArtCenter, we teach students how to craft campaigns and make media that will strategically expand a client’s reach, connecting with a message its market in fun, impactful and enduring ways. We encourage innovative and strategic approaches to initiating two-way engagements with audiences and businesses, products, causes or brands.

An Advertising portfolio should present media crafted in service of communicating an idea. It should demonstrate your proficiency with a variety of strategies, promotion, print ads, in-store materials, online experiences and advertising. Please include specifical non-objective paintings, sculpture, printmaking, photography, animation, video, etc. and be sure to include a brief written description and sketches of the work that will strategically expand a client’s reach, connecting with a message its market in fun, impactful and enduring ways. We encourage innovative and strategic approaches to initiating two-way engagements with audiences and businesses, products, causes or brands.

A few suggestions for your campaigns might be to: (1) think outside of your favorite campaigns, brands, products, or causes and create media that will allow others to come into contact with these things. You can work with well-known, existing brands, rethinking and improving their existing media presence, or with lesser-known brands that you want to bring from within the group to the public. You might also try to think of your campaign as part of a larger portfolio, and consider how you might improve on the approaches.

For each project, show us examples of the ideas you generated before you made the campaign, and the means through which you created the campaign. Your portfolio should include these process examples as well as your final campaign. Your portfolio should also include a brief discussion of your favorite film portfolio@artcenter.edu. Be sure to include your full name is accepted only via link to Vimeo. You can email your link to your email address. In preparing the written statement that will accompany your application, keep in mind that we are particularly interested in learning what inspires you to make films and what your role was in the creation of the work (overall design, direction or lighting for animation, we look for certain portfolio skills, a keen interest in user experience, along with your personal creativity and vision. Equal parts thinker and maker, Interaction Design candidates should provide at least three projects that incorporate the following:

- Projects that demonstrate interactivity and are screen-based or physical objects, or both. Each project should include a statement or explanation of how your interactive project works and what your role was in the creation of the work.
- Projects that demonstrate interaction and are screen-based or physical objects, or both. Each project should include a statement or explanation of how your interactive project works and what your role was in the creation of the work.
- Portfolios that address the role you played in the creation of the work (overall design, direction or lighting for animation, we look for certain portfolio skills, a keen interest in user experience, along with your personal creativity and vision.

Art Direction

Art direction brief describing the visual aesthetic and movement available to the player (main mechanics), shown in at least 4-5 different campaigns. The media could include a combination of finished pieces and sketches is desirable. If submitted work has been produced, attach an explanation of the role you played in the creation of the work (overall design, product, etc.).

In addition, submit your required portfolio video/essay.

Environmental Design

A portfolio should reflect this interest and provide an example of your creative and technical skills. Please include projects that demonstrate a keen interest in user experience, along with your personal creativity and vision. Equal parts thinker and maker, Interaction Design candidates should provide at least three projects that incorporate the following:

- Projects that demonstrate interactivity and are screen-based or physical objects, or both. Each project should include a statement or explanation of how your interactive project works and what your role was in the creation of the work.
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- Portfolios that address the role you played in the creation of the work (overall design, direction or lighting for animation, we look for certain portfolio skills, a keen interest in user experience, along with your personal creativity and vision.

In addition, submit your required portfolio video/essay.

Entertainment Design

There are three individual tracks within the Entertainment Design program. Your portfolio will vary depending on the track you choose. Please see the instructions below for the tracks to which you are applying.

Concept

Concept design involves the full range of previsualizing, from developing the characters to the architecture, landscape, animation or visual design. The task of a concept designer for the entertainment industry is to imagine and construct a world of design variations of characters, environments, vehicles and props for stories taking place in the past, present or future.

Your portfolio should reflect this interest and provide an example of your creative and technical skills. Please include projects that demonstrate a keen interest in user experience, along with your personal creativity and vision. Equal parts thinker and maker, Interaction Design candidates should provide at least three projects that incorporate the following:

- Projects that demonstrate interactivity and are screen-based or physical objects, or both. Each project should include a statement or explanation of how your interactive project works and what your role was in the creation of the work.
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In addition, submit your required portfolio video/essay.

Game Design

Please provide the following items as a demonstration of your projects. Please submit a descriptive paragraph explaining the design concept and solution should be included with each project submitted. Your portfolio work is accepted only via link to Vimeo. You can email your link to your email address. In preparing the written statement that will accompany your application, keep in mind that we are particularly interested in learning what inspires you to make films and what your role was in the creation of the work.

- A short essay about a game (non-videogame) that you like. Include a list of the game’s key features, your opinion of what works and what does not, and a description of your solution. You should have a keen interest in user experience, along with your personal creativity and vision.

In addition, submit your required portfolio video/essay.

File

Submissions should include videos of any genre, documentaries, or multiple commercials or music videos, but all work must demonstrate your narrative storytelling abilities. Your work should demonstrate competency in cinematography, lighting, staging, editing and sound. At least one of your projects should include a focus on a commercial or sync sound.

Interaction Design

Interaction Design is the study and craft of how people interact with products, systems and services. It is about shaping digital things for people’s use. Submissions, therefore, should demonstrate a keen interest in user experience, along with your personal creativity and vision. Equal parts thinker and maker, Interaction Design candidates should provide at least three projects that incorporate the following:

- Projects that demonstrate interactivity and are screen-based or physical objects, or both. Each project should include a statement or explanation of how your interactive project works and what your role was in the creation of the work.
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- Portfolios that address the role you played in the creation of the work (overall design, direction or lighting for animation, we look for certain portfolio skills, a keen interest in user experience, along with your personal creativity and vision.

In addition, submit your required portfolio video/essay.

Film

Students seeking the Illustration minor should submit 10 to 12 figure drawings from a live model.

In addition, submit your required portfolio video/essay.

Graphic Design

Include layouts or comprehensive for graphic design projects, such as portfolios, environmental graphics, web design and identity systems. Pieces that clearly demonstrate a particular area of strength or a unique approach to a problem are helpful. Evidence of on the web is also appropriate.

Provide process work that shows the development and variation of your ideas. Samples of logos, typefaces, lettering, life drawing complete with notes, and other forms of process work are acceptable.

In addition, submit your required portfolio video/essay.

Illustration

Submit 18 to 15 figure drawings from a live model that include both gestural and more finished pieces. Other observational drawings from life are also required, such as self-portraits or portraits of others, sketches of animals, landscapes, nature and citiescapes. Include imaginative drawings in both color and black and white that demonstrate your passion for and understanding of illustration.

In addition, submit your required portfolio video/essay.

Portfolio Requirements by Major

Admissions
In addition, submit your required portfolio video/essay.

Photoraphy and Imaging
Submit a minimum of 25 black-and-white, color or digital images. Any combination of these is acceptable, but submitting only black-and-white work is discouraged. Include related contact sheets when applicable.

The works should reflect a connection between idea and technique and display the applicant’s strengths in implementing or original vision.

A variety of subjects and concept explorations are encouraged; some should include the idea of a complete project; the others should present the concept in a new way. The work should show an ability to create original imagery rather than to shoot existing scenes.

In addition, submit your required portfolio video/essay.

Product Design
Submit sketches and finished drawings of three or more original product designs (furniture, lighting, medical and computer equipment, or consumer products, such as appliances, sporting goods or communications devices). Each project should be grouped as a separate PDF.

Emphasis should be on the function of the product as well as on the aesthetic and technical feasibility of the design. Projects should show a thorough researching and exploration of a product, from beginning through intermediate sketches to a fully finished rendering of the product.

Inclusion of photos of 3D models is optional. Of primary importance are the development sketches that show a variety of solutions and ideas for each product presented. Sketchbook pages should be scanned and grouped in a single PDF.

In addition, submit your required portfolio video/essay.

Transportation
Portfolio submissions should demonstrate a passion for and curiosity about the future of transportation, including cars, trucks, public transportation, boats, motorcycles or alternative mobility devices.

Submit drawings and sketches of your original design concepts signed and dated. These should represent a variety of types of vehicles, with a maximum of six drawings per student. Inclusion of a presentation of design for non-vehicle products is encouraged as well. Drawings should be displayed as the primary means of communication of ideas.

Submit ideas in proper format: title and goal of project, identifying what was included in the design process and final sketches.

In addition, submit your required portfolio video/essay.

UPON ACCEPTANCE
Application notifications
Applicants will be notified of the Admissions Committee’s decision in writing as soon as possible after receipt of all completed application materials. If you are selected, the Admissions Office will reserve the right to rescind an offer of admission if at any time during the application process it is found to be incomplete, inaccurate or misleading or if the applicant withdraws from the process.

A health form, including a tuberculosis test requirement, will be mailed upon acceptance and must be returned to the Admissions Office before New Student Orientation.

Upon being accepted, any person with a disability who might require special accommodation should discuss his or her needs with Center for the Student Experience staff.

Admitted students are required to request a copy of ArtCenter’s Student Handbook and the student schedule of classes and officially register for the first term. Most schedules are preset with required courses.

Tuition deposit
Upon acceptance, an enrollment agreement form and further instructions will be issued. The completed agreement, along with a $1000 nonrefundable and nontransferable tuition deposit, is required to hold your place in the class. Tuition deposits will be accepted until classes are full for each term. Note: Tuition deposit acceptance does not in itself guarantee a place in a class:

A student’s place in the class is not assured until the College has sent the student a written confirmation of receipt of the agreement and deposit.

The availability of space can change rapidly. Undergraduate students will be notified of the next available term if they have been accepted but no space is currently available.

Deferrals
Accepted undergraduate applicants can defer their admission for one consecutive term following their acceptance (provided they have met all admission requirements). Acceptance is only to the term of original acceptance; only the acceptance, not the deposit, can be deferred over. A new deposit is required for the subsequent term, and each fee is nonrefundable.

Readmission
Students who have been absent from ArtCenter without a leave of absence may apply for readmission. Please contact the Admissions Office at 626 396-2373 for further information.

Arrival and housing
We hope that you will call on the Center for the Student Experience staff to help with questions or needs related to your arrival. We recommend that you arrive at least two weeks before classes if you are moving to Pasadena from within the United States. If you are an international student, we recommend that you arrive three to four weeks before the beginning of the term. Please remember to bring a copy of your driver’s license and any required documents to sign your registration forms. While at ArtCenter, you do not have campus housing, the Center for the Student Experience coordinates information regarding local housing options on the housing website: offcampushousing.artcenter.edu. This resource lists a variety of affordable and accessible living arrangements, including rooms within homes, guest houses, apartments and houses for rent.

ArtCenter arranges with Universal Student Housing (USH) to make housing arrangements available to ArtCenter students. USH lists affordable housing in the homes of approved local families and in apartments in college housing.

Students are also invited to join a private Facebook community to connect with future classmates.

New Student Orientation and class scheduling
New students, both undergraduates and graduate, attend a mandatory week-long New Student Orientation program, which is held the first week of each term. The New Student Orientation schedule will be sent to you prior to the start of the term to allow for any necessary travel prior to the start of orientation. During Orientation, students will prepare for their ArtCenter experience by receiving valuable information on campus life, academic expectations and policies. This class will have opportunities to develop relationships with other students, faculty and staff. Upon completion of Orientation, you will receive access to their schedule of classes and officially register for the first term. Most schedules are preset with required courses.

LENGTH OF STUDY AND CREDITS
Program and length of study
Most students will enroll in a program that takes a minimum of 50-58 terms (semesters). Students entering Bachelor of Science degree programs should expect the possibility of eight to nine semesters for completion. There are three scheduled terms in each academic year: Fall, Spring and Summer. Progress toward the degree is dependent on the course load chosen by the student.

Students can attend one, two or three terms per year, depending on the rate at which they want to complete the program. Students who attend year-round for three terms can finish in a minimum of two years and eight months, with the exception of Entertainment Design students.

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Students can attend one, two or three terms per year, depending on the rate at which they want to complete the program. Students who attend year-round for three terms can finish in a minimum of two years and eight months, with the exception of Entertainment Design students.

Students can be recommended for a maximum of 36 semester credits (12 credits per term) that utilize technology or interfaces in a new and innovative way. Of these, 12 credits must be provided by the studio program. The remaining 24 credits may be provided by the business program.

In addition, submit your required portfolio video/essay.

Studio art credit
Studio art credit is awarded based on a combination of portfolio work, studio work and written evaluations for studio credit at the time of admission. In addition to studio art credit, students may also be granted a maximum of 12 credits based on professional work experience.

A transfer student’s program will be shortened only if studio art credit is awarded based on one or more terms is awarded. The number of Humanities and Sciences credits transferred does not affect the schedule. A student may only transfer a maximum of 58 terms.

Extension courses taken through ArtCenter’s Public Programs are considered for transfer if a course is listed as transfer- credit eligible. Credits from any major or minor approved at another institution are not transferable to the major, and if a grade of B or better is achieved.

Humanities and Sciences credit
While specific required Humanities and Sciences courses within your major will generally be taken through the ArtCenter degree program, a number of elective units may be fulfilled through transfer credit. These must be approved by your major advisor. ArtCenter requires a specific distribution of Humanities and Sciences courses for graduation.

Credits accepted for transfer must fall into these categories: Humanities, Social Science, Science, and Technology, and Business and Professional Practice.

Credit is transferable for Humanities and Sciences courses taken at another accredited college in which a grade of C or better in the course and B or better for required courses has been achieved.

For a detailed description of eligible transfer credit by category, please see the admissions section of the College’s website (artcenter.edu).

TUITION, FEES AND EXPENSES
Tuition
ArtCenter’s Full Spring, 2019 Spring and Summer 2019 undergraduate students are charged a $75 nonrefundable installment charge and can submit your tuition in three installments. If you choose to pay the full amount of your tuition during that first week of classes, you will be charged a $75 nonrefundable installment fee.

Tuition is due the Friday of the first week of classes. You can pay in full at the time of registration or you can pay in installments up to the first week of classes. You can pay by check, credit card or cash. If you choose not to pay in full at the time of registration, you will be charged a $75 nonrefundable installment charge and can submit your tuition in three installments.

Universal Access Fee
A $100 Fee is charged each term to all students for access to ArtCenter’s academic, health and service options. Fees are subject to change and are refundable on the same schedule as tuition.

Living expenses and supplies
ArtCenter does not currently offer dormitories, and living costs vary greatly. Credits earned in ArtCenter courses are not a substitute for student loans or grants. Students are responsible for the cost of housing, food, materials and other personal expenses. However, we estimate an average amount for room and board as $1,600 for personal expenses, $1,400 for transportation, and $1,200 for supplies each term. The supply amount is variable by major and individual projects. At the start of each term, each program coordinator provides students with lists of necessary supplies.

ArtCenter student health insurance
All enrolled ArtCenter students are automatically covered by a student health insurance policy. Registration for the student health benefit and service to students is provided at no additional charge.
Admissions

FINANCIAL AID

We encourage all students who need financial assistance to apply for aid. Applying for financial aid in no way affects your admissions decision. See the ArtCenter website for full information on financial aid policies.

Application procedure

1. For a financial aid brochure that outlines the various financial aid opportunities, call the Admissions Office at 626.396.2373, or visit artcenter.edu for full information on financial aid.

2. U.S. students must start the application process for all types of aid, including scholarships, by completing the Free Application for Student Aid (FASFA) at fafsa.ed.gov. No aid, including scholarships, can be offered to U.S. students without the FASFA.

3. International students will be considered for scholarships upon acceptance.

Financial aid and scholarships

Financial aid for U.S. students

Regardless of the term for which you are applying, you should submit the FASFA in January, if possible, to be considered for all forms of aid (including scholarships). You can continue to submit the FASFA at any point during the year, but some programs, e.g., Cal Grants, have one-year deadlines. The Cal Grant, which is for students who attended high school in California, has a FASFA and grade-point verification deadline of March 2.

Once you have submitted your FASFA, the Financial Aid Office will be able to consider your eligibility for programs such as the Federal Pell Grant, Federal Work Study, Federal Stafford Loans and ArtCenter scholarships. The Financial Aid Office will notify you of your aid after your acceptance into ArtCenter.

Scholarships for U.S. and international students

ArtCenter's own scholarships are limited in number and are awarded to students who demonstrate financial need and show exceptional potential in their portfolios and academic record. We do not offer merit-only scholarships. We suggest that applicants for scholarships on entrance submit their application for admission, transcripts, test scores, portfolios and FASFA (U.S. students only) by the dates listed below for priority consideration. International students need submit admissions materials only.

Priority scholarship dates

Summer Term: January 15
Fall Term: February 15
Spring Term: October 1

Notification of scholarship awards

Accepted applicants will be notified by:

Summer Term: March 1
Fall Term: April 1
Spring Term: November 15

If you miss the priority dates listed above, scholarship funds may still be granted on an as-available basis, and other forms of aid such as Federal Stafford Loans and Federal Pell Grants—may be available as well. Applicants will be notified of scholarship awards on a rolling basis at the time of admission.

For assistance in applying for financial aid, contact the Financial Aid Office at 626.396.2215.

Financial aid and scholarships

Nondiscrimination policy

ArtCenter has a long-standing 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. Inquiries may be referred to Sadara DeVonne, Discrimination, Harassment and Retaliation Administrator and Title IX Coordinator; (via mail) 1111 S. Arroyo Parkway, Suite 400, Pasadena, CA 91103; (via email) DHR-TIX@artcenter.edu; (or by phone) 626.396.4348. Inquiries may also be referred to the Office for Civil Rights (800.421.3481).

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 or contact the Center for the Student Experience Office at 626.396.2322.

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 Campus Security and on our website; our crime statistics are 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 2016 was 80 percent. The six-year graduation rate for first-time freshmen who entered in Fall 2011 was 85 percent. (This information does not include transfer, exchange or special nondegree students.) For further information, please call Enrollment Services at 626.396.3156.

Changes to policies, procedures and fees

ArtCenter reserves the right to change or modify tuition, fees, the calendar, or discontinu or modify course offerings, majors, graduation requirements, rules, policies and procedures as it deems 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 the most current and comprehensive academic information, as well as a complete list of institutional disclosures and policies, visit artcenter.edu.
ArtCenter 2019–2020

At a glance

(All figures reflect Fall 2017 data unless otherwise specified.)

Year founded
1930

Accreditation
WSCUC

Effectiveness.

report is available through the College's Center for Educational

Schools of Art and Design (NASAD). Access to ArtCenter's accreditation

and University Commission (WSCUC), and by the National Association of

ArtCenter College of Design™ is accredited by the WASC Senior College

Affiliation
Private, nonprofit institution

Applications accepted
Spring, Summer and Fall for most majors

Summers (Terms)
Three 15-week terms per year

Undergraduate enrollment
2,000 (46% men, 54% women)

Undergraduate enrollment by program
Advertising
44

Entertainment Design
182

Environmental Design
80

Film
93

Fine Art
76

Graphic Design
203

Illustration
626

Interaction Design
54

Photography and Design
122

Product Design
228

Transportation Design
166

Nondegree
31

Average student/faculty ratio
9:1

Number of faculty
Full-time
113

Port-time
362

Average age of new undergraduate students
18.2 years old

(all new degree-seeking students in Fall term)

Average age of all undergraduate students
20.8 years old

Ethnicity of undergraduate students
African American/Black
1%

American Indian/Alaska Native
1%

Asian
33%

Asian American/Pacific Islander
2%

Hispanic/Latino
12%

International
(12 represents 46 countries)
32%

Two or more races
4%

Unknown/Undeclared
1%

New undergraduate students from
California
41%

Other states
21%

Undergraduate students who receive financial aid
69% (2017 calendar year)

ArtCenter administers more than $16 million in scholarships to undergraduate students per year.

First-time freshmen with subsequent enrollment
The following fall term (first-year retention)

88% (Fall 2017 cohort)

First-time freshmen who complete their degrees
within six years (first-time degree-completion)

68% (Fall 2011 cohort)

Average job-placement rate for one-year-out graduates who receive a bachelor’s degree*
82% (based on an alumni-survey response rate of 49.5%)
Like the ArtCenter experience, each cover is unique to the individual.

This cover was created using an algorithm that draws from a set of 18 modules.

By changing color, position and rotation, the algorithm generates more than 34,500 unique permutations that form the letter A.

The modules were inspired by typographic shapes created by Alvin Lustig.

A West Coast design pioneer, Lustig studied at ArtCenter in the 1930s and taught in the Advertising Department immediately following World War II.

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