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.
ArtCenter offers seven distinct graduate degree programs: the Master of Fine Arts degree in Art, Film, Graphic Design, and Media Design Practices, and the Master of Science degree in Industrial Design, Environmental Design, and Transportation Systems and Design. Additionally, the Innovation Systems Design dual-degree program with the Drucker School of Management leads to an MS in Industrial Design from ArtCenter and an MBA from Drucker.
Along with a professionally distinguished faculty, small class size, state-of-the-art facilities and an innovative curriculum that sets the standard in the field, ArtCenter’s rigorous and creatively charged atmosphere provides ideal conditions for advanced study and practice.
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.

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.
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.
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.

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
Art

Beth Abaravich
Ziggy Has Left the Building, 2018

Chris Hanke
Seepage at Crystal Spring Dome, 2017
Kevin Bouton-Scott
Inner City v.3.0, 2017

Reuben Merringer
The Cave, 2016

Dirk Kulma
I Am Beside Myself and Backed into the Corner, 2018
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 Shoheb, MFA 17
Exhibitions include: P8ST Gallery (L.A.), Seyhoun Gallery (Tehran), Wassaic Project (New York)

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), neugerriemschneider (Berlin)

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)

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.
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.

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 Mertzel
Environmental Design

Elissa Gee
Aerie
Experience Design, Thematic Dining
Emil Mertzel
Louis Jeong

Saii
Grad Thesis
David Mocarski

Wenying Liang
The Living Room
Robert Ball

Yashi Sikaria
Crush: Afternoon Collection
Ania Borysiewicz
Samual Clark
Gerardo Herrera

Environmental Design

Environmental Design

Environmental Design
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

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.

— Mosha Shishkind, MS 16
Product designer, Wilson Associates

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 Swempeol, MS 15
Senior design researcher and strategist, REI
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.

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
Rahat Mahajan
Emmett Sutherland
Gulfareen
—
Documentary Film Workshop
Richard Pearce

Kristy Fung
Infancy & Gender
—
The Power of Film
Matthew Relton

Ethan Tins
There Will Be Time
—
Thesis Production
Victoria Hochberg
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)

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)

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, Mandep Sethi, Solar Fields)

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 | Visual Narrative Workshop | 3 |
| TERM 1—FALL | Film Department Orientation | 2 |
| TERM 1—FALL | The Director & the Script | 5 |
| TERM 2—SPRING | Working Critically About Film | 3 |
| TERM 2—SPRING | Advanced Acting Workshop | 3 |
| TERM 2—SPRING | Film Workshop: Lighting the Visual Narrative Workshop | 3 |
| TERM 3—SUMMER | Visual Storytelling Techniques | 3 |
| TERM 3—SUMMER | Selling Your Indie Film: Concept to Distribution | 3 |
| TERM 3—SUMMER | Screenwriting: Rewriting Visually | 2 |
| TERM 4—FALL | Designing Movements & the Virtual Director | 3 |
| TERM 4—FALL | Sound Design: The Other Half | 2 |
| TERM 4—FALL | Narrative Editing: Workshop | 3 |
| TERM 5—SPRING | Business Affairs for the Filmmaker | 3 |
| TERM 5—SPRING | Color Science & VFX | 3 |
| TERM 5—SPRING | Film Thesis Production | 2 |

Total required units: 69
Practicing graphic design is a process of creating change. In their pursuit of great ideas, our change-making students follow a simple path: they see, do and lead.

ArtCenter’s 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

Rudy Manning
→
Alex Seth
Cosmic Village
—
Brad Bartlett

Graphic Design
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 requirements are completed, students enter the traditional MGx course track.

Curriculum subject to change.

### 2-YEAR

<table>
<thead>
<tr>
<th>TERM 1—FALL</th>
<th>TERM 2—SPRING</th>
<th>TERM 3—SUMMER (ACL)</th>
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<td>Graduate Seminar 1</td>
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<td>Graduate Design electives</td>
<td>Graduate Thesis 1</td>
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<td>Graduate Project Writing</td>
<td>Design Research/Strategy</td>
<td>Graphic Design Internship OR Studio Independent Study OR Testlab Berlin (credits in excess of 6 credits will be applied as elective credit)</td>
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<td>Graduate Studio 1</td>
<td>Graduate Typography 2</td>
<td>Graduate Design electives</td>
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<td>Graduate Design electives</td>
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Total required units: 72

### 3-YEAR

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<th>TERM 1—FALL</th>
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<th>TERM 3—SUMMER (ACL)</th>
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<td>Graduate Seminar 2</td>
<td>Graduate Design electives</td>
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<td>Graduate Project Writing</td>
<td>Design Research/Strategy</td>
<td>Graphic Design Internship OR Studio Independent Study OR Testlab Berlin (credits in excess of 6 credits will be applied as elective credit)</td>
<td>4th Term Thesis Review</td>
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<td>Graduate Design electives</td>
<td>4th Term Thesis Review</td>
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<td>Graduate Studio Coding Practice</td>
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<td>Graduate Design electives</td>
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Total required units: 97
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.

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
Industrial Design

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

Geemay Chia
Kaceu Plewe
Khoa Meacon
Ashir Japahilia
Thomas Wiksten
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
Andy Ogden
Stan Kong
James Chu

Industrial Design
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
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

I have learned that working with clients is all about expression and storytelling. You take fantastic research and amazing insights and present it in a 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

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

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 Odbart
Kate Parsons
Jennifer Rider
Jenny Redenhall
Anden Stern
Andrew deMoed
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.

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.

(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?

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

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.
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

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.
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

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 Novoa

Ajay Menon
Uber Elevate Sponsored Project
Rob Hennigar
Andy Ogden

Transportation Systems and Design
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

Jonathan Markowski
Anshul Malhan
Wending Lee
Andres Felipe Alvarez Barbosa

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
Jonathan Markowski
Interaction Design Studio
Richard Keeves

Harry Zhongang Lin
Hyundai Sponsored Project
Jose Nazegrod
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

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

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

Di Boo, MS 16
Interaction and interior designer, ICONA Group

For the MS in Transportation Systems and Design, the program may be completed in two years. Curriculum subject to change.

Alumni Course of Study

<table>
<thead>
<tr>
<th>TERM 1</th>
<th>Professional Presentations 1</th>
<th>Transportation Industry 1</th>
<th>Design Strategy Studio 1</th>
<th>Strategic Prototyping and Systems Design Studio Part 1</th>
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<td>TERM 2</td>
<td>Professional Presentations 2</td>
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<td>Design Strategy Studio 2</td>
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<td>TERM 4</td>
<td>Strategic Prototyping &amp; Systems Design Studio Part 4</td>
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<td>TERM 5</td>
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<td>Total required units 82</td>
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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.
GENERAL INFORMATION

Degrees offered
Main of Film Arts (MFA)  
Art  
Graphic Design  
Graphic Design Practices  
Master of Science (MS)  
Environmental Design  
Industries  
Innovation Systems Design (MS/MBA Dual)  
Transportation Systems and Design

Term/semester system
ArtCenter offers three full terms (semesters) each year: Fall, Spring and Summer. Each term is 16 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 366.396.2385 for information.

Special student nondegree programs
ArtCenter accepts a limited number of nondegree students who have significant educational or professional background within one of our majors. These programs are usually in the form of three weeks in September and offer an in-depth experience for students interested in a particular major. All application procedures and requirements, which would also apply to the degree programs, are listed online. Financial aid is not available.

Transfer credit
Transfer credit for graduate classes is limited in nature and is offered on a case-by-case basis and within one of our majors. The credit will apply only to courses that are related to your major and that are offered at ArtCenter. In most cases, the credit is limited to one year of full-time equivalent credit. Graduation status will be determined by the college deans. All graduate courses must be approved by the college deans. All graduate course descriptions must be submitted in writing for approval.

Admissions

GENERAL PORTFOLIO REQUIREMENTS

Submitting your portfolio

Application deadline
ArtCenter’s graduate programs accept applications for the Fall term only. The deadline for applications for the Fall term for the 2023-2024 academic year is January 15. All applicants will continue to consider applications for the Fall term entrance after this date as space is available. Please contact gradadmissions@artcenter.edu for more information.

APPLICATION REQUIREMENTS

Interviews
ArtCenter accepts graduate-level interviews to help assess your potential to succeed in your chosen field. Interviews will occur in the fall and spring and will be conducted in person or virtually. Interviews are required for admission.

Applicants are invited to contact the Admissions Office to interview at one of the applicant-staffed sessions.

Foreign language proficiency
ArtCenter’s graduate programs accept applicants whose bachelor’s degree is from non-Englishlanguage-speaking countries. ArtCenter may require applicants to take the TOEFL or IELTS. We do not register graduate students for English as a Second Language (ESL) courses.

International transcripts will be evaluated based on portfolio equivalency to ArtCenter’s course requirements and a transcript demonstrating eligible coursework.

EDUCATIONAL BACKGROUND

Transfer credit
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Admissions
The portfolio must demonstrate versatility, criticality, rigor, point to specific willingness to take risks and accomplish in working with physical, visual, interactive and/or experimental materials. Projects can result from professional, self-driven, curated or class assignments. Applicants are encouraged to include a written statement that describes process, research, experimentation, or a spirit of innovation. We encourage applicants from other fields who have a portfolio that displays an interdisciplinary design practice and think about ideas in the realm of communication and media.

The portfolio should be compiled to highlight your best most relevant work. Brief written descriptions of the projects should be need of your portfolio piece. Collaborative or commercial pieces should clearly show your contribution or role.

All projects in the portfolio should be presented through SlideRoom. No physical portfolios will be accepted. Media Design Practices does not accept portfolios in the form of either a PDF or a website. The portfolio should include stills, screenshots or photo documentation for all projects including print, interactive, motion, still, etc. Where possible, media projects should be accompanied by links to working online versions. Ensure the full depth of the project is experienced. This includes any online, personal website or third-party service such as Vimeo or YouTube.

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, including research and relevant experience. The statement of intent should be approximately 500-1,000 words in length and be typed and double spaced. Please include a title and name on your essay.

b) Required essay question

Applicants must submit an essay that addresses the following: Choose two design projects and discuss each project in terms of its themes, process you used, career relevance or social, political, ethical, and/or cultural orientations. Which aspects work for you and which may work against it? What changes would you make to future projects? What changes would you make to future projects?

2 Submit your portfolio (See p. 76)

For three-year applicants, we accept applications that demonstrate a portfolio of visual, interactive and/or experimental media. Your statement should include topics such as the types of transportation system concepts. Demonstration of critical thinking, creative problem solving, originality and your organizational ability are important. The statement of intent should be demonstrated through drawing.

a) Statement of Intent

Projects must demonstrate that delineates your motivation for pursuing a graduate program in Transportation System Design. Your statement should include topics such as systems thinking, applications, and relevant experience. The statement of intent should be approximately 500-1,000 words in length and be typed and double spaced. Please include a title and name on your essay.

b) Required essay question

In a proposal of 2,000 words or less, please respond to the following questions, process you used, career relevance or social, political, ethical, and/or cultural orientations. Which aspects work for you and which may work against it? What changes would you make to future projects? What changes would you make to future projects?

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

4 Submit a personal resume and bio

Admissions
Admissions

Academic calendar

2019

Spring Term
January 8–11
January 12
January 21
April 20

Orientation
Classes begin
Martin Luther King Jr. holiday
Classes and

Summer Term
May 7–10
May 11–15
July 4
August 17

Orientation
Classes begin
Independence Day holiday
Classes and

Fall Term
September 3–6
November 11
November 20–December 1
December 16

Orientation
Classes begin
Veterans Day holiday
Classes and

2020

Spring Term
January 14–17
January 18
January 20
April 26

Orientation
Classes begin
Martin Luther King Jr. holiday
Classes and

Summer Term
May 12–15
May 16
May 25
July 3
August 22

Orientation
Classes begin
Memorial Day holiday
Independence Day holiday (observed)
Classes and

Fall Term
September 8–11
September 12
November 11
November 26–29
December 19

Orientation
Classes begin
Veterans Day holiday
Independence Day holiday (observed)
Classes and

2021

Spring Term
January 12–15
January 16
January 18
April 24

Orientation
Classes begin
Martin Luther King Jr. holiday
Classes and

Summer Term
May 11–14
May 15
May 31
July 5
August 21

Orientation
Classes begin
Memorial Day holiday
Independence Day holiday (observed)
Classes and

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 24

Nondegree 0

Average age of graduate students
27.8 years old

Ethnicity of graduate students
African American/Black 1%
American Indian/Alaska Native 8%
Asian 8%
Caucasian 28%
Hawaiian/Pacific Islander 8%
Hispanic/Latino/a 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% (based on an alumni-survey response rate of 56.8%)

ArtCenter College of Design does not endorse any of the products, brands or companies that may appear as part of any student work.

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

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