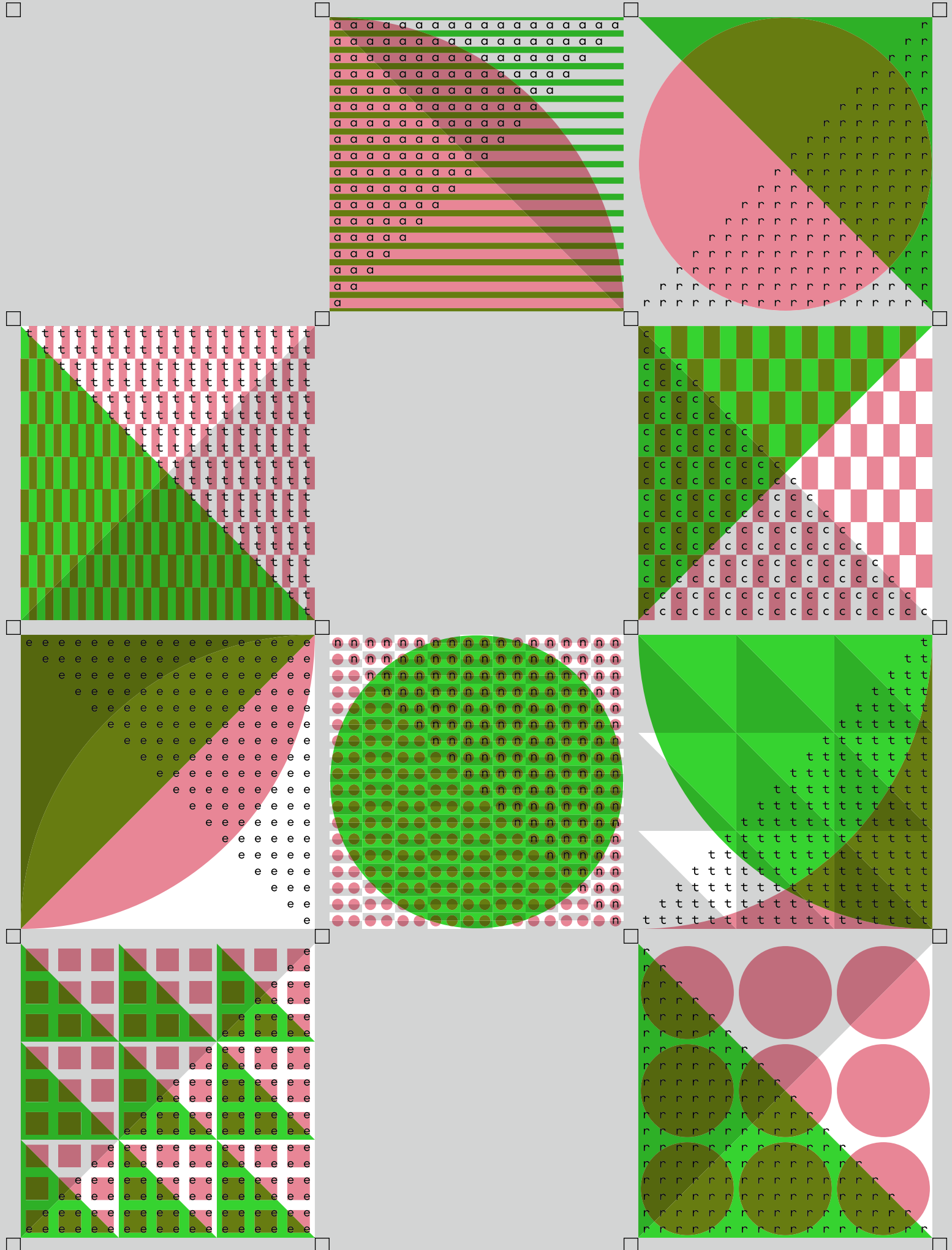


# ArtCenter

# Graduate Studies

# 2019-2020



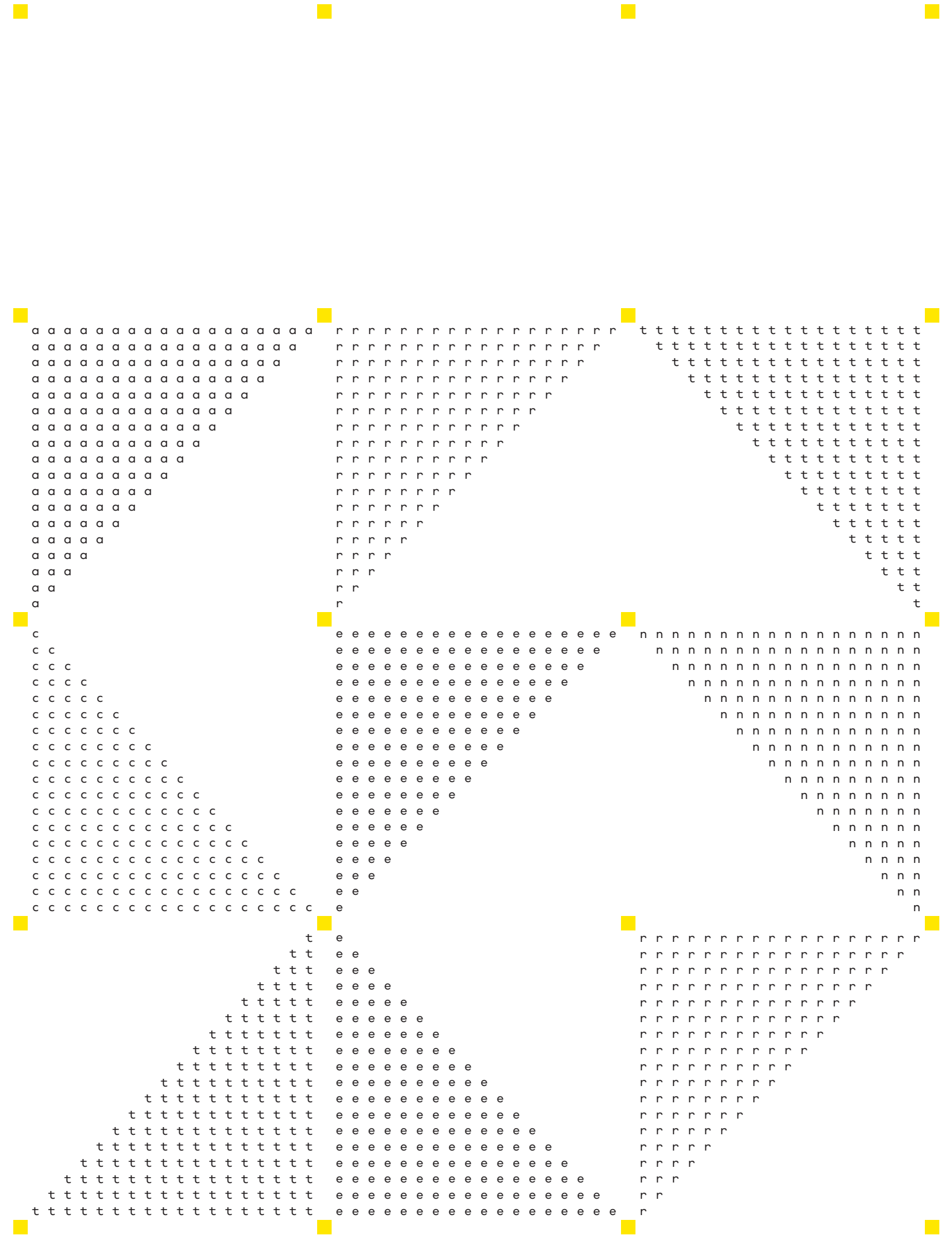
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**ArtCenter**

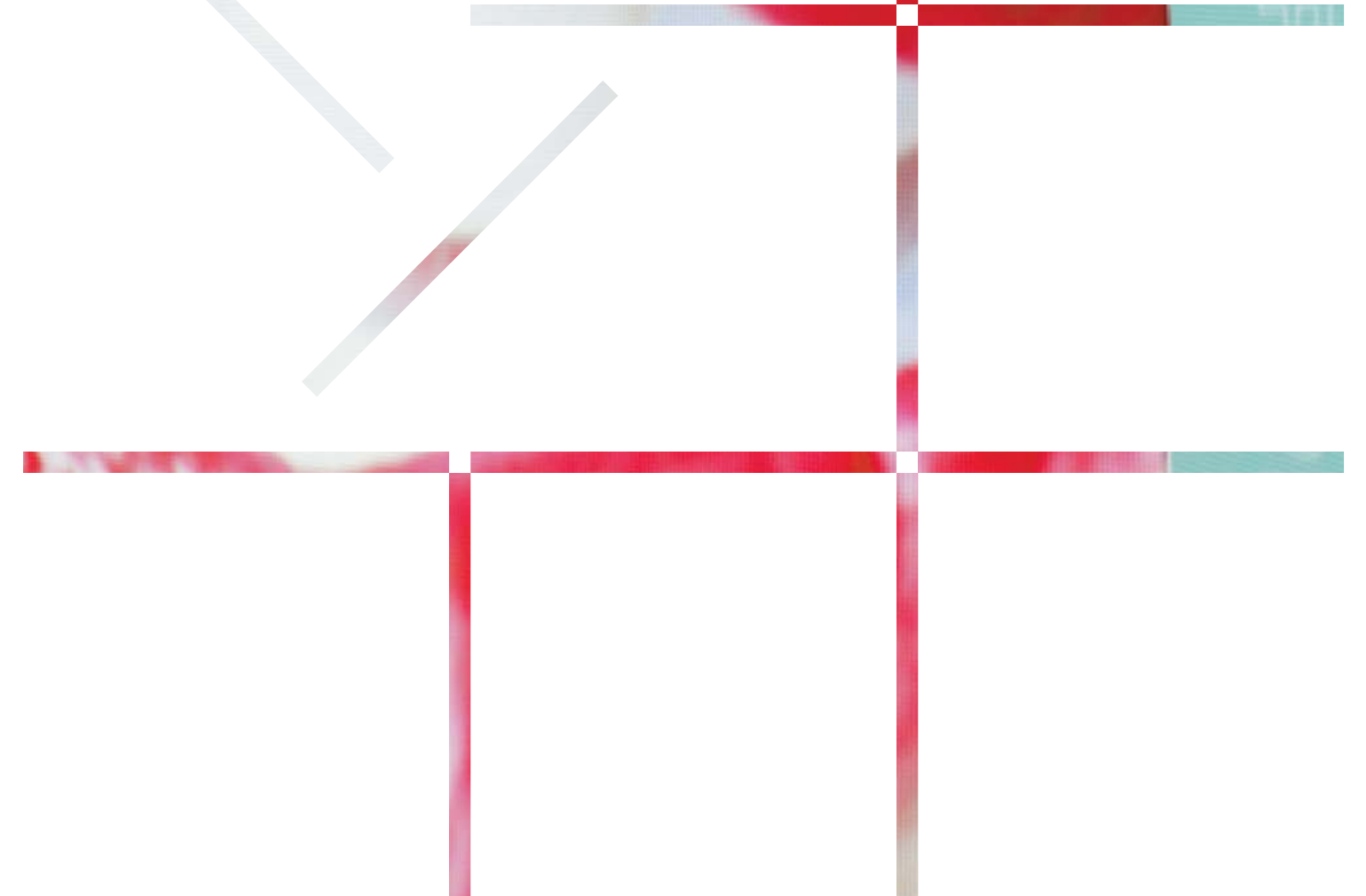
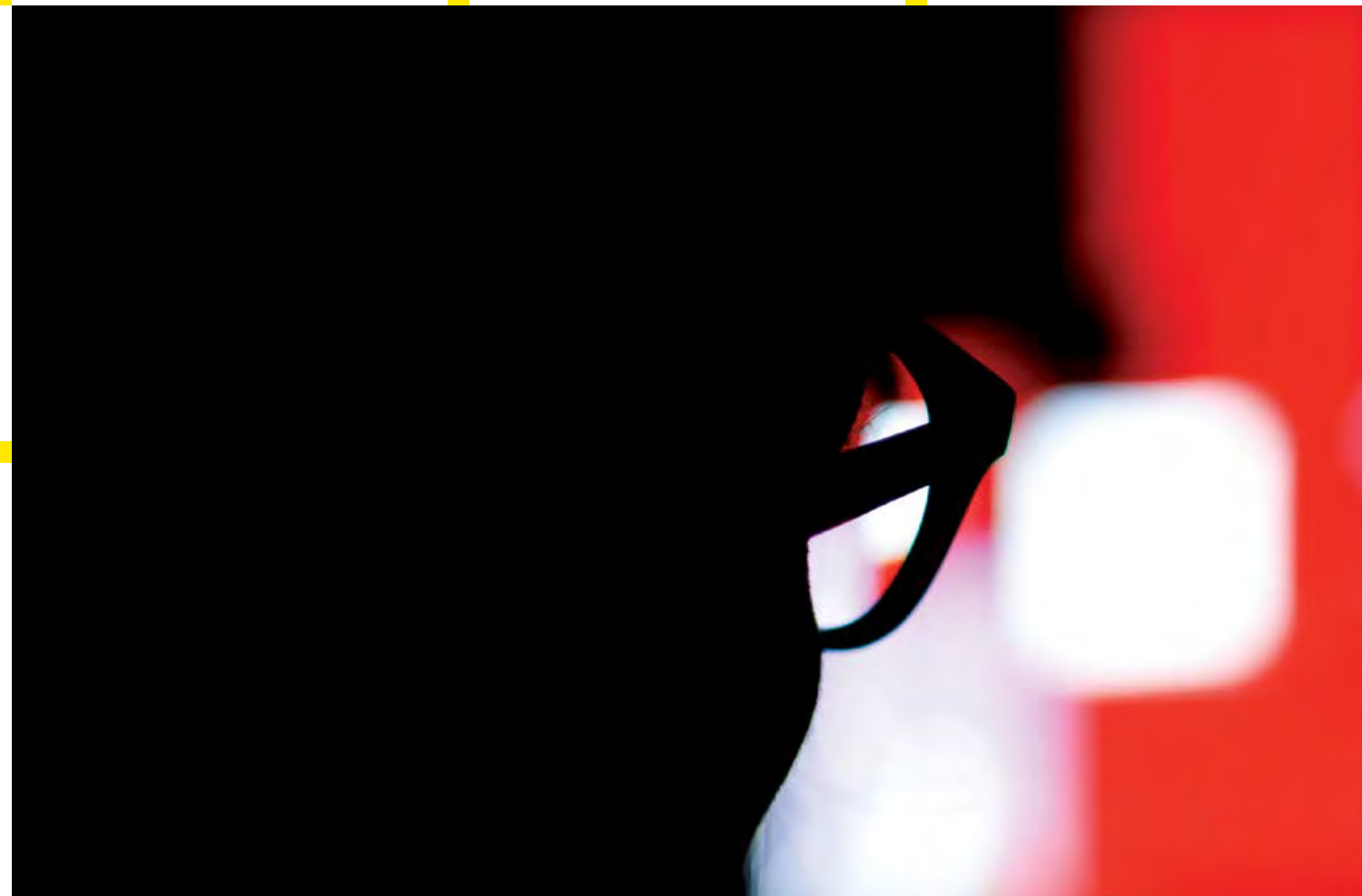
**Graduate Studies**

**2019-2020**

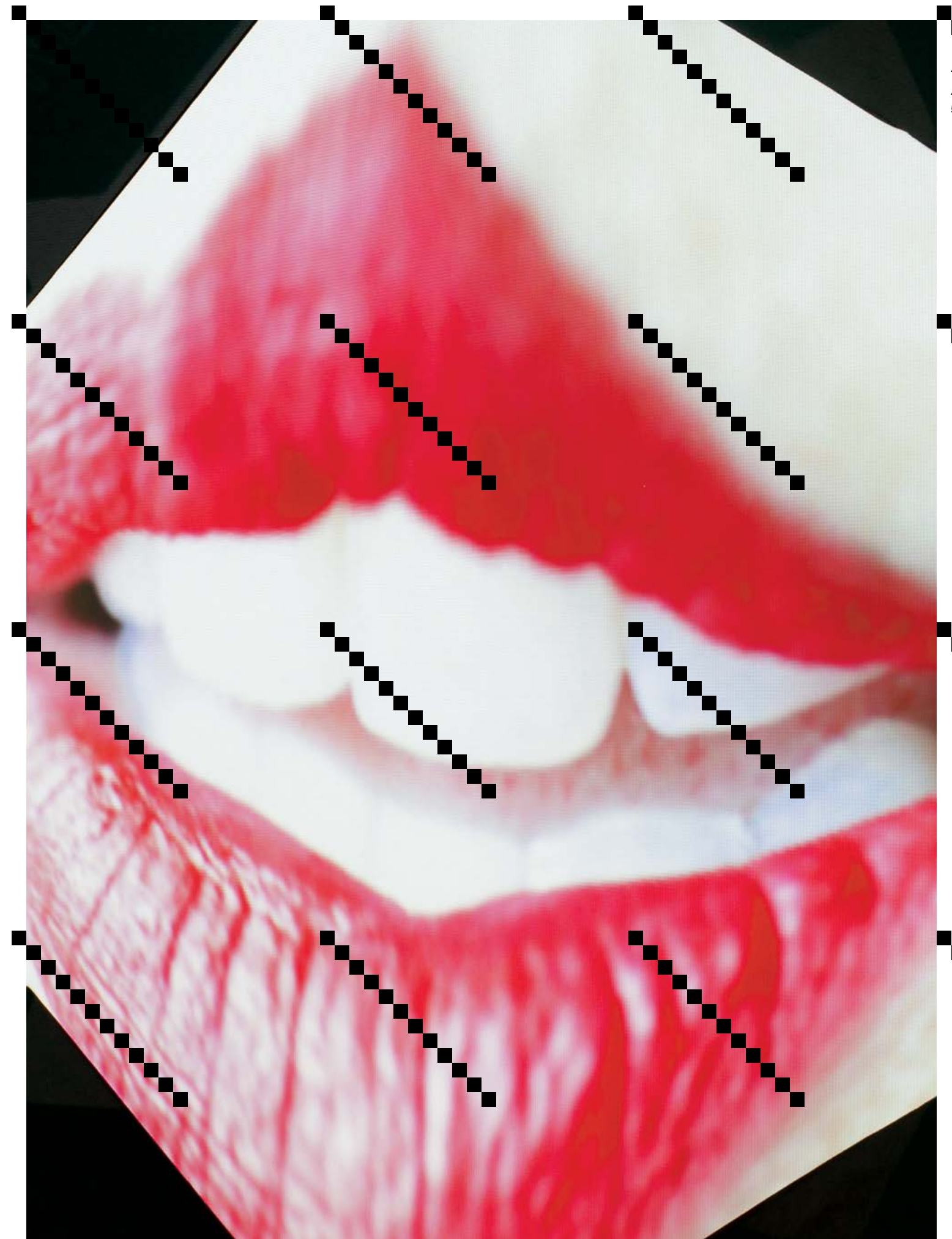


Founded in 1930, ArtCenter College of Design is a global leader in art and design education. With a current enrollment of approximately 2,000 undergraduate and 250 graduate students, collectively representing more than 40 countries, the College has a student/faculty ratio of nine to one.

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

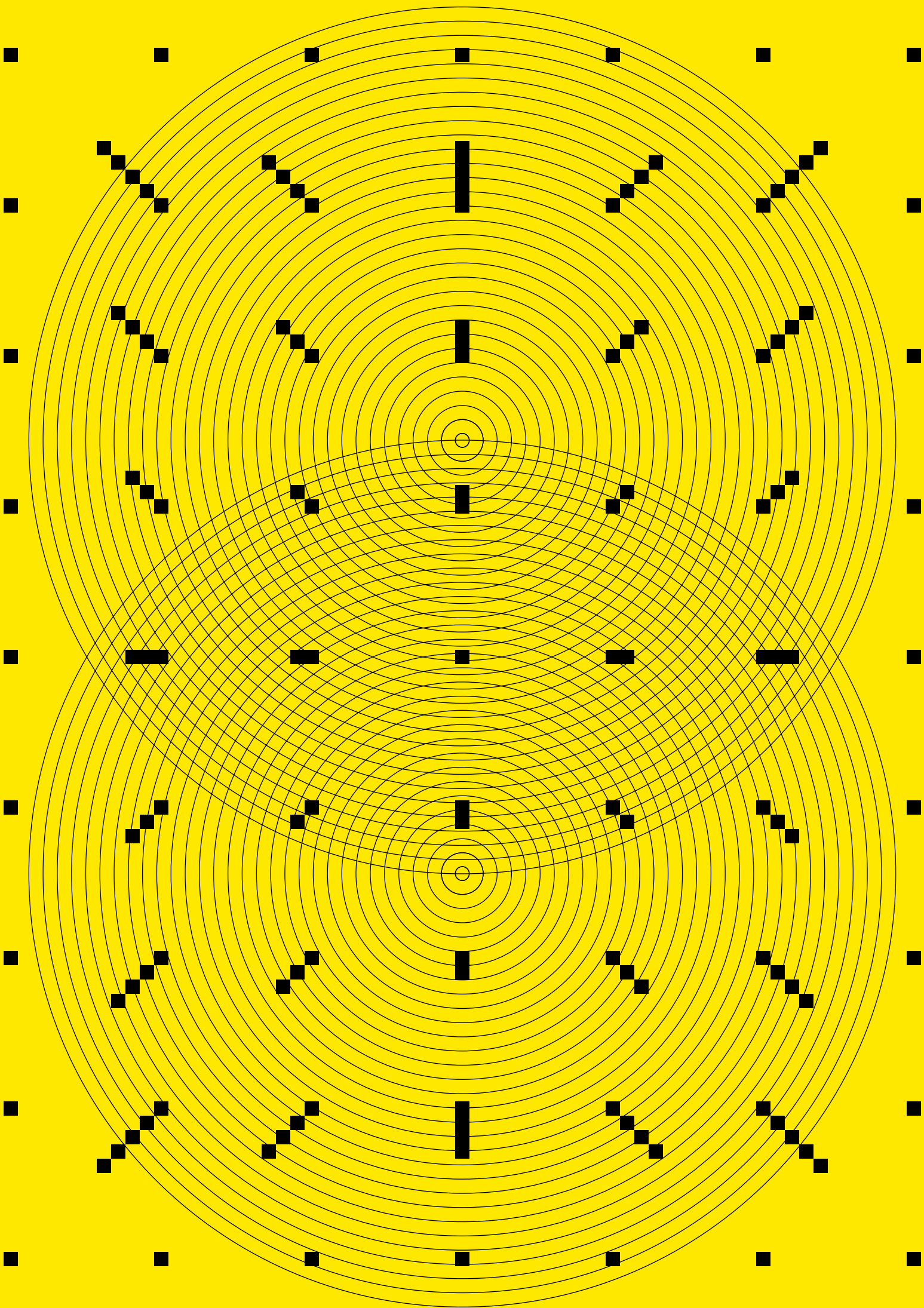


From business ventures to social justice, cultural research to experimental mediums, and transportation systems to spatial experiences, ArtCenter's renowned graduate programs offer designers and artists exceptional opportunities to create unique and personal career and life paths—all within the dynamic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



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

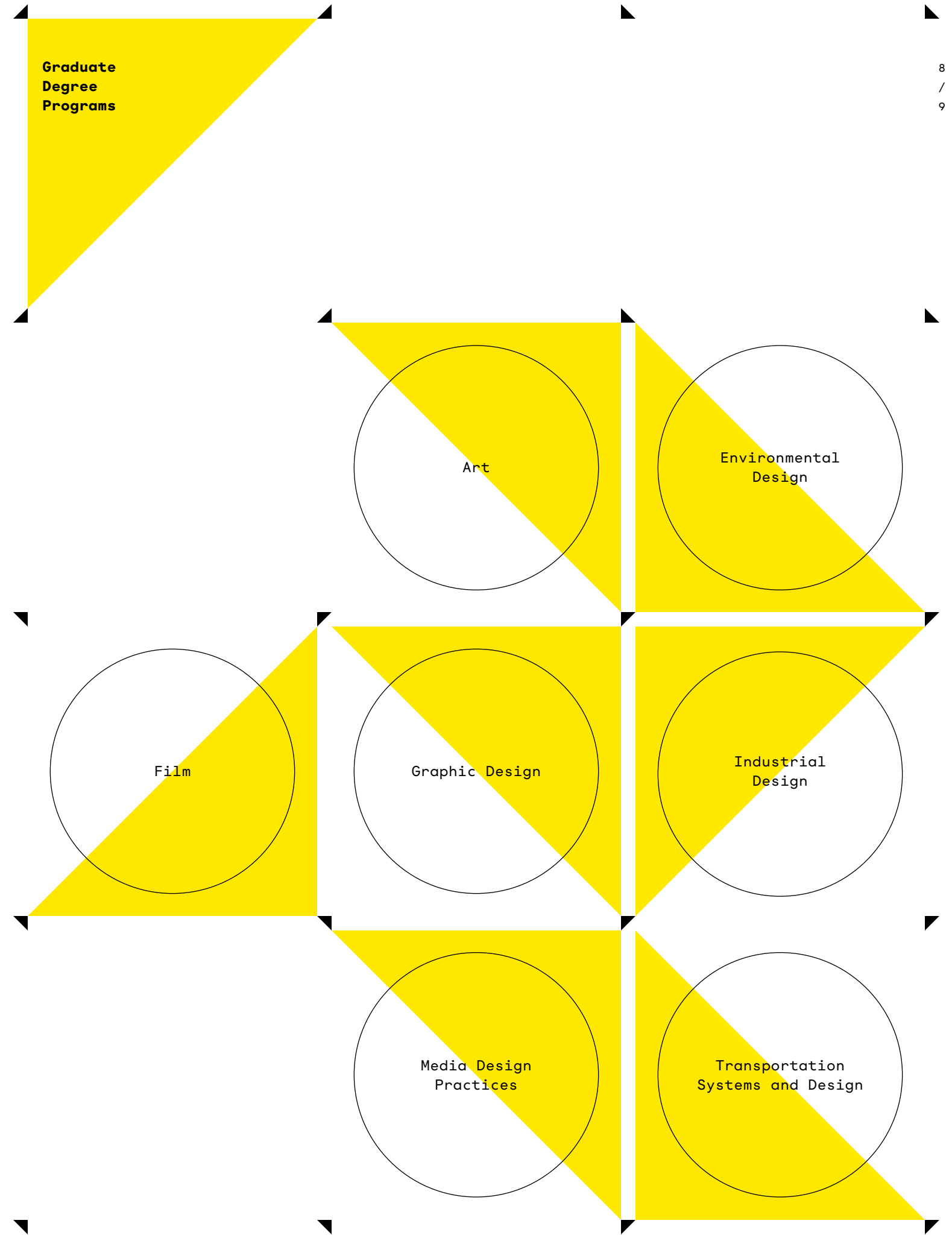
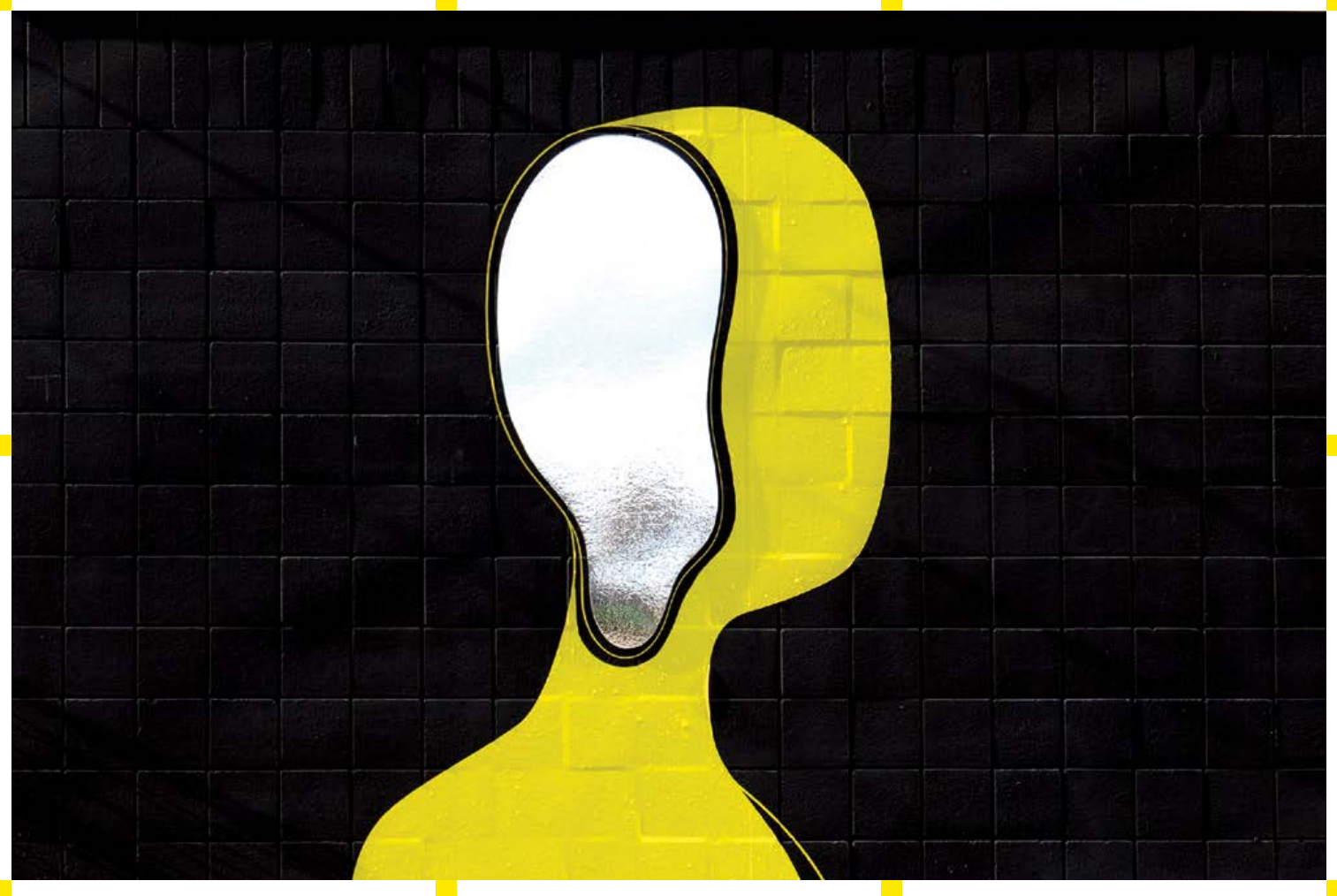
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ArtCenter offers seven distinct graduate degree programs: the Master of Fine Arts degree in Art, Film, Graphic Design, and Media Design Practices, and the Master of Science degree in Industrial Design, Environmental Design, and Transportation Systems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

**Graduate Degree Programs**

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



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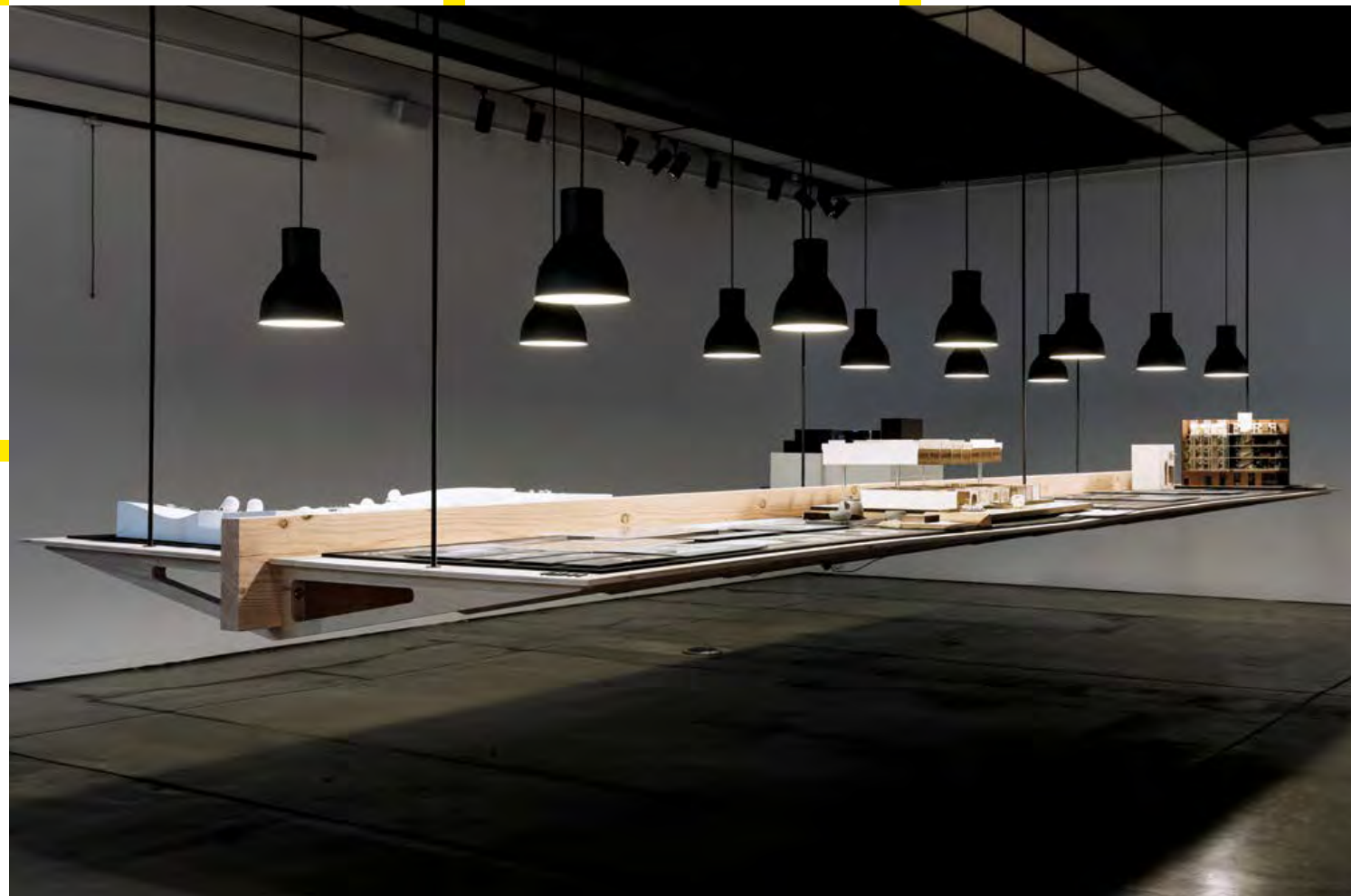
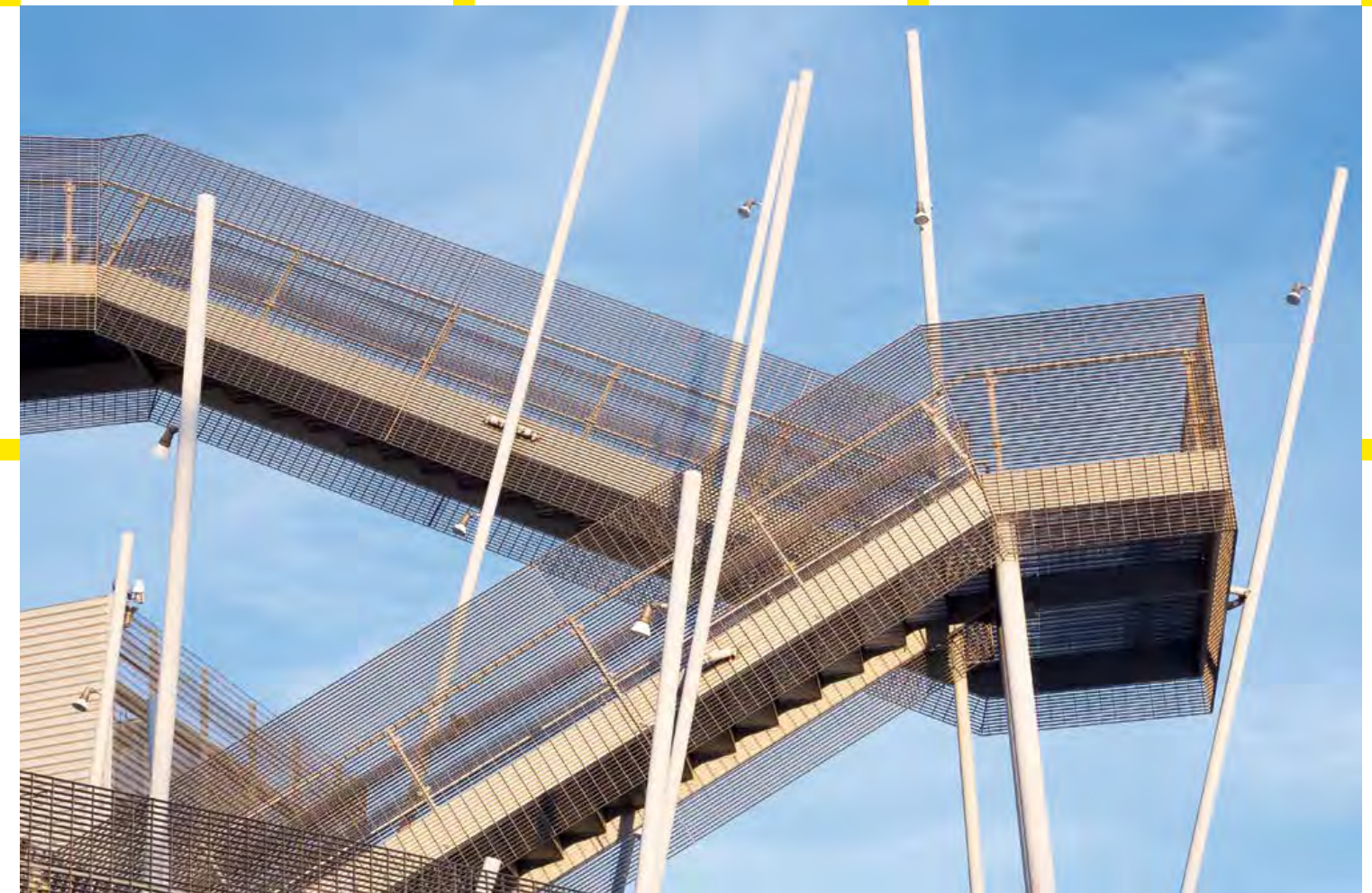
Just 10 miles from campus, Los Angeles is the creative capital of the world and a magnet for driven people across the globe. As a vibrant crossroads for the Pacific Rim and Latin America, L.A. reflects diverse worldviews, cultures and cuisines and encompasses 225 languages. The largest city in California—a state that boasts the fifth-largest economy in the world—L.A. offers unparalleled opportunities in the fields of film, entertainment and contemporary art. The L.A. metropolitan area is also a center of innovation in advertising, fashion, automotive design, technology and higher education.

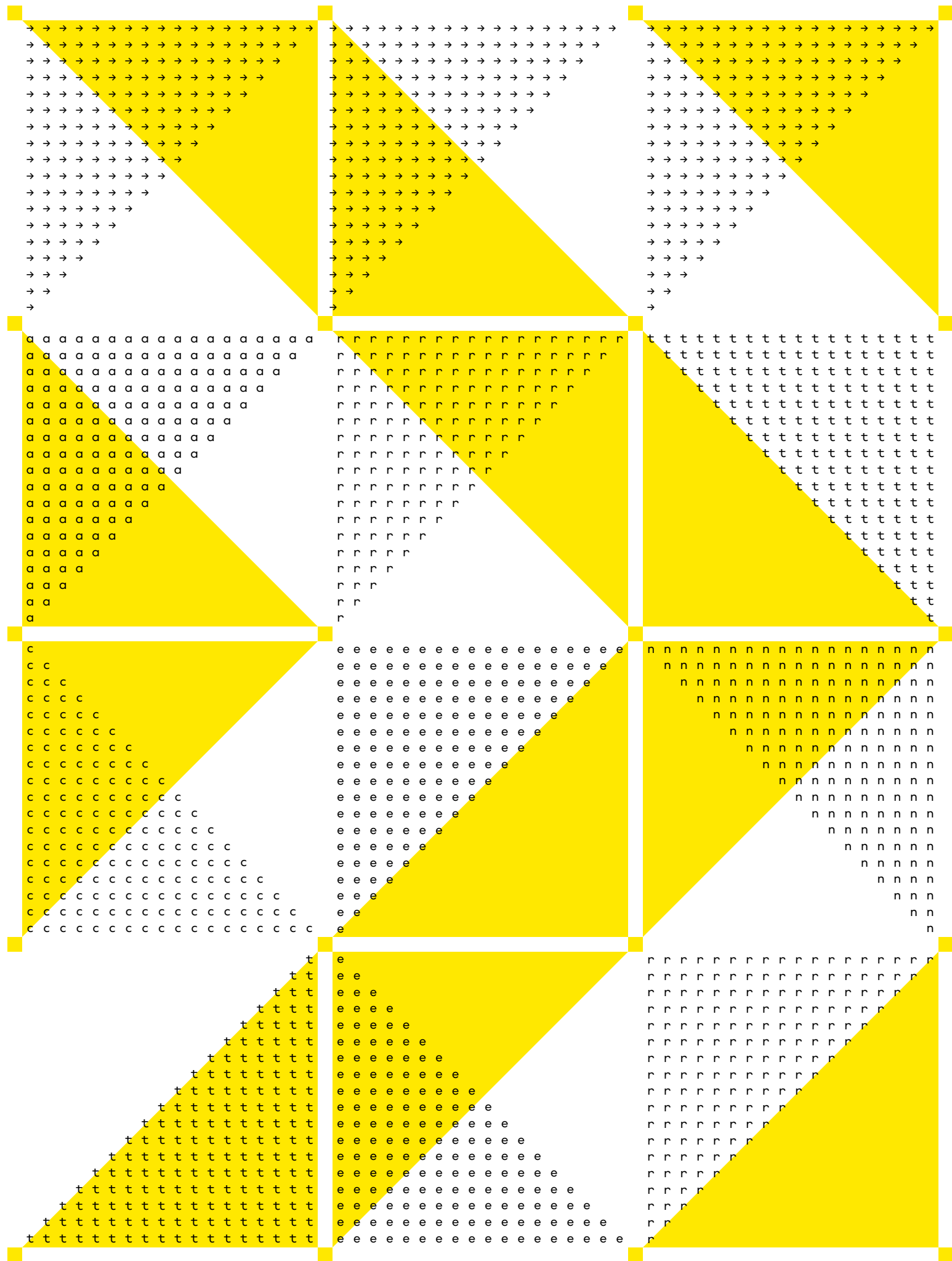
While tapping into the global energy of Los Angeles, ArtCenter's hometown of Pasadena—just 20 minutes by Metro from downtown Los Angeles—is home to architectural masterpieces by Frank Lloyd Wright and Charles and Henry Greene; an impressive collection of cultural institutions, that includes the Norton Simon Museum, The Huntington Library and the Pacific Asia Museum; and leading centers of science and engineering, that include frequent ArtCenter collaborators Caltech and NASA's Jet Propulsion Laboratory. Outdoor enthusiasts have multiple options, that include the San Gabriel Mountains and the Angeles National Forest, both in Pasadena's backyard; the desert wilderness of Joshua Tree National Park, three hours by car; and, of course, the Pacific Ocean, just a 40-minute freeway drive away.





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





↓  
Kyle Jorgensen  
Survival Scenarios  
You'll Never Believe  
Actually Exist, 2018



## Art

### Chair

Jason Smith

### Associate Chair

Bruce Hainley

### Core faculty

Lita Albuquerque  
Stan Douglas  
Gabrielle Jennings  
Timothy Martin  
Laura Owens  
Patti Podesta  
Diana Thater  
Annette Weisser

### Recent visiting faculty

Kelly Akashi  
Tom Allen  
Jack Bankowsky  
Aaron Curry  
Diedrich Diederichsen  
Kim Fisher  
Richard Hawkins  
Patrick Hill  
Nate Hylden  
Ian James  
Jamillah James  
Alice Könitz  
Chris Kraus  
Lisa Lapinski  
Adam Linder  
T. Kelly Mason  
Shahryar Nashat  
Michael Queensland  
Jan Tumlir

Graduate Art is an interdisciplinary Master of Fine Arts program that encourages divergent ideas and methods. With a maximum of 35 students and a core faculty of 10 internationally recognized artists and writers, plus 15-30 visiting and adjunct faculty per term, ArtCenter has one of the lowest student-to-faculty ratios among comparable MFA programs. The result is an intense work environment in which concentrated art-making is assured equally concentrated and careful attention, whether within specific disciplines or among them—in film, video, photography, painting, sculpture, installation, performance and everything in between.

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Fundamental to our program are one-on-one studio visits with faculty and rigorous critical, academic and practical coursework. We extend our reach internationally, inviting artists and writers—famous and infamous—as well as historians and philosophers for weekly seminars and our biannual conference series. Our student and faculty exchanges link us with programs in key European art capitals.

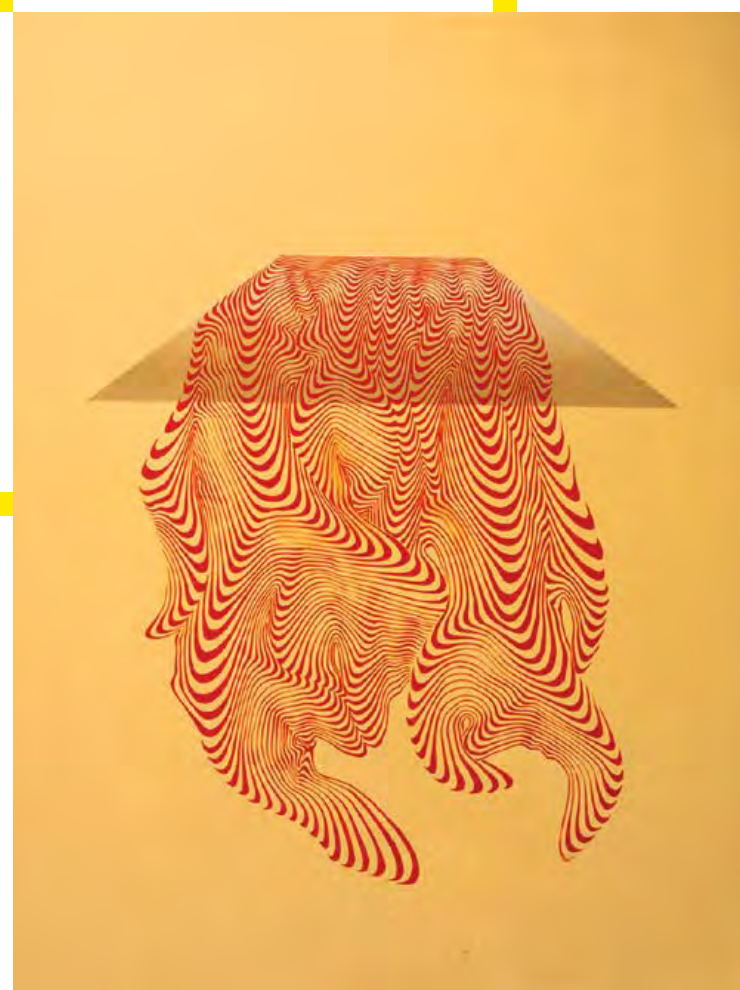
Closer to home—indeed at home—is Los Angeles, one of the world's great art capitals. Closer still is the renowned design school to which we are connected, with leading-edge software and hardware technology and the equipment that goes with it. On-site, we provide students with individual studios, a fabrication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

—  
Jason Smith, Chair



←  
Beth Abarovich  
*Ziggy Has Left the  
Building*, 2018

↑  
Chris Hanke  
*Seepage at Crystal  
Spring Dome*, 2017

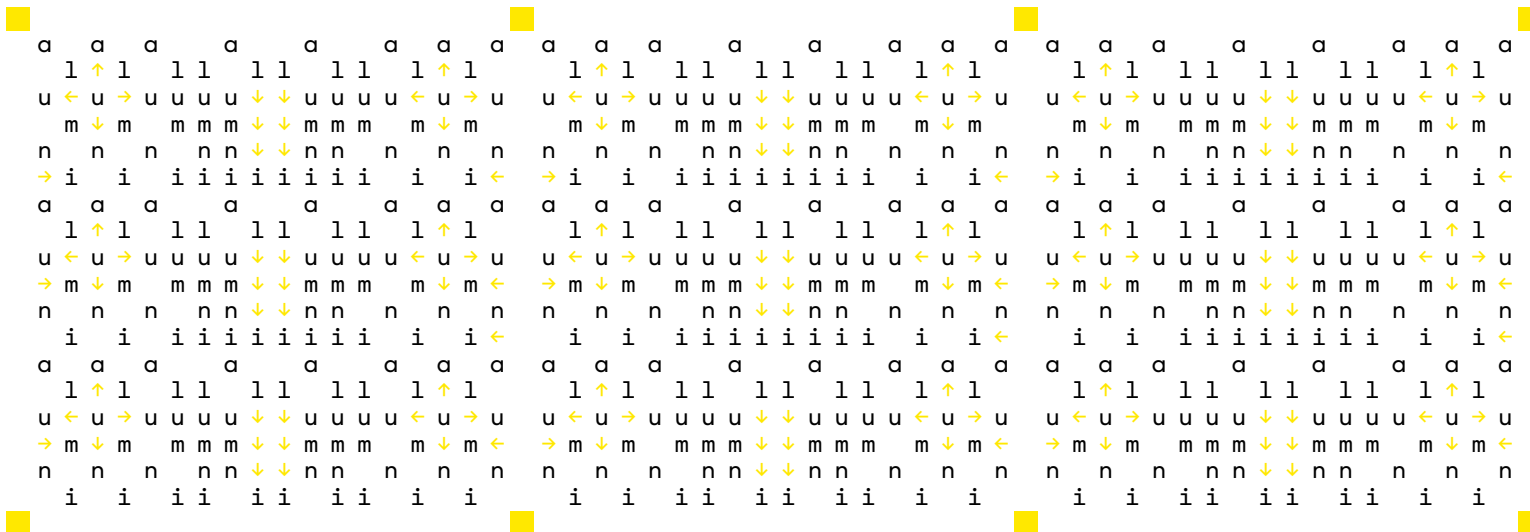


↑  
Kevin Bouton-Scott  
*Inner City v3.0,*  
2017

←  
Reuben Merringer  
*The Cave,* 2016

→  
Dirk Knibbe  
*I Am Beside Myself  
and Backed into the  
Corner,* 2018

## Alumni



I arrived at ArtCenter with only a vague understanding of what art was or what it could be. The entire curriculum was perfectly seasoned with literary and philosophical concerns.

**Sharon Lockhart, MFA 93**

Exhibitions include: Los Angeles County Museum of Art, The Artist's Institute (New York), neugerriem-schneider (Berlin)



Rudzienko, 2016, film still

I rub the monument like a magic lamp, polishing it into a mirror for our times, such that we may see ourselves, albeit darkly—both as ourselves and reversed.

**Karthik Pandian, MFA 11**

Assistant professor, Harvard University; exhibitions include: Whitney Museum of American Art (New York), Bétonsalon (Paris)



A Cherry Table with a Walnut Brain, 2014

This community gave me the capacity to think freely, without fear or any formula. ArtCenter helped me not to imitate but to discover. To me, this is education.

**Delbar Shahbaz, MFA 17**

Exhibitions include: PØST Gallery (L.A.), Seyhoun Gallery (Tehran), Wassaic Project (New York)



Carnival Passengers, 2017, installation (detail)

## Course of Study

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

Curriculum subject to change.

TERM 1-FALL	
Graduate Seminar	3
Electives	6
Theories of Construction	3
M1 Master's Project	3
TERM 2-SPRING	
Graduate Seminar	3
Thesis Gateway	0
Electives	6
Theories of Construction	3
M2 Master's Project	3
TERM 3-SUMMER (ACL)	
Summer Seminar	3
Summer Workshop	3
TERM 4-FALL	
Graduate Seminar	3
Electives	6
Theories of Construction	3
M3 Master's Thesis	3
TERM 5-SPRING	
Graduate Seminar	3
Completed Thesis	0
Electives	6
Theories of Construction	3
M4 Master's Thesis	3
<b>Total required units</b>	<b>66</b>



## Environmental Design

### Chair

David Mocarski

### Faculty

Robert Ball  
Samuel Clark  
Chiara Ferrari  
John Ford  
Daniel Gottlieb  
Cory Grosser  
Stella Hernandez  
Penny Herscovitch  
James Meraz  
Emil Mertzell  
Michael Neumayr  
Yo Oshima  
Jason Pilarski  
Evan Robertson

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

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

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

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

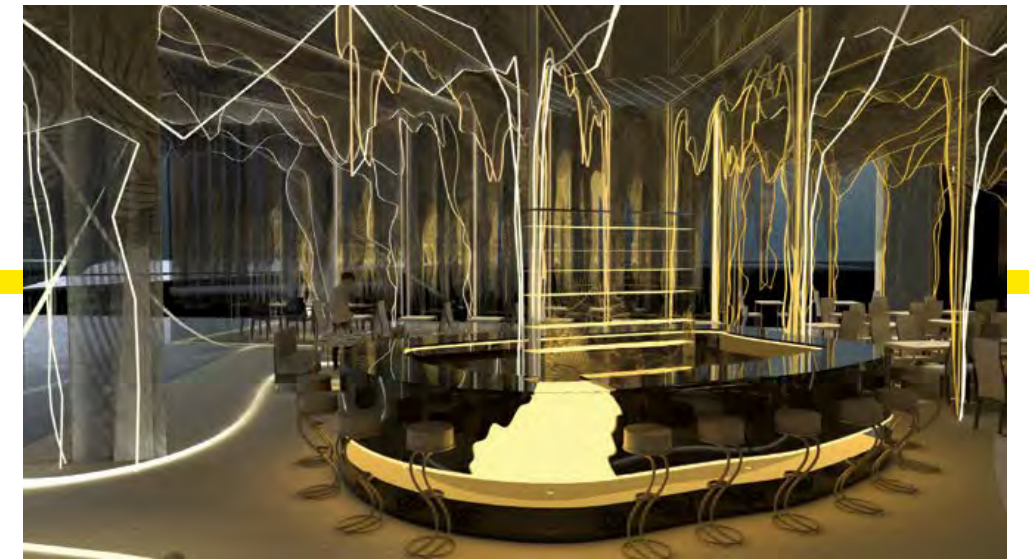
The Furniture and Fixtures track investigates the relationship among space, place, function and application of furniture and fixture design, emphasizing innovation, industry standards and the manufacturing process. This program deepens understanding of production furniture, case goods and fixtures and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

—  
David Mocarski, Chair



←  
 Ruoxi Wang  
 Take Me Away  
 –  
 Grad Thesis  
 David Mocarski

→  
 Yun Charlotte Xia  
 New Daniel Humm  
 Restaurant  
 –  
 Experience Design,  
 Fine Dining  
 Emil Mertz







↖  
 Elisso Gee  
 Aerie  
 -  
 Experience Design,  
 Thematic Dining  
 Emil Mertzell

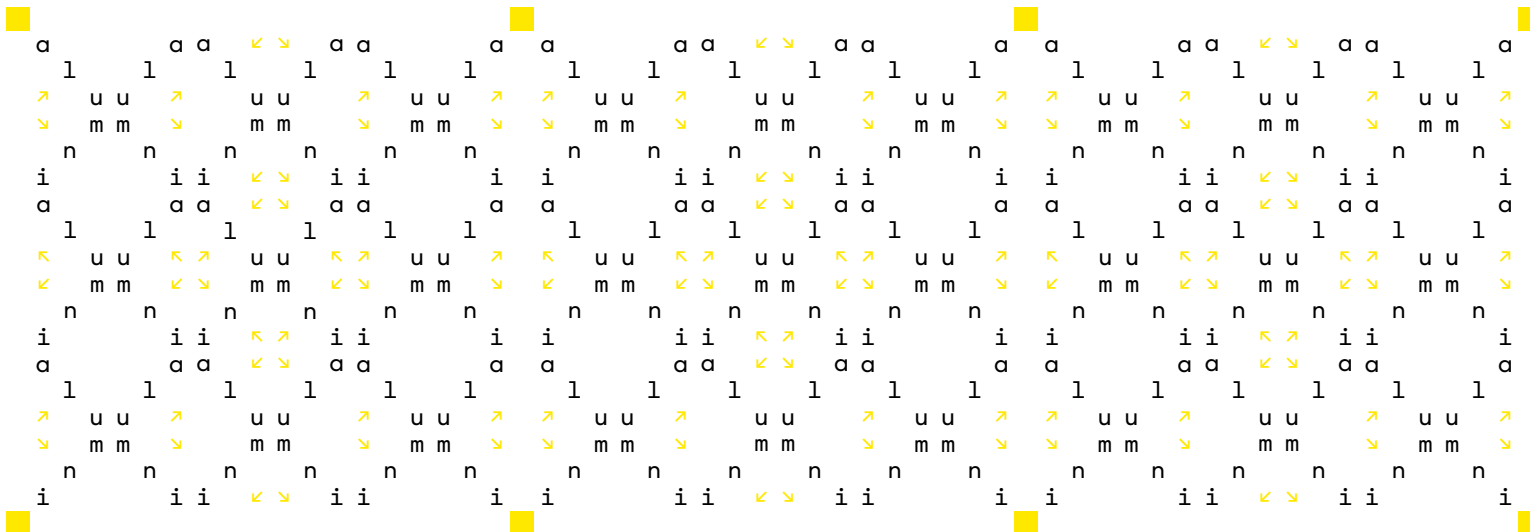
←  
 Louis Jeong  
 Saii  
 -  
 Grad Thesis  
 David Mocariski

↑  
 Wenyng Liang  
 The Living Room  
 -  
 Grad Thesis  
 Robert Ball

→  
 Yashi Sikaria  
 Crush: Afternoon  
 Collection  
 -  
 Nescafé:  
 The Power of Coffee  
 Ania Borysiewicz  
 Samuel Clark  
 Gerardo Herrera

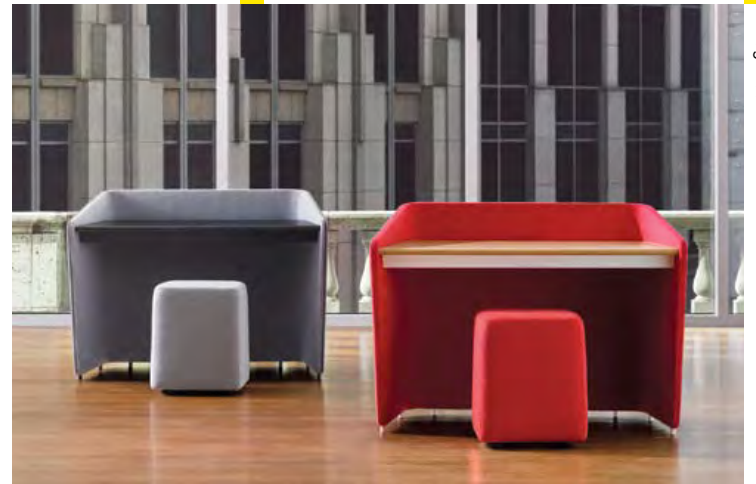


Alumni



I believe with full conviction that this is the best program for furniture design in the world right now. Deciding to go to ArtCenter was the best decision I've made in my life.

**Hines Fischer, MS 14**  
Senior product designer,  
Workshop/APD



Hug Desk

I'm a multidimensional Experience Designer—equal parts architecture, graphic design, industrial design and emerging media that all come together to remix the human experience. My head lives at the intersection of design, technology and science, shaping worlds and creating inspiring environments.

**Masha Shishkina, MS 16**  
Product designer, Wilson Associates



Sugar Factory Chocolate Lounge

As a design strategist, I find myself bridging the gap between science, empathy and storytelling in everything I do. By developing intentionally curated experiences, we connect spaces, products, art and technology to our daily lives in a more meaningful way.

**Therese Swanepoel, MS 15**  
Senior design researcher and strategist, REI



Sasol headquarters

Course of Study

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

Curriculum subject to change.

FURNITURE & FIXTURES TRACK 2-YEAR	SPATIAL EXPERIENCE TRACK 2-YEAR
<b>TERM 1-FALL</b>	<b>TERM 1-FALL</b>
Space, Brand & Experience 3	Space, Brand & Experience 3
Topic Studio-Furniture 3	Theory, Concept, Culture 3
Topic Studio-Lighting 3	Digital Process 6 3
Digital Process 6 3	Materials & Innovation 1 3
Materials & Innovation 1 3	Spatial Scenography Studio 1 3
<b>TERM 2-SPRING</b>	<b>TERM 2-SPRING</b>
Grad Seminar 3	Grad Seminar 3
Theory, Concept, Culture 3	Digital Process 7 3
Advanced Topic Studio-Furniture 3	Ambient Media & Interactivity 3
Advanced Topic Studio-Lighting 3	Spatial Scenography Studio 2 3
Digital Process 7 3	Advanced Spatial Graphics 3
<b>TERM 3-SUMMER (ACL)</b>	<b>TERM 3-SUMMER (ACL)</b>
Research Project-Industry Sponsor OR Internship 6	Research Project-Industry Sponsor OR Internship 6
<b>TERM 4-FALL</b>	<b>TERM 4-FALL</b>
Concept-Management Process 3	Concept-Management Process 3
Thesis Studio 1 6	Thesis Studio 1 6
Fabrication Innovation 1 3	Fabrication Innovation 1 3
Topic Studio 3	Topic Studio 3
<b>TERM 5-SPRING</b>	<b>TERM 5-SPRING</b>
Documentation-Presentation 3	Documentation-Presentation 3
Thesis Studio 2 9	Thesis Studio 2 9
Fabrication Innovation 2 3	Fabrication Innovation 2 3
Completed Thesis 0	Completed Thesis 0
<b>Total required units 66</b>	<b>Total required units 66</b>
FURNITURE & FIXTURES TRACK 3-YEAR	SPATIAL EXPERIENCE TRACK 3-YEAR
<b>TERM 1-FALL</b>	<b>TERM 1 FALL</b>
Branding Strategies 3	Digital Process 2 OR
Materials & Making 3	Digital Process 3 OR
Digital Process 2 OR	Digital Process 4 OR
Digital Process 3 OR	Digital Process 5 3
Digital Process 4 OR	Environmental Design 2 OR
Digital Process 5 3	Environmental Design 3 OR
Visual Communication 2 3	Experience Design Branding 3
Topic Studio 3	Design Lab 2 OR
<b>TERM 2-SPRING</b>	Design Lab 3:
Contemporary Placemaking 3	Applied Graphics & Interactive 3
Illumination: Lighting 3	Visual Communication 2 OR
Digital Process 2 OR	Visual Communication 3 3
Digital Process 3 OR	Topic Studio 3
Digital Process 4 OR	<b>TERM 2-SPRING</b>
Digital Process 5 3	Contemporary Placemaking 3
Topic Studio-Lighting 3	Digital Process 4 3
Topic Studio-Furniture 3	Environmental Design 4 3
<b>TERM 3-FALL</b>	Structure-Interior Architecture 3
Space, Brand & Experience 3	Design Lab 4 3
Topic Studio-Furniture 3	<b>TERM 3-FALL</b>
Topic Studio-Lighting 3	Space, Brand & Experience 3
Digital Process 6 3	Theory, Concept, Culture 3
Materials & Innovation 1 3	Digital Process 6 3
<b>TERM 4-SPRING</b>	Materials & Innovation 1 3
Grad Seminar 3	Spatial Scenography Studio 1 3
Theory, Concept, Culture 3	<b>TERM 4-SPRING</b>
Advanced Topic Studio-Furniture 3	Grad Seminar 3
Advanced Topic Studio-Lighting 3	Digital Process 7 3
Digital Process 7 3	Ambient Media & Interactivity 3
<b>TERM 5-SUMMER (ACL)</b>	Spatial Scenography Studio 2 3
Research Project-Industry Sponsor OR Internship 6	Advanced Spatial Graphics 3
<b>TERM 6-FALL</b>	<b>TERM 5-SUMMER (ACL)</b>
Concept-Management Process 3	Research Project-Industry Sponsor OR Internship 6
Thesis Studio 1 6	<b>TERM 6-FALL</b>
Fabrication Innovation 1 3	Concept-Management Process 3
Topic Studio 3	Thesis Studio 1 6
<b>TERM 7-SPRING</b>	Fabrication Innovation 1 3
Documentation-Presentation 3	Topic Studio 3
Thesis Studio 2 9	<b>TERM 7-SPRING</b>
Fabrication Innovation 2 3	Documentation-Presentation 3
Completed Thesis 0	Thesis Studio 2 9
<b>Total required units 96</b>	Fabrication Innovation 2 3
	Completed Thesis 0
	<b>Total required units 96</b>



## Film

Chair

Ross LaManna

Full-time faculty

Victoria Hochberg

Part-time faculty

Ken Aguado  
 Affonso Beato, ASC  
 Monte Bramer  
 Jay Chapman  
 Tara Craig  
 Manohla Dargis  
 Doug Eboch  
 Steven Finestone  
 Jean-Pierre Geuens  
 Paul Guay  
 Andrew Harlow

John Hartzog

Howard Heard  
 Scott Jennings  
 Matia Karrell  
 David Kellogg  
 Stephen Latty  
 Zak Marx  
 Jim McBride  
 Natalija Nogulich  
 Steven Poster, ASC  
 Earl Rath, ASC  
 Jeanine Rohn  
 Matthew Rolston  
 Lee Rosenbaum  
 John "Shep" Shepherd  
 John Suits  
 Billy Weber

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

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

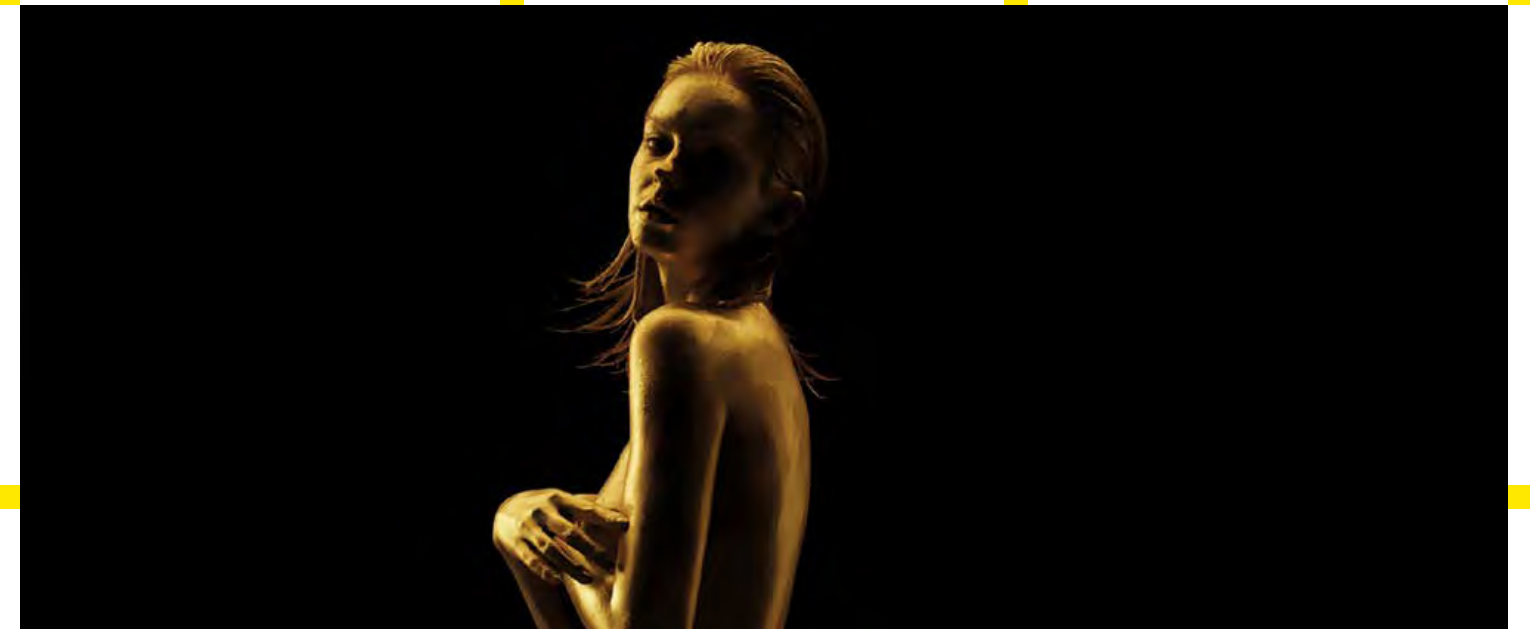
Our program attracts a diverse community of storytellers. Traditional disciplinary boundaries melt away. Collaboration among students and faculty from other disciplines allows ideas to flourish.

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

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

—  
 Ross LaManna, Chair

↑  
 Marshall Zhou  
 Jeff Su  
 Luman Zhou  
 Louis Vuitton  
 Black Hole  
 —  
 The Power of Pleasure  
 Matthew Rolston

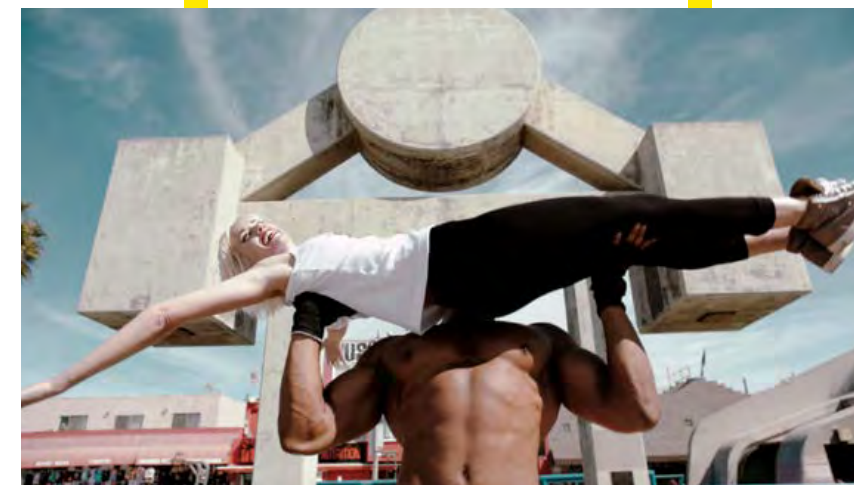
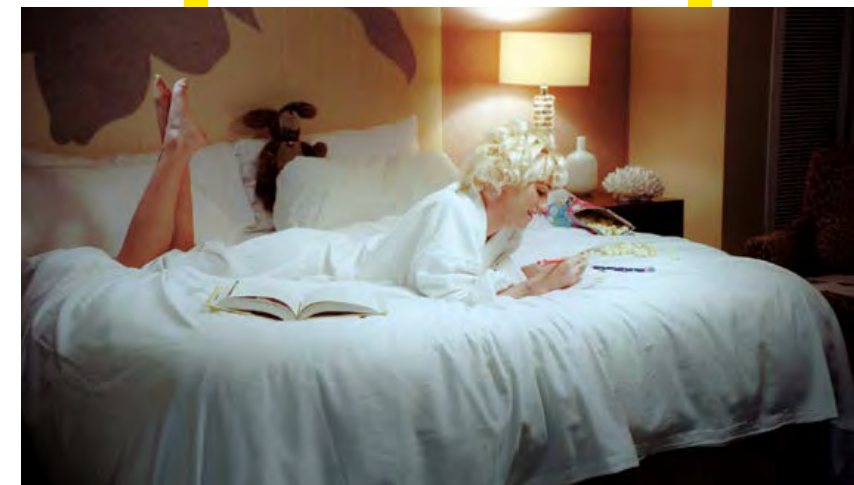


↑  
 Rahat Mahajan  
 Emmett Sutherland  
 Gulfareen  
 -  
 Documentary Film  
 Workshop  
 Richard Pearce

↗  
 Kristy Fung  
 Infinity 8 88: Commes  
 des Garçons  
 -  
 The Power of Pleasure  
 Matthew Rolston

→  
 Ethan Tian  
 There Will Be Time  
 -  
 Thesis Production  
 Victoria Hochberg





✦  
 Shangshi Chen  
 Jeff Su  
*Heaven Knows*  
 -  
 Cinematography for  
 Directors  
 Affonso Beato, ASC

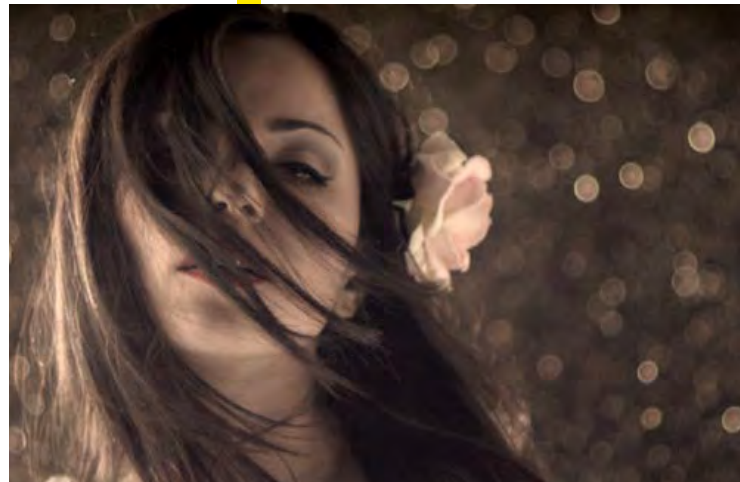
✦  
 Javier Barcala  
*JW Marriott: Greetings  
 from Los Angeles*  
 -  
 PSA & Commercial  
 Workshop  
 Andrew Harlow

## Alumni

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ArtCenter hires actual professionals, which is so important to get real world training. Nothing is more important than learning from people who actually make a living in the field you want to go in.

—  
**Chris Saul, MFA 10**  
 Cinematographer (clients include Chrysler, Nike, Lenovo)



The Winter Stalker, short film for ZoroFriends

Many of the incredible students I met at ArtCenter are not only my collaborators, they are friends for life—we worked so well together then, and we still do.

—  
**Mego Lin**  
 Director of photography (clients include Macklemore X Ryan Lewis, Shawn Mendes, Puma)



"Lala Land," DVBS & Shaun Frank music video

I wish for my films to be a bridge of cultures that points towards one humanity, one earth and one universal spirit. I hold the strong intention of dissolving the illusion of separation and pointing towards one's innate ability to discover the phenomenon of being.

—  
**Rahat Mahajan, MFA 16**  
 Director, cinematographer, editor (clients include *The Guardian*, Mandeep Sethi, Solar Fields)



Istifa (Resignation)

## Course of Study

The typical length of study for the MFA in Film is five full terms. The program may be completed in two years.

Curriculum subject to change.

TERM 1—FALL	
Narrative Editing: Theory & Practice	3
Visual Narrative Workshop	3
Film Department Orientation	0
Set Safety Class	0
Screenwriting: Writing Visually	3
Producing & Set Procedures	4
The Director & the Script	5
TERM 2—SPRING	
Thinking Critically About Film	3
Narrative Film Analysis	3
Advanced Acting Workshop	3
Cine Workshop: Lighting the Narrative	3
Cell Phone Cinema	4
TERM 3—SUMMER	
Visual Storytelling Techniques	3
Selling Your Indie Film: Concept to Distribution	3
Pitching	3
Individual Advisement & Thesis Research	1
Screenwriting: Rewriting Visually	2
TERM 4—FALL	
Designing Movements & the Virtual Director	3
Sound Design: The Other Half	3
Watching Films Like a Filmmaker	3
Written Thesis Development	1
Narrative Editing: Workshop	3
Film Thesis Development	1
TERM 5—SPRING	
Business Affairs for the Filmmaker	3
Color Science & VFX	3
Film Thesis Production	2
Written Thesis Creation	1
Completed Thesis	0
<b>Total required units</b>	<b>69</b>



## Graphic Design

Executive Director  
Sean Adams

Faculty  
Brad Bartlett  
Brian Boyl  
Jan Fleming  
Chris Hacker  
Annie Haug  
Gerardo Herrera  
Simon Johnston  
Gloria Kondrup  
Rudy Manning  
Stephen Serrato  
Ming Tai  
Carolina Trigo  
Petrula Vrontikis

Advisory board and  
visiting faculty

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

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

42  
/  
43

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

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

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

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

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

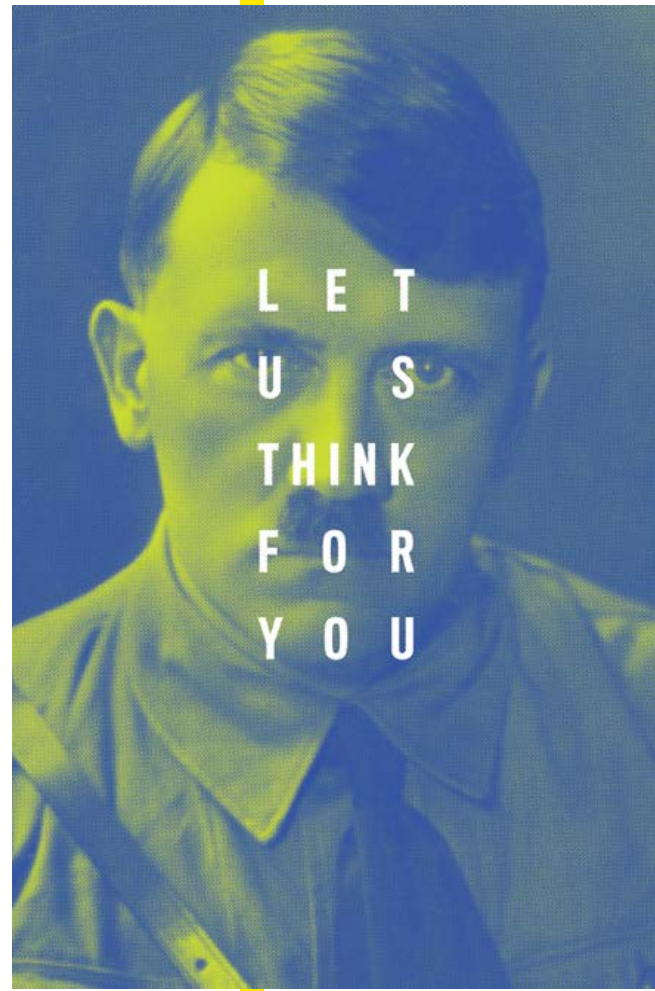
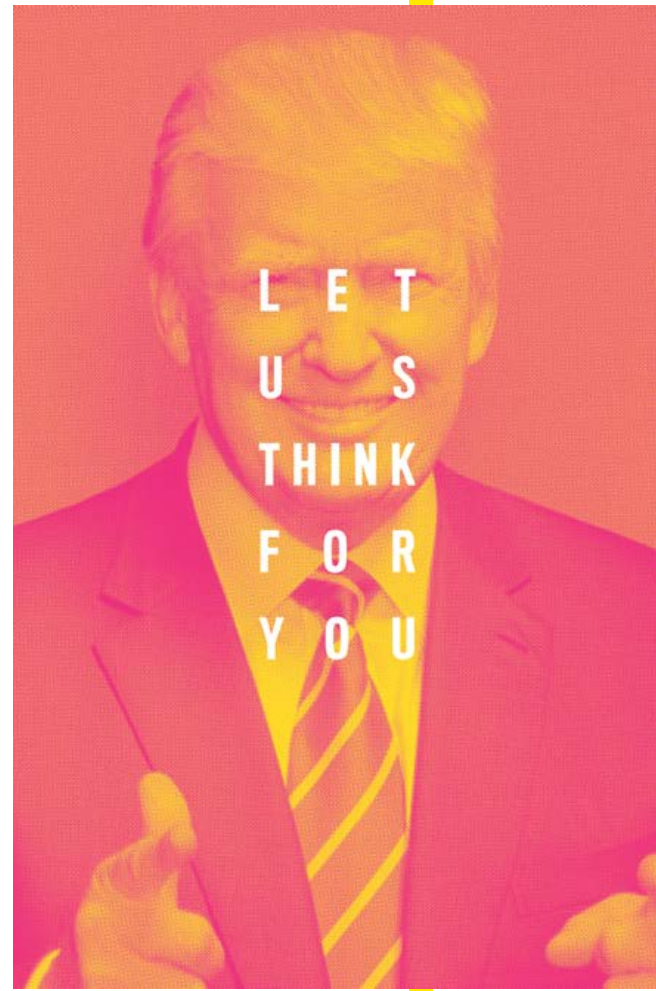
—  
Sean Adams, Executive Director



↑  
 Masha Rassam  
 HAU branding  
 -  
 Graduate Transmedia  
 Rudy Manning  
 →  
 Alex Seth  
 Cosmic Village  
 -  
 Advanced Transmedia  
 Studio  
 Brad Bartlett







↑  
Derek Yang  
Follow  
-  
Graduate Studio 2  
Sean Adams  
Chris Hacker  
←  
Zach Ludlow  
Uber  
-  
Graduate Studio 1  
Sean Adams  
→  
Ziyi Xu  
Second Nature  
-  
Graduate Editorial  
Annie Huang



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

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

Curriculum subject to change.



κ  
Lemon Zhai  
Chaotic  
—  
Graduate Typography 2  
Tyrone Drake

2-YEAR		3-YEAR	
<b>TERM 1-FALL</b>		<b>TERM 1-FALL</b>	
Graduate Seminar 1	3	Graduate Lynda.com Basics	1
Graduate Project Writing	3	Communication Design 3: Narrative & Scale	3
Graduate Studio 1	6	Typography 2	3
Graduate Typography 1	3	Motion Design 1	3
Graduate Studio Coding Practice	2	Graduate Studio Coding Practice	2
<b>TERM 2-SPRING</b>		<b>TERM 2-SPRING</b>	
2nd Term Thesis Review	0	Communication Design 4: Identity Systems	3
Graduate Seminar 2	3	Type 3: Context	3
Design Research/Strategy	3	Visual Interaction Design 1: Generative Design	3
Graduate Studio 2	6	Design 1 - Materials Lab	1
Graduate Typography 2	3	Graphic Design elective	3
Grad Studio Materials Lab	1		
Graphic Design elective	3		
<b>TERM 3-SUMMER (ACL)</b>		<b>TERM 3-FALL</b>	
Graphic Design Internship OR Studio Independent Study OR Testlab Berlin (credits in excess of 6 credits will be applied as elective credit)	6	Graduate Seminar 1	3
		Graduate Project Writing	3
		Graduate Studio 1	6
		Graduate Typography 1	3
		Graduate Studio Coding Practice	2
<b>TERM 4-FALL</b>		<b>TERM 4-SPRING</b>	
4th Term Thesis Review	0	2nd Term Thesis Review	0
Graduate Thesis 1	6	Graduate Seminar 2	3
Graduate Thesis 1: Lab	3	Design Research/Strategy	3
Professional Leadership	3	Graduate Studio 2	6
Graduate Transmedia OR Graduate Editorial	3	Graduate Typography 2	3
Graphic Design elective	3	Grad Studio Materials Lab	1
		Graphic Design elective	3
<b>TERM 5-SPRING</b>		<b>TERM 5-SUMMER (ACL)</b>	
Graduate Thesis 2	3	Graphic Design Internship OR Studio Independent Study OR TestLab Berlin (credits in excess of 6 credits will be applied as elective credit)	6
Graduate Thesis 2: Lab	3		
Graphic Design elective	6		
Completed Thesis	0		
<b>Total required units</b>	<b>72</b>		
		<b>TERM 6-FALL</b>	
		4th Term Thesis Review	0
		Graduate Thesis 1	6
		Graduate Thesis 1: Lab	3
		Professional Leadership	3
		Graduate Transmedia OR Graduate Editorial	3
		Graphic Design elective	3
		<b>TERM 7-SPRING</b>	
		Graduate Thesis 2	3
		Graduate Thesis 2: Lab	3
		Graphic Design elective	6
		Completed Thesis	0
		<b>Total required units</b>	<b>97</b>

↓  
Aarish Netarwala  
Grit, resistance  
training shoe  
for Adidas  
—  
Advanced Product  
Design  
Kevin Beard



## Industrial Design

Chair  
Andy Ogden

Faculty  
Katherine Bennett  
James Chu  
Marshall Hamachi  
Rob Hennigar  
Doris Jew  
Stan Kong  
Susan Marki  
Story Musgrave  
Javier Palomares  
Eric Ng  
Frances Tann  
Lloyd Walker  
Byron Wilson

Staff  
Gwen Hourihan  
Lan Yu

ArtCenter's Graduate Industrial Design (Grad ID) program offers a Master of Science curriculum designed to prepare students with the skills, knowledge and experiences that will prepare them for career advancement in creative leadership roles across a wide range of industries.

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Going forward, organizations will need to reinvent themselves at an ever-increasing pace to remain competitive. This creates high demand for a new type of creative professional who can help today's companies envision and create a successful future for their enterprise.

We prepare our graduates with visual design and making skills and the knowledge, theories and methods they'll need to take on the kinds of complex and unstructured problems that organizations will continually face in the future.

Our students learn to design with a consciousness that their creations exist in a larger context. We teach our graduates through the practiced application of a design methodology we refer to as Strategic Innovation. A broadly applicable creative process that produces empathetic solutions to essential human needs, Strategic Innovation takes a systems-level view and seeks optimal balance for the business, technological and human aspects of each design challenge. Students learn how to create new product and service systems and communicate their designs for a better future as new business models.

Our faculty of internationally renowned educators—accomplished professionals in a range of design, technology and business fields—help our students develop their abilities through applied practice, mentorship and critical dialog as they take on increasingly challenging projects in a design studio environment.

Grad ID has also joined forces with Claremont Graduate University's Drucker School of Management to present students with an optional Innovation Systems Design (ISD) track—a dual degree program awarding both the MS Industrial Design and MBA degrees in six semesters. Students enrolled in the Grad ID program can choose to apply to the Drucker School in their third semester and, if accepted, can earn the MBA in their fourth and fifth semesters.

—  
Andy Ogden, Chair



κ  
 Raul Reyes  
 Erika Woo  
 Sagar Sahoo  
 Joyce Chiu  
 Raj Desai  
 2025 Uber Air User  
 Experience  
 -  
 Sponsored Graduate  
 ID Studio  
 Andy Ogden  
 Stan Kong  
 James Chu  
 Rob Hennigar

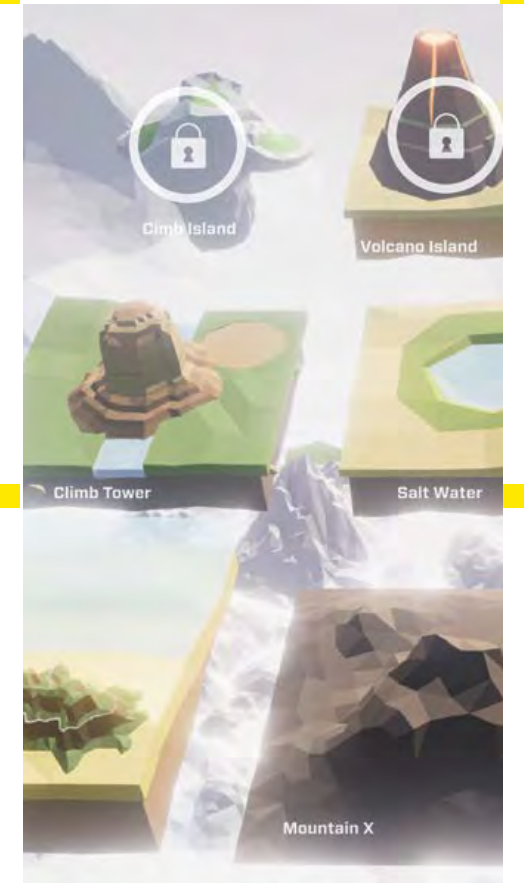
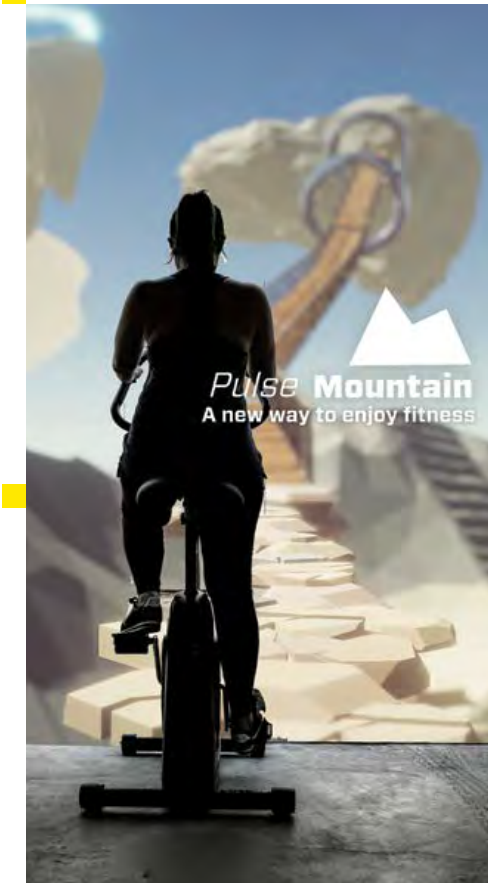
←  
 Geemay Chia  
 Remi Plewe  
 Ajay Menon  
 Astha Vagadia  
 Thomas Wibowo  
 2025 Uber Air User  
 Experience  
 -  
 Sponsored Graduate  
 ID Studio  
 Andy Ogden  
 Stan Kong  
 James Chu  
 Rob Hennigar

↙  
 Azeez Alli  
 Suomo Karar  
 Monica Hong  
 Alice Yu  
 2025 Uber Air User  
 Experience  
 -  
 Sponsored Graduate  
 ID Studio  
 Andy Ogden  
 Stan Kong  
 James Chu  
 Rob Hennigar

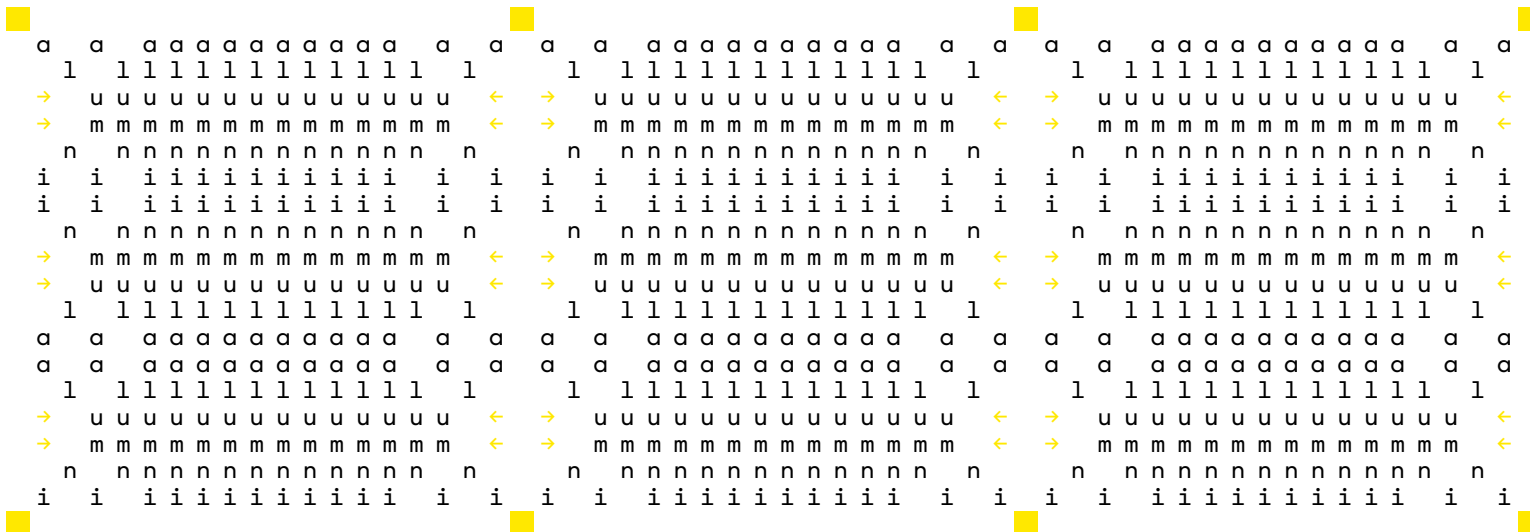
→  
 Joshua Han  
 Sports VR headset for  
 Oakley  
 -  
 M2 Studio  
 Stan Kong  
 James Chu



←  
 Zhiyu Liu  
 The Ave.,  
 personal virtual  
 fashion marketplace  
 —  
 Sponsored Graduate  
 Thesis Studio  
 Andy Ogden  
 Byron Wilson  
 Susan Marki  
 →  
 Nathan Valdivia  
 Pulse Mountain,  
 virtual training  
 system  
 —  
 Thesis Studio  
 Andy Ogden  
 Byron Wilson  
 Susan Marki



Alumni



The concept of the 'Internet of Things' is a powerful instrument that can help to change the world.

**De Liu, MS 15**  
Co-founder and vice president, Xiaomi



Xiaomi Mi Mix 2 smartphone

I have learned that working with clients is all about expression and storytelling. You take fantastic research and amazing insights and present it in way so the client can absorb the information that will allow them to inform or transform their company.

**Valerie Poliakoff, MS 08**  
Executive creative director, North America, Kantar Added Value



Kantar Added Value 2016 End-of-Year Review

Design is creative problem-solving for positive impact. If it impacts the business, it is successful. If it impacts culture and society in addition, it is beautiful.

**Neeti Kailas, MS 13**  
Design and innovation strategist, Nestlé Purina North America



Rolex Award-winning hearing test for low-re-source settings @Rolex Awards/Ambroise Tézanos

Course of Study

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

Curriculum subject to change.

INDUSTRIAL DESIGN TRACK	INNOVATION SYSTEMS DESIGN TRACK
<b>TERM 1</b>	<b>TERM 1</b>
M1 Studio 3	M1 Studio 3
Visualization 1 3	Visualization 1 3
Visual Form 1 3	Visual Form 1 3
Materials & Methods 1 3	Materials & Methods 1 3
Sparks & Connections 3	Sparks & Connections 3
3D Development 1 3	3D Development 1 3
Visualization CG Lab 3	Visualization CG Lab 3
<b>TERM 2</b>	<b>TERM 2</b>
M2 Studio (Tactical Design) 3	M2 Studio (Tactical Design) 3
Materials & Methods 2A 3	Materials & Methods 2A 3
Materials & Methods 2B 3	Materials & Methods 2B 3
Visual Form 2 3	Visual Form 2 3
Visualization 2 3	Visualization 2 3
3D Development 2 3	3D Development 2 3
Design Investigations 3	Design Investigations 3
<b>TERM 3</b>	<b>TERM 3</b>
3rd Term Review 0	3rd Term Review 0
Materials & Methods 3A 3	Materials & Methods 3A 3
Materials & Methods 3B 3	Materials & Methods 3B 3
System Design Research 3	System Design Research 3
M3 Studio 3	M3 Studio 3
3D Development 3 3	3D Development 3 3
Visual Form 3 3	Visual Form 3 3
Visualization 3 3	Visualization 3 3
<b>TERM 4</b>	<b>TERM 4</b>
Special Projects Studio OR Electives 3	18 credits of Drucker Business courses 18
Entrepreneur Methodology 3	
M4 Studio (Sponsored Project) 3	<b>TERM 5</b>
Visualization 4 3	18 credits of Drucker Business courses 18
<b>TERM 5</b>	<b>TERM 6</b>
5th Term Progress Review 0	Workshop 6 3
Entrepreneur Studio 3	M6 Studio 3
Workshop 5 3	Completed Thesis 0
M5 Studio 3	Electives 6
Electives 3	
<b>TERM 6</b>	<b>Total required units 111</b>
Workshop 6 3	
M6 Studio 3	
Completed Thesis 0	
Electives 6	
<b>Total required units 99</b>	

*Unresolved Ironies* questions what are possible physical structures that “listen” to one’s emotional distress.

↓  
Yeawon Kim  
*Unresolved Ironies*  
–  
Thesis Project  
Tim Durfee



## Media Design Practices

Chair  
Anne Burdick

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

Adjunct and guest faculty  
Christina Agapakis  
Benjamin Bratton  
Tisa Bryant  
Stuart Candy  
Elise Co

Colleen Estrada  
Claire Evans  
Umi Hsu  
Norman M. Klein  
Jesse Kriss  
Michael Manalo  
Mike Milley  
Chelina Odbert  
Kate Parsons  
Jennifer Rider  
Jenny Rodenhouse  
Arden Stern  
Andrew deWaard  
Richard Wheeler  
Rosten Woo  
Allison Yasukawa  
Mimi Zeiger

Ours is a time of constant change: technological transformations, global tremors, and social and cultural connections. This world demands new design practices, and designers today must be daring, critical and engaged in their communities. Media Design Practices (MDP) is an interdisciplinary design MFA preparing designers for our new now.

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/  
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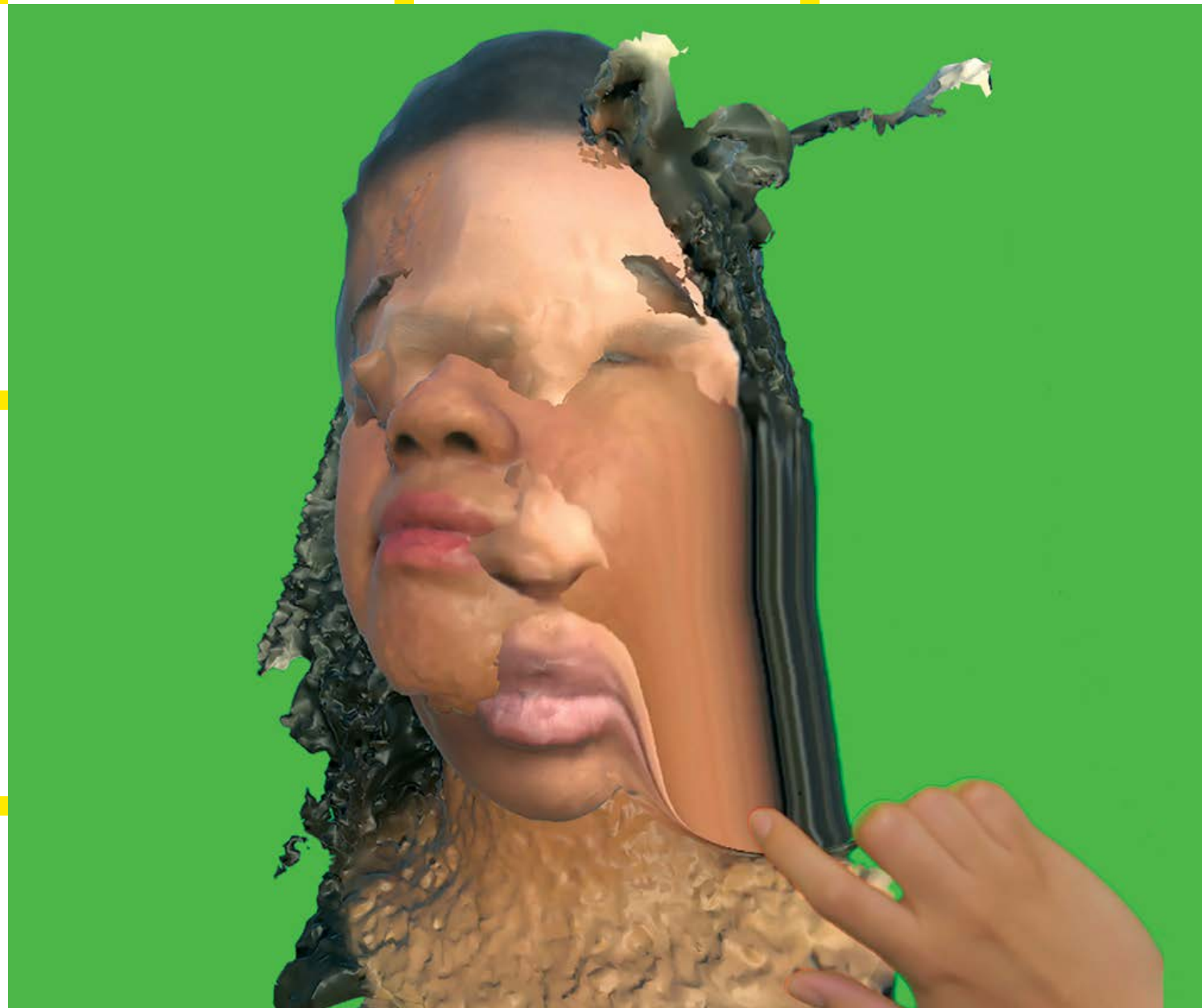
MDP students are unafraid to use design to question the present. Using their skills—prototyping and research, creative technology and fieldwork—candidates in our MFA program envision the future. They work closely with faculty known for their cutting-edge research and multidisciplinary expertise. Together, our lively community investigates emerging technologies, develops new methodologies and applies design to global social issues.

ArtCenter is a world-class art and design college and one that is energized by its Southern California location and its many Los Angeles networks. Our studio is housed within a soaring, light-filled space—a converted wind tunnel that formerly tested supersonic jet engines. We provide students with 24/7 access to large individual work areas and access to workshops, fabrication spaces and media labs.

We encourage applicants from diverse backgrounds and cultures. Our students come to us from the worlds of interaction design, product design, fine arts, film, liberal arts, computer science, architecture, engineering and more.

Our alumni go on to become design leaders in every conceivable field and in major technology firms, innovative nonprofit organizations and experimental, independent design practices.

–  
Anne Burdick, Chair



Surface Tension is a series of proposed scenarios and materials for a gooier take on immersion.

↑  
Nicci Yin  
Surface Tension  
-  
Thesis Project  
Tim Durfee  
Elise Co

↘  
Shiveesh Fotedar  
(N) Body  
-  
Thesis Project  
Elise Co  
Ben Hooker

→  
Jason Shun Wong  
Driverless Government  
-  
Thesis Project  
Tim Durfee  
Ben Hooker



(N)Body asks what kind of interactions might a user develop if their body is constrained to that of a non-human form. If a user were mapped onto a Mars Rover, would they identify as human, as Rover or as both?

60  
/  
61

Driverless Government challenges current bureaucracies by imagining representation in new forms. Citizens can dispute an optimization-led agenda by creating AI advocates for themselves or other agents.



2nd District  
Artificial  
Intelligence  
  
VETO the coyotes position doesn't allow for resource allocation in our district.





*Awareness Apparel* uses the Jain knowledge system of non-violence as a framework for design, encouraging people to question the impact of their actions on the environment.



*House-Wi-Fi-zation* uses the division of labor in household tasks to interrogate gender stereotypes for Internet-of-Things maintenance—from cleaning up the tiniest dust particles to caring for the entire smart home system.

↑  
Anjali Sethi  
*Awareness Apparel*  
—  
Thesis Project  
Sean Donahue

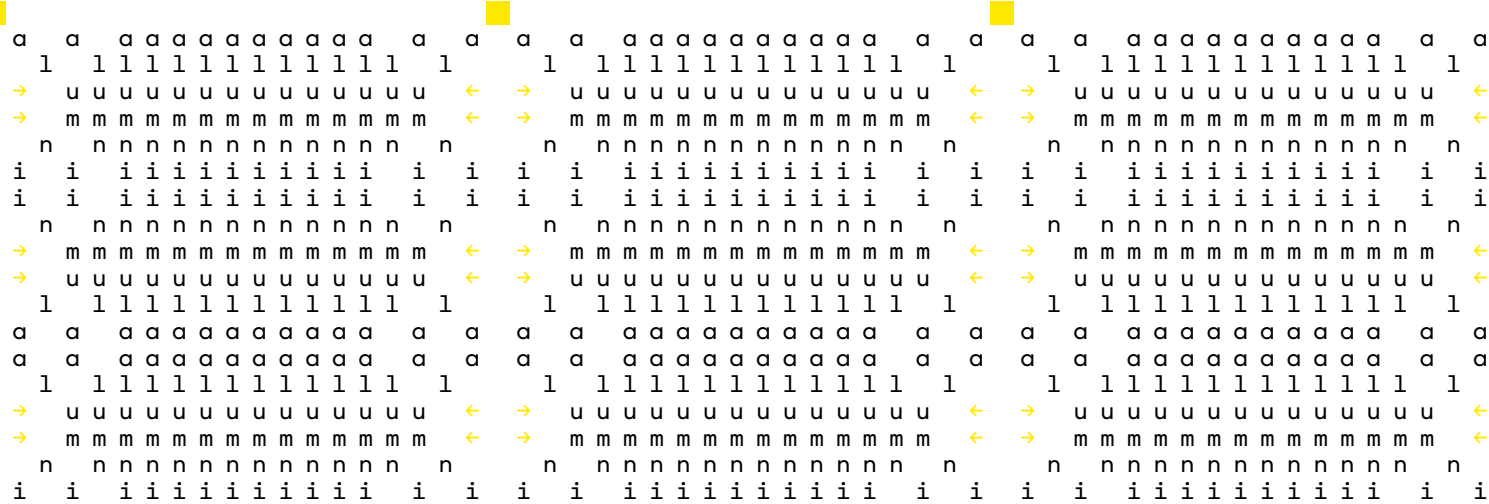
←  
Stephanie M. Cedeño  
*House-Wi-Fi-zation*  
—  
Thesis Project  
Elise Co  
Ben Hooker

↗  
Elena Cullen  
*Exposed Beauty*  
—  
Thesis Project  
Sean Donahue  
Elise Co

*Exposed Beauty* reorients wearable technology by deconstructing the methods by which beauty products have been conventionally used to either accentuate or conceal.



**Alumni**



At ArtCenter, I connected with an amazing cohort of classmates, who were not only invested in the creative growth of everyone in the program, but who truly believed in the ability of design thinking to significantly contribute and build a more equitable society.

— **Maria del Carmen Lamadrid, MFA 13**  
Design lead, Supercommunity

Whether creating a physical object, an interface or a system to support how people innovate within an organization, I'm most inspired to design through an intimate understanding of the people we're designing for. What matters to people ultimately matters in how we shape possibilities through design.

— **Roshi Givechi, MFA 95**  
Former partner and executive design director, IDEO

What gets me up in the morning is working on things that put people first. I feel at my best when I'm researching and designing experiences that touch user experience, technology and social action.

— **Tina L. Zeng, MFA 14**  
Design lead, Watson Data + AI, IBM



Patchack, community STEM workshops to create a pedestrian safe zone along the LA River



Steelcase media:scope, collaborative work environment



weDub, DIY mixer/community platform for making VJing accessible to Ugandan youth

**Course of Study**

The typical length of study for the MFA in Media Design Practices is four full terms, and the program may be completed in two years. A three-year option includes two additional full terms.  
  
Curriculum subject to change.

2-YEAR	
TERM 1 FALL	
Critical Worldviews 1	3
Workshops (Concept)	3
Graduate Design 1	6
Colloquium	1
Creative Technology 1	3
TERM 2 SPRING	
Critical Worldviews 2	3
Graduate Design 2	9
Colloquium	1
Creative Technology 2	3
TERM 3 FALL	
Critical Practices 1	3
Colloquium	1
Workshops (Thesis)	2
Thesis Studio	9
TERM 4 SPRING	
Critical Practices 2	3
Completed Thesis	0
Colloquium	1
Thesis Studio 2	12
<b>Total required units</b>	<b>63</b>
3-YEAR	
TERM 1 FALL	
Critical Histories 1	3
Media Design 1	2
Development Projects 1	6
Colloquium	1
Creative Technology 1	3
TERM 2 SPRING	
Critical Histories 2	3
Media Design 2	2
Development Projects 2	6
Colloquium	1
Creative Technology 2	3
TERM 3 FALL	
Critical Worldviews 1	3
Workshops (Concept)	3
Graduate Design 1	6
Colloquium	1
Elective (Non-Media Design)	3
TERM 4 SPRING	
Critical Worldviews 2	3
Graduate Design 2	9
Colloquium	1
TERM 5 FALL	
Critical Practices 1	3
Colloquium	1
Workshops (Thesis)	2
Thesis Studio 1	9
TERM 6 SPRING	
Critical Practices 2	3
Completed Thesis	0
Colloquium	1
Thesis Studio 2	12
<b>Total required units</b>	<b>90</b>

↓  
Ajay Menon  
—  
Uber Elevate  
Sponsored Project  
Rob Hennigar  
Andy Ogden



## Transportation Systems and Design

*Chair*  
Stewart Reed

*Executive Director*  
Geoff Wardle

*Faculty*  
Candice-Leigh Baumgardner  
Tim Brewer  
Parker Fredlund  
Maggie Hendrie  
Tim Huntzinger  
Richard Keeves  
Richard Pelletier  
Marta Nowak  
Lucian Rosca  
Mark Shumate  
Pascual Wawoe

Our Master of Science program was conceived in anticipation of the massive, disruptive forces we foresaw approaching the world of transportation and mobility. Launched in 2012, our program has been preparing students to be the new thought leaders across a transportation landscape that will see more change in the next decade than in the entire previous century. Geopolitics, startups, automation, energy management, big data, sharing economies and distributed manufacturing are already bending established industries into new shapes.

We view transportation holistically, embracing everything from freight logistics to sending people to Mars. Although much of our work focuses on urban mobility, our real interest lies in leveraging best design practice to enhance human experience; elevate the social, political and economic discourse around transportation issues; and of course, to promote environmentally sustainable outcomes.

Our curriculum combines design methodology, strategic innovation, systems thinking, entrepreneurial practices and customer-driven research. The program's international community of students—with prior degrees in design, architecture, urban planning, business, engineering, anthropology and economics—brings diverse perspectives and stimulates the transdisciplinary culture essential to advancing the future of transportation design.

Join our program, and learn how reimagining the role of the transportation designer can propel you into an exciting career that can improve all of our lives while challenging your creativity, leadership skills and sense of achievement.

—  
Geoff Wardle, Executive Director



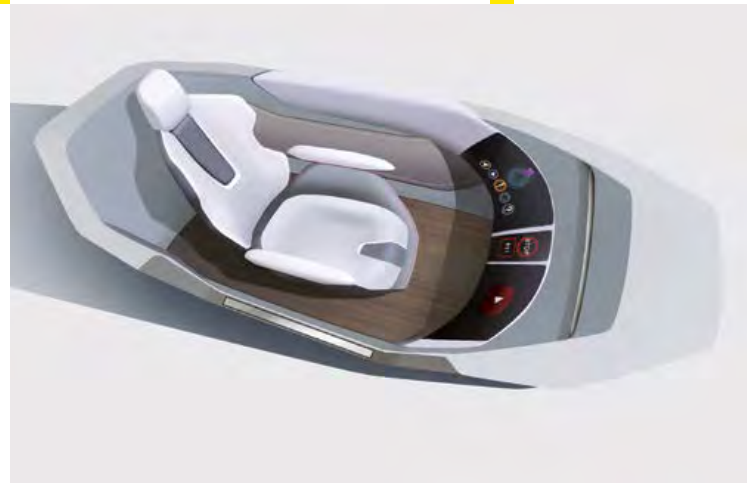
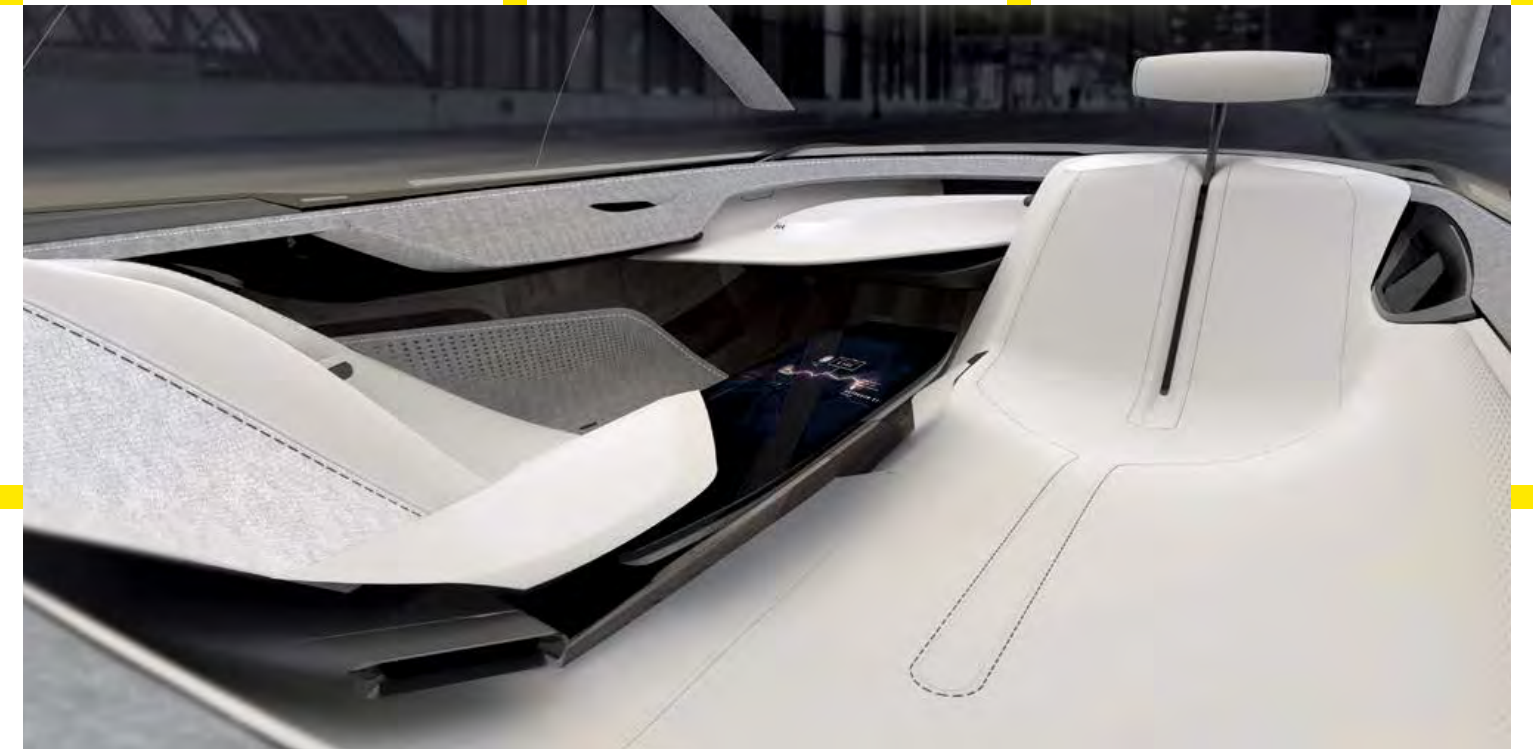
↳  
Garrett DeBry  
*Naro: Freedom in Motion*, a Level 4, single-occupant vehicle for on-demand urban mobility  
-  
Thesis Project  
Tim Huntzinger  
Lucian Rosca  
Geoff Wardle

↑  
Akash Chudasama  
*Vimana: A Future for On-demand Airborne Mobility*  
-  
Thesis Project  
Tim Huntzinger  
Lucian Rosca  
Geoff Wardle

← →  
Jonathon Markowski  
Anshul Malhan  
Wending Lee  
Andres Felipe Alvarez Barbosae  
-  
Strategic Prototype Design Studio  
Lucian Rosca

➤  
Nathan Allen  
*Stator*, a customizable, production-ready electric scooter as an alternative mode of transportation  
-  
Thesis Project  
Tim Huntzinger  
Lucian Rosca  
Geoff Wardle





↑  
 Raul-David Poblano  
 Micro Shuttle,  
 a blueprint for a  
 driverless, electric,  
 shared mobility  
 vehicle designed for,  
 constructed by and  
 integrated into local  
 communities  
 -  
 Thesis Project  
 Pamela Blackwell  
 Tim Brewer  
 Lucian Rosca  
 Geoff Wardle



↖  
 Yihao Duan  
 -  
 Strategic Prototype  
 Design Studio  
 Lucian Rosca

←  
 Jamie Goldstein  
 Jonathon Markowski  
 -  
 Interaction Design  
 Studio  
 Richard Keeves

↗ →  
 Harry Zhouhang Liao  
 -  
 Hyundai Sponsored  
 Project  
 José Wyszogrod

## Alumni

a l u m n i u m a l u m n i a l u m n i u m a l u m n i u m a l u m n i  
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 u m a l u m n i u m a l u m n i a l u m n i u m a l u m n i u m a l u m n i

For me, being a designer is about curating meaningful experiences that impact individuals, communities, and the world they live in.

**David Day Lee**  
 Senior manager, strategic design, Rivian



E-flat, neighborhood electric vehicle platform

I desired to have a career path which would combine my childhood passion for cars and my formal architecture training. ArtCenter gave me a solid platform to leverage my previous learning as well as exposure to industry best practices, which refined my passion into creating advanced mobility systems from a human-centered design standpoint.

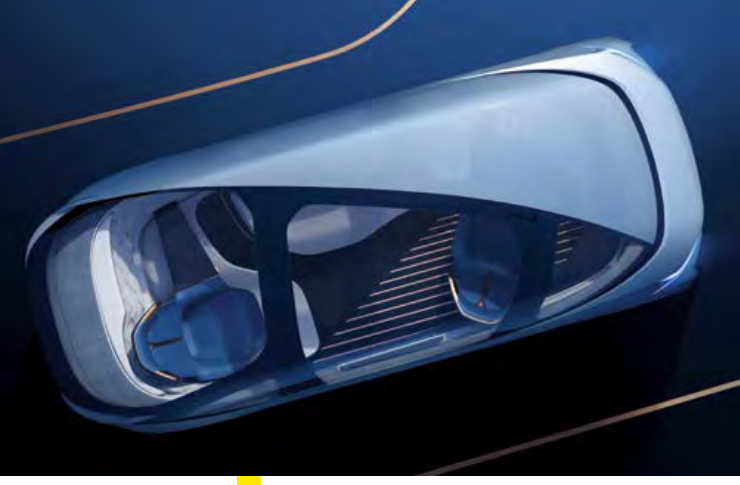
**Ravi Patel, MS 17**  
 Service designer, aiPod



KNITT, autonomous mobility system

The time I spent at ArtCenter made me realize that innovation is addictive, and that the undefined path of design excites me.

**Di Bao, MS 16**  
 Interaction and interior designer, ICONA Group



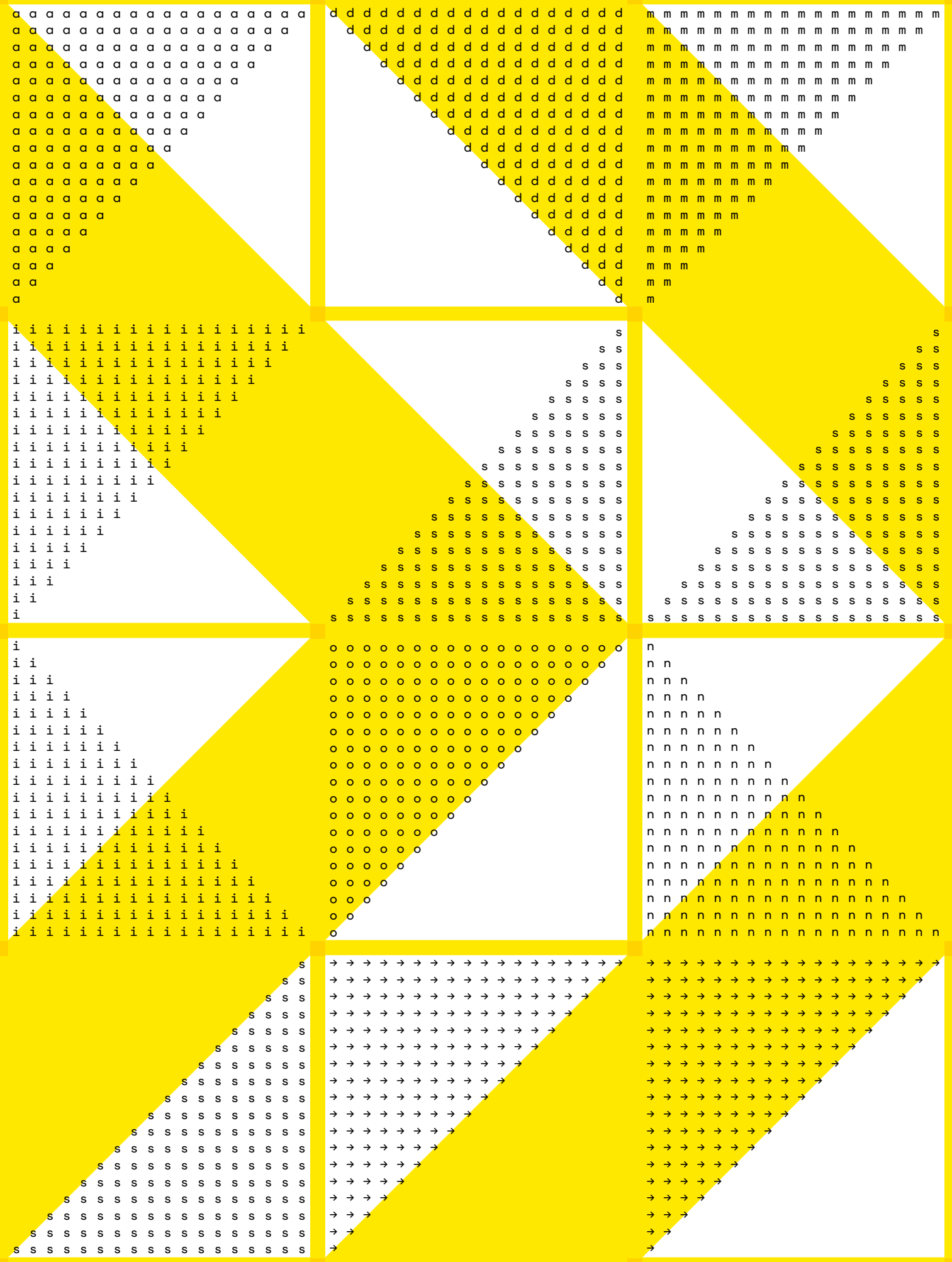
Icona Nucleus, autonomous vehicle with a luxury lounge-like interior

## Course of Study

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

Curriculum subject to change.

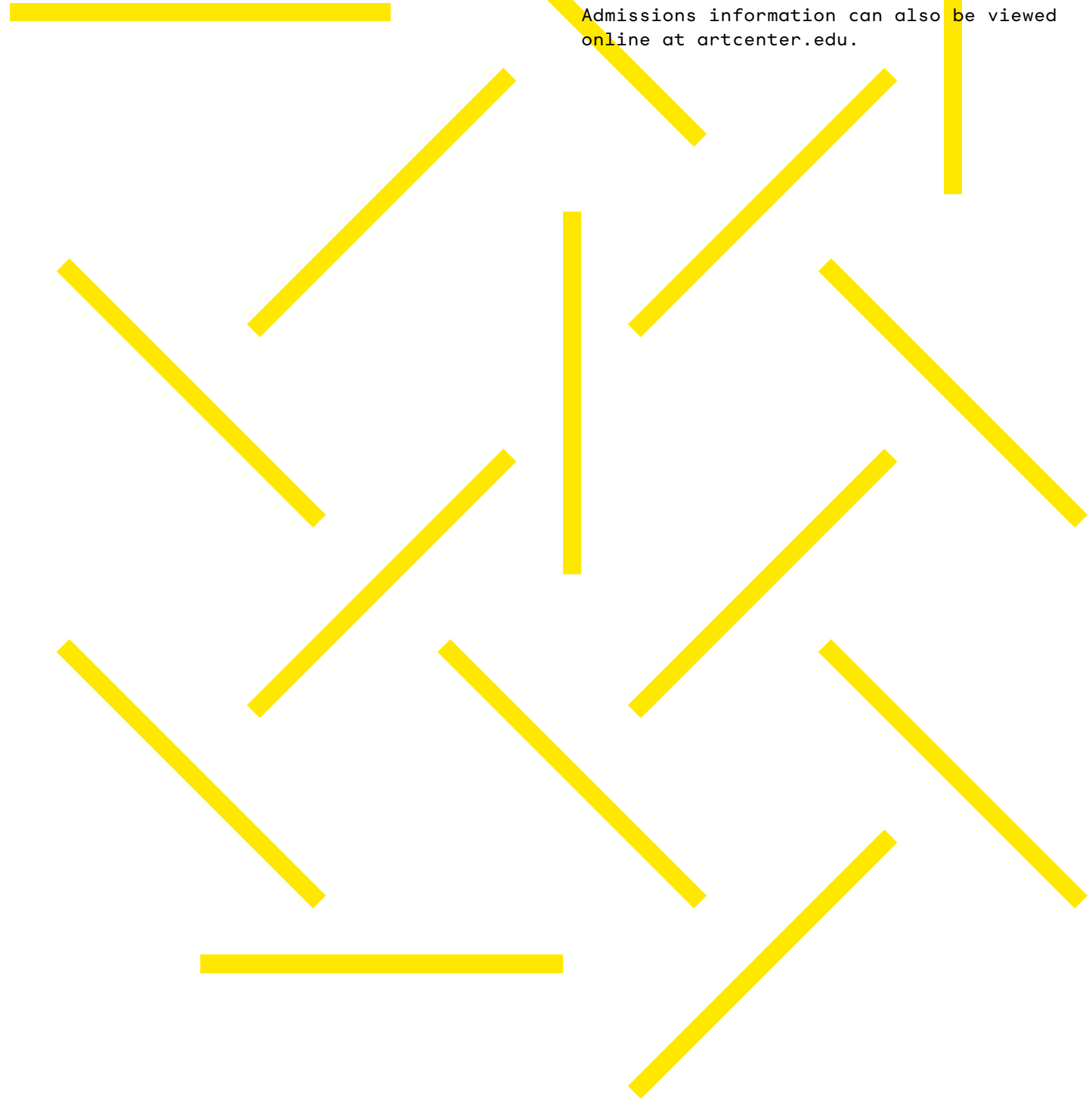
<b>TERM 1</b>	
Vehicle & Transportation Product Development	1
Vehicle & Transportation Systems Architecture	1
Customer-Centered Research	2
Concept and Systems Design Studio	3
Digital Skills	3
Transportation Histories & Futures Part 1	1
Visual Communications—Fundamentals OR	
Visual Communications—Advanced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



# Admissions

Applications for admission to ArtCenter's graduate programs are submitted to the Admissions Office. The faculty and chair of the specific graduate program, along with Admissions staff, compose the Admissions Committee that makes the evaluation and final admission decision regarding each candidate. Graduate programs vary from four to seven semesters depending on the program and the length of available study options. The acceptance process is independent of application for financial aid.

Admissions information can also be viewed online at [artcenter.edu](http://artcenter.edu).



## GENERAL INFORMATION

### Degrees offered

#### Master of Fine Arts (MFA)

Art  
Film  
Graphic Design  
Media Design Practices

#### Master of Science (MS)

Environmental Design  
Industrial Design  
Innovation Systems Design  
(MS/MBA Dual Degree)  
Transportation Systems and Design

### Term/semester system

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

### Veterans

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

### Special student nondegree programs

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

### Transfer credit

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

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

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

### Counseling and visiting

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

### Application deadline

ArtCenter's graduate programs accept applicants for the Fall term only. The deadline for application to all graduate programs is January 15. All programs will continue to consider applications for Fall term entrance after this date as long as room is available. Please contact gradadmissions@artcenter.edu for more information.

## APPLICATION REQUIREMENTS

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

### General admissions requirements for all master's degree programs:

#### 1 A completed admission application

Complete online at artcenter.edu.

#### 2 A nonrefundable application fee

The fee is \$50 for U.S. citizens and permanent residents, and \$70 for students requiring an F-1 Visa.

#### 3 Official transcripts from all colleges attended

A completed undergraduate degree must be verified prior to enrollment.

#### 4 English language proficiency

To be considered for admission, graduate applicants whose bachelor's degree was achieved in a language other than English must score at least 100 on the Internet-based TOEFL (iBT) or 7.0 on the IELTS. We are not registered for electronic download of IELTS scores. We do not accept institutional versions of either test. Visit toefl.org or ielts.org for registration and testing information. The Admissions Committee may request testing from any student whose command of English is in doubt, including students who took ESL classes in college.

#### 5 Program-specific requirements

Please refer to each academic department's text below for additional requirements by program.

#### 6 Review the section "Submitting your portfolio" below, along with each department's guidelines for methods of submission.

Note: If work in the portfolio represents a collaboration, then state what role you played.

#### 7 Interviews

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

## GENERAL PORTFOLIO

### REQUIREMENTS

#### Submitting your portfolio

Following are the methods for submitting your work. Exceptions are noted in each department's guidelines.

##### 1 SlideRoom (web-based)

All portfolios should be submitted through SlideRoom. Upload your portfolio images at artcenter.slideroom.com. SlideRoom will charge a nominal fee for this service. Full instructions

are listed on the site. For general artwork, we recommend scanned images rather than photos for best resolution. If including sketchbook pages, we recommend combining them into a single PDF. URLs can also be submitted by uploading a PDF or document containing the link. We no longer accept submission of physical portfolios.

##### 2 Vimeo for Film applicants

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

## PORTFOLIO REQUIREMENTS

### BY MAJOR

#### Art

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

##### 2 Submit your portfolio. (See above)

The MFA program in Art is open to candidates working in any medium. Your portfolio must include 15 to 20 samples of your most current work.

##### 3 Written essays

###### a) Letter of intent

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

###### b) Educational goals

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

##### 4 Resume

Include a resume or C.V. covering educational and relevant experience.

##### 5 Letters of recommendation

Letters of recommendation are accepted via SlideRoom as part of your portfolio submission process. You will be prompted to enter the name and email address for one to three persons who will be providing letters of recommendation on your behalf.

#### Environmental Design

Graduate Environmental Design offers two distinct tracks:

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

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

##### 1 Complete all general graduate admissions requirements. (See p. 76)

##### 2 Submit your portfolio. (See p. 76)

The program's two tracks have separate portfolio requirements, each demonstrating the candidate's design abilities, as outlined below.

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

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

##### 3 Written essay

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

##### 4 Resume

Include a short resume covering educational and relevant experience.

#### Film

##### 1 Complete all general graduate admissions requirements. (See p. 76)

##### 2 Submit your portfolio. (See p. 76)

Submit at least two completed film or video projects that demonstrate your visual narrative storytelling abilities as a filmmaker. The total running time of the work you submit should be at least five minutes but not more than 20 minutes.

Portfolios must include narrative films—i.e., those with distinct storylines, plot development and character arcs. Submitted work can include

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

Portfolio work is only accepted via a link to Vimeo. You can email your link to filmportfolio@artcenter.edu. Be sure to include your full name and the names of your projects in the email. Also clearly indicate the creative role you played on each project.

##### 3 Written essays

###### a) Personal statement

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

###### a) Graduate proposal

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

##### 4 Resume

Include a short resume covering educational and relevant experience.

#### Graphic Design

##### 1 Complete all general graduate admissions requirements. (See p. 76)

##### 2 Submit your portfolio. (See p. 76)

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

##### 3 Written essays

###### a) Statement of intent

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

###### b) Personal essay

In 750-1,000 words, provide detailed

information about your relevant personal, educational and professional experience. Describe your skill levels with software and typography, and include a description of any media-specific skills (coding, spatial design, etc.). The statement should also include your goals beyond completion of the program and describe how a graduate degree from ArtCenter will relate to your career objectives. Personal statements can range in content; the goal is to make clear to us your relevant life experience, goals and personal passion.

##### 4 Resume

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

##### 5 Letters of recommendation

Letters of recommendation are accepted through SlideRoom as part of your portfolio submission process. You will be prompted to enter the name and email address for one to three persons who will be providing letters of recommendation on your behalf. References should be from people who are familiar with your work and experience, and should speak to your ability to conceptualize, execute and communicate design.

#### Industrial Design and Innovation Systems Design

The Graduate Industrial Design (GradID) program is looking for bright, articulate and creative individuals who are driven to make a better future. We consider the diversity of our students' backgrounds and life experiences as important factors in creating a unique, shared educational experience. Our student body is typically comprised of extraordinary individuals from around the world, preferably with some years of professional work and life experience that complements the completion of their undergraduate studies.

Innovation Systems Design (ISD) is a dual MS/MBA degree offered by ArtCenter College of Design and the Drucker School of Management. After the second term of enrollment in the ArtCenter Industrial Design program, students can apply to enter the ISD program by completing the application requirements for the Drucker School of Management.

##### 1 Complete all general graduate admissions requirements. (See p. 76)

##### 2 Submit your portfolio. (See p. 76)

Submit work that demonstrates your design and innovation abilities. Include examples of projects that show your process and how you develop your ideas into project results. Sketchbooks and documentation of early idea development are welcome additions that complement more finished portfolios.

##### We seek candidates who are able to:

- think and operate in terms of projects
- take a systems approach to design solutions
- write and communicate effectively
- envision and produce broadly desirable 3D objects and spaces
- produce a high level of aesthetic sensibility in production-style, proportion, shape, material, color, etc.



## Admissions

- draw and/or visualize new ideas
- identify important opportunities and needs
- research, investigate and analyze design topics
- experiment, think laterally and engage in creative idea-generation activities
- develop desirable solutions for real needs and problems that create value for the human condition
- consider and plan for related business dynamics
- exploit and employ appropriate technologies
- demonstrate expertise and depth in specific areas or disciplines

### 3 Written essays

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

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

### 4 Resume

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

### Media Design Practices

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

Students can apply for either a two-year or three-year course of study. MDP selects applicants for the two-year option who are designers with exceptional training and experience in the visual, spatial, interactive and graphic design fields, and who can realize high-level concepts with skill in visual communication and interactive design.

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

**1 Complete all general graduate admissions requirements. (See p. 76)**

**2 Submit your portfolio. (See p. 76)**

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

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

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

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

### 3 Written essays

#### a) Statement of intent

Applications must include a personal statement of intent. The essay should outline your motivation for pursuing graduate study in Media Design Practices at ArtCenter and discuss your personal goals for the future, along with areas of interest and relevant experience. The statement of intent should be between 500-1,500 words in length and be clear and concise.

#### b) Required essay question

Applicants should submit an essay that addresses the following: Choose two design projects and discuss each project in terms of its questions, process, rigor, theoretical orientation, ethics and politics. Which aspects would you take forward and which would you leave behind as you pursue new critical questions of your own? What would those questions be? We encourage you to include one of your own projects, especially if you have a self-initiated project in which you determined the process and critical direction.

### 4 Resume

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

### 5 Letters of recommendation

Letters of recommendation are accepted through SlideRoom as part of your portfolio submission process. You will be prompted to enter the name and

email address for one to three persons who will be providing letters of recommendation on your behalf. References should be from people who are familiar with your work and experience, and should speak to your ability to conceptualize, execute and communicate design.

### Transportation Systems and Design

**1 Complete all general graduate admissions requirements. (See p. 76)**

**2 Submit your portfolio. (See p. 76)**

All Transportation Systems and Design applications must include a portfolio of work demonstrating design abilities. You may include vehicular projects that demonstrate high levels of transportation design competency. Projects should demonstrate creativity, critical thinking, problem solving, originality of solutions, excellent visualization/drawing skills, 3D exploration, good organizational ability, the ability to research, and a sense of curiosity and inquiry. Evidence of previous study of transportation design and competency will be expected. If your primary interest is in systems, you can incorporate a variety of projects, but you should include some samples of transportation system concepts. Demonstration of critical thinking, problem solving, originality and organizational ability are important. Concepts should be demonstrated through drawing.

### 3 Written essays

#### a) Statement of intent

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

#### b) Required essay question

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

### 4 Resume

Please submit a formal resume and bio covering both your education history and relevant prior experience.

## UPON ACCEPTANCE

### Application notifications

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

### Tuition deposit

Spaces in the graduate programs are limited. Spaces are reserved based on receipt of a \$400 nonrefundable tuition deposit and are accepted on a first-come, first-served basis. Tuition deposits will be accepted until classes are full for each term. Be aware that the status of openings can change very quickly and spaces are not guaranteed; you should consider your space reserved only after you have received a written confirmation from the Admissions Office.

### Deferrals

Deferrals of admission are not possible except by special permission from the department. Financial aid and scholarships cannot be deferred.

### Arrival and housing

Please contact the Center for the Student Experience staff for help with questions or needs related to your arrival. While ArtCenter does not offer on-campus housing, the Center for the Student Experience coordinates information regarding local housing and roommate options on a housing website: [offcampushousing.artcenter.edu](http://offcampushousing.artcenter.edu).

### New Student Orientation and class scheduling

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

## TUITION AND FEES

### Tuition

The graduate tuition for Fall 2018 and Spring and Summer 2019 is \$22,625 per term, minus any financial aid that has been awarded. Graduate students will have a \$400 tuition deposit credit on their accounts. Students should expect tuition increases on an annual basis, with increases occurring in the Fall term.

### Universal Access Fee

A \$300 Universal Access Fee is charged each term to all students for access to ArtCenter computer labs and campus shops. Fees are subject to change.

### Living expenses and supplies

Living costs vary greatly based on the type of housing the student chooses.

## Admissions

However, we estimate a generous average amount of \$6,700 for rent and food per term for students not living at home. Students should allow an average of \$1,800 for personal expenses, \$1,400 for transportation and \$2,000 for supplies each term. The cost of supplies is variable by major and individual projects.

### ArtCenter student health insurance

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

## FINANCIAL AID

ArtCenter encourages all students in need of financial aid to apply for funding. Domestic graduate students (U.S. citizens or permanent residents) are eligible for several federal loan programs and Federal Work Study, and they can also apply for ArtCenter scholarships, which are generally need- and merit-based. For assistance in applying for financial aid, for more detailed information, or to request the Financial Aid brochure, contact the Financial Aid Office at 626 396-2215, or visit [artcenter.edu](http://artcenter.edu). International students may also be eligible for ArtCenter scholarships.

### Application procedure

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

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

### Priority scholarship deadline

Fall term: January 15

### Notification of scholarship awards

Accepted applicants who meet the priority dates will be notified in writing by early April.

## DISCLOSURES AND POLICIES

### Family Education Rights and Privacy Act (FERPA)

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

### 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 404, Pasadena, CA 91105; (via email) [DHR-TIX@artcenter.edu](mailto: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](http://artcenter.edu) or contact the Center for the Student Experience at 626 396-2323.

### 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](http://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 68 percent. (This information reflects undergraduate students only and does not include transfer, exchange or special nondegree students.) For further information, please call Enrollment Services at 626 396-2316.

### Changes to policies, procedures and fees

ArtCenter reserves the right to change or modify tuition, fees, the calendar, or discontinue or modify course offerings, majors, graduation requirements, rules, policies and procedures as it deems 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](http://artcenter.edu).**

## Admissions

### Academic calendar

#### 2019

##### Spring Term

January 8-11	Orientation
January 12	Classes begin
January 21	Martin Luther King Jr. holiday
April 20	Classes end

##### Summer Term

May 7-10	Orientation
May 11	Classes begin
July 4	Independence Day holiday
August 17	Classes end

##### Fall Term

September 3-6	Orientation
September 7	Classes begin
November 11	Veterans Day holiday
November 28-December 1	Thanksgiving holiday
December 14	Classes end

#### 2020

##### Spring Term

January 14-17	Orientation
January 18	Classes begin
January 20	Martin Luther King Jr. holiday
April 25	Classes end

##### Summer Term

May 12-15	Orientation
May 16	Classes begin
May 25	Memorial Day holiday
July 3	Independence Day holiday (observed)
August 22	Classes end

##### Fall Term

September 8-11	Orientation
September 12	Classes begin
November 11	Veterans Day holiday
November 26-29	Thanksgiving holiday
December 19	Classes end

#### 2021

##### Spring Term

January 12-15	Orientation
January 16	Classes begin
January 18	Martin Luther King Jr. holiday
April 24	Classes end

##### Summer Term

May 11-14	Orientation
May 15	Classes begin
May 31	Memorial Day holiday
July 5	Independence Day holiday (observed)
August 21	Classes end

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

WSCUC	NASAD
985 Atlantic Avenue	11250 Roger Bacon Drive
Suite 100	Suite 21
Alameda, CA 94501	Reston, VA 20190
510 748-9001	703 437-0700

\*Data from Annual Graduate Employment Survey distributed to 1-Year Out Graduates (graduates from Spring, Summer, and Fall 2016). Employment rates are calculated by graduates indicating a primary status of "Working full-time" or "Working part-time" one year post-graduation.

### At a glance

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

#### Year founded

1930

#### Affiliation

Private, nonprofit institution

#### Graduate enrollment

246 (52% men, 48% women)

#### Graduate enrollment by program

Art	30
Environmental Design	18
Film	42
Graphic Design	49
Industrial Design	31
Media Design Practices	42
Transportation Systems and Design	34
Nondegree	0

#### Average age of graduate students

27.8 years old

#### Ethnicity of graduate students

African American/Black	1%
American Indian/Alaska Native	0%
Asian	8%
Caucasian	20%
Hawaiian/Pacific Islander	0%
Hispanic/Latino	6%
Two or more races	3%
Unknown/Undeclared	1%
International	61%

#### Average job-placement rate for One-Year-Out Graduates who received a master's degree\*

82.9% (based on an alumni-survey response rate of 56.8%)

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