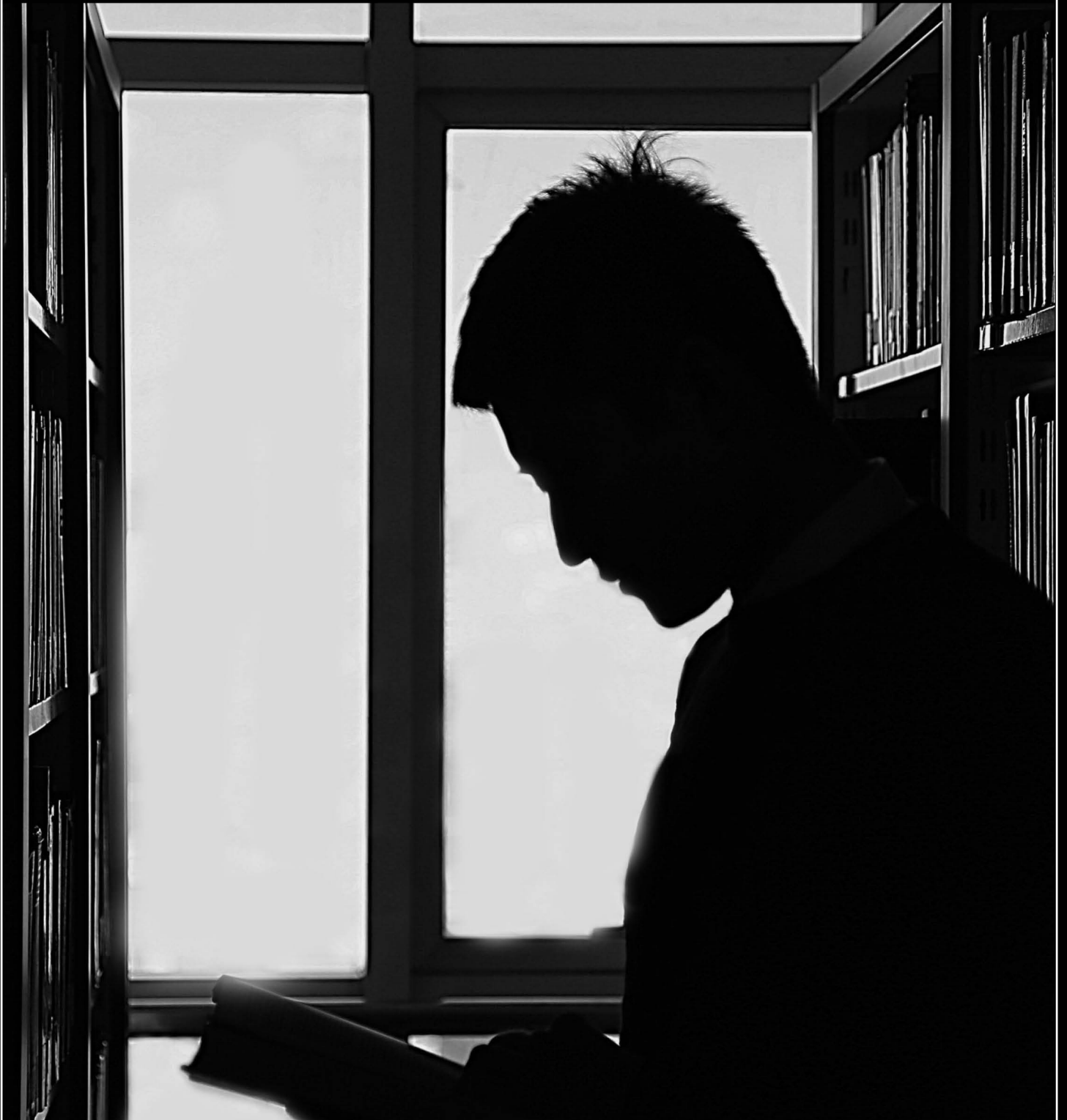


# ArtCenter 2024-2025 Catalog



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# Introduction

ArtCenter's visionary approach to art and design education is based on the College's conservatory-like approach to teaching and learning; a desire for rich, intercultural and transdisciplinary dialogue; and a mandate to provide students innovative learning and making spaces.

ArtCenter's rigorous academic policies, ranging from grading policies to graduation rates, form the framework for the College's commitment to excellence.

These policies and procedures are not intended to outline every process that takes place at the College. Individual departments and offices will work with students on understanding procedures or processes unique to that department or office.

In addition to ArtCenter policies, all students, faculty, staff and visitors are expected to comply with local, state and federal laws while on campus.

# Academic Calendar

Please note all dates are tentative and subject to change. For a complete academic calendar, including add/drop periods and tuition forgiveness dates, visit [Inside ArtCenter](#).



# Fall 2024 Important Dates

WEEK	DAY	DATE	EVENT
Break Week 3	Tue - Fri	Sep. 3-6	New Student Orientation
	Fri	Sep. 6	Last day to submit a LOA form for Fall 2023 without financial obligation to ArtCenter
	Sat	Sep. 7	Fall 2024 classes begin
Week 1	Mon - Fri	Sep. 9-13	100% Tuition Forgiveness with a \$500 Late Withdrawal Fee
			Add / Drop opens
	Fri	Sep. 13	Add / Drop closes at 6:00 PM
			Last day to request an ArtCenter Lite for Fall 2024
			Last day to submit a LOA form for Fall 2024
Week 2	Mon - Fri	Sep. 16 - 20	80% Tuition Forgiveness Period

WEEK	DAY	DATE	EVENT
Week 3	Mon - Fri	Sep. 23 - 27	60% Tuition Forgiveness Period
Week 4	Mon - Fri	Sep. 30 - Oct. 4	40% Tuition Forgiveness Period
Week 5	Mon - Fri	Oct. 7 - 11	20% Tuition Forgiveness Period
Week 6	Mon - Fri	Oct. 14 - 18	0% Tuition Forgiveness Period Begins
Week 9	Thu	Nov. 8	Last day to withdraw from a Fall 2024 class
Week 10	Mon	Nov. 11	Veterans Day Holiday Observed (No class session)
Week 11	Fri	Nov. 22	Priority Deadline to submit the Application for Graduation for Spring 2025
Week 12	Sat	Nov. 23	First day of Online Course Evaluations for the Fall 2024 semester
	Mon	Nov. 25	First day of online registration for Spring 2025
	Fri	Nov. 27	Last day to Withdraw completely from the Fall 2024 semester
	Thu - Sun	Nov. 28 - Dec. 1	Thanksgiving Holiday (No class session)
Week 13	Fri	Dec. 6	Last day to submit the Application for an Independent Study for the Spring 2025 semester
Week 14	Fri	Dec. 13	Last day to submit course work for Summer 2024 Incompletes to faculty
			Last day to request an Incomplete for the Fall 2024 semester
	Sat	Dec. 14	Last day of Fall 2024 classes
			Commencement and Reception
Break Week 1	Mon	Dec. 16	Fall 2024 grades are due from Faculty
	Tue	Dec. 17	Last day of Online Course Evaluations for the Fall 2024 semester
	Wed	Dec. 18	Fall 2024 grades available on Inside ArtCenter

# Spring 2025 Important Dates

WEEK	DAY	DATE	EVENT
Break Week 5	Tue - Fri	Jan. 14 - 17	New Student Orientation
	Fri	Jan. 17	Last day to submit a LOA form for Spring 2025 without financial obligation to ArtCenter
	Sat	Jan. 18	Spring 2025 classes begin
Week 1	Mon	Jan. 20	Martin Luther King Jr Holiday (No class session)
	Tue - Fri	Jan. 21 - 24	100% Tuition Forgiveness with a \$500 Late Withdrawal Fee

WEEK	DAY	DATE	EVENT
			Add / Drop opens
Week 2	Mon	Jan. 27	Add / Drop closes at 6:00 PM
			Last day to request an ArtCenter Lite for Spring 2025
			Last day to submit a LOA form for Spring 2025
	Tue - Fri	Jan. 28 - 30	80% Tuition Forgiveness Period
Week 3	Mon - Fri	Feb. 3 - 7	60% Tuition Forgiveness Period
Week 4	Mon - Fri	Feb. 10 - 14	40% Tuition Forgiveness Period
Week 5	Mon - Fri	Feb. 17 - 21	20% Tuition Forgiveness Period
Week 6	Mon - Fri	Feb. 24 - 28	0% Tuition Forgiveness Period Begins
Week 9	Fri	Mar. 21	Last day to withdraw from a Spring 2025 class
Week 11	Fri	Apr. 4	Priority Deadline to submit the Application for Graduation for Summer 2025
Week 12	Sat	Apr. 5	First day of Online Course Evaluations for the Spring 2025 semester
	Mon	Apr. 7	First day of online registration for Summer 2025
	Fri	Apr. 11	Last day to Withdraw completely from the Spring 2025 semester
Week 13	Fri	Apr. 18	Last day to submit the Application for an Independent Study for the Summer 2025 semester
Week 14	Fri	Apr. 25	Last day to submit course work for Fall 2024 Incompletes to faculty
			Last day to request an Incomplete for the Spring 2025 semester
	Sat	Apr. 26	Last day of Spring 2025 classes
			Commencement and Reception
Break Week 1	Mon	Apr. 28	Spring 2025 grades are due from Faculty
	Tue	Apr. 29	Last day of Online Course Evaluations for the Spring 2025 semester
	Wed	Apr. 30	Spring 2025 grades available on Inside ArtCenter

## Summer 2025 Important Dates

WEEK	DAY	DATE	EVENT
Break Week 3	Fri	May. 16	Last day to submit a LOA form for Summer 2025 without financial obligation to ArtCenter
	Sat	May. 17	Summer 2025 classes begin

WEEK	DAY	DATE	EVENT
Week 1	Mon - Fri	May. 19 - 23	100% Tuition Forgiveness with a \$500 Late Withdrawal Fee
			Add / Drop opens
	Fri	May. 23	Add / Drop closes at 6:00 p.m.
			Last day to request an ArtCenter Lite for Summer 2025
			Last day to submit a LOA form for Summer 2025
Week 2	Mon	May. 26	Memorial Day Holiday (No class session)
	Tue - Fri	May. 27 - 30	80% Tuition Forgiveness Period
Week 3	Mon - Fri	Jun. 2 - 6	60% Tuition Forgiveness Period
Week 4	Mon - Fri	Jun. 9 - 13	40% Tuition Forgiveness Period
Week 5	Mon - Fri	Jun. 16 - 20	20% Tuition Forgiveness Period
	Thu	Jun. 19	Juneteenth Holiday (No class session)
Week 6	Mon - Fri	Jun. 23 - 27	0% Tuition Forgiveness Period Begins
Week 7	Fri	Jul. 4	Independence Day Holiday (No class session)
Week 9	Fri	Jul. 18	Last day to withdraw from a Summer 2025 class
Week 11	Fri	Aug. 1	Priority Deadline to submit the Application for Graduation for Fall 2025
Week 12	Sat	Aug. 2	First day of Online Course Evaluations for the Summer 2025 semester
	Mon	Aug. 4	First day of online registration for Fall 2025
	Fri	Aug. 8	Last day to Withdraw completely from the Summer 2025 semester
Week 13	Fri	Aug. 15	Last day to submit the Application for an Independent Study for the Fall 2025 semester
Week 14	Fri	Aug. 22	Last day to submit course work for Spring 2025 Incompletes to faculty
			Last day to request an Incomplete for the Summer 2025 semester
	Sat	Aug. 23	Last day of Summer 2025 classes
Break Week 1	Mon	Aug. 25	Summer 2025 grades are due from Faculty
	Tue	Aug. 26	Last day of Online Course Evaluations for the Summer 2025 semester
	Wed	Aug. 27	Summer 2025 grades available on Inside ArtCenter

## About ArtCenter

Founded in 1930 and located in Pasadena, California, ArtCenter College of Design is a global leader in art and design education. With a current enrollment of approximately 2,423 students (57% female and 43% male,

representing more than 50 countries), the College has a student/faculty ratio of 8 to 1. ArtCenter offers 11 undergraduate and 10 graduate degrees in a wide array of industrial design, visual and applied arts disciplines, as well as minors for undergraduate students in Business, Creative Writing, Material Science, Research, and Social Innovation. The Industrial Design Program offers a joint MS/MBA in partnership with the Drucker School of Management, and the Integrated Studies department offers a First-Year Immersion program that supports students' transition to undergraduate-level majors with a specialized two-semester course of study.

In addition to its top-ranked academic programs, the College also serves residents of the Greater Los Angeles region through its ArtCenter Extension programs - a highly regarded series of year-round educational programs for all ages and levels of experience.

Want to know more? Drill down into our data on our [ArtCenter-At-A-Glance page](#) on our website or visit [ArtCenter on College Navigator](#).



## Mission and Vision

### Mission

*[Learn to create. Influence change.](#)*

This is our mission statement—and our answer to how art and design impact our global society. Part call-to-action. Part promise. All opportunity.

### Vision

*[A new model for art and design education in the 21st century.](#)*

ArtCenter's visionary approach to art and design education is based on the College's conservatory-like approach to teaching and learning; a desire for rich, intercultural and transdisciplinary dialogue; and a mandate to provide students innovative learning and making spaces.

## ArtCenter Leadership

### Board of Trustees

Michael M. Warsaw BS 90 Board Chairman

Jeffrey C. Barbakow

Ronald Bension

Kevin Bethune MS 12

Christopher J. Birchby MFA 01

Wesley A. Coleman

Clarence A. Daniels Jr.

Dantley Davis

Janice Feldman

Sarah E. Gavlak

Tom Gilmore

William T. Gross

Bruce Heavin BFA 93

Linda A. Hill

Steve M. Hitter BS 69

Karen Hofmann BS 97

Timothy M. Kobe BS 82

Melissa Lora

David C. Martin

Merle Mullin

Prajna Murdaya

Charles E. Nearburg

Paul Rainey

Ivy Ross

Michele Ruiz

Phillip Sarofim

Zachary E. Snyder BFA 89

### Executive Leadership

Karen Hofmann  
President

Anne Burdick  
Acting Provost

## Executive Cabinet

Karen Hofmann  
President

Anne Burdick  
Acting Provost

Melanie Burzynski  
Senior Vice President, Development

Jim Poore  
Senior Vice President, Marketing and Communications

Tom Stern  
Senior Vice President, Admissions and Enrollment  
Management

Aaron Bruce  
Vice President and Chief Diversity Officer

## Academic Leadership

### Provosts Cabinet

Sean Adams  
Dean, Division of Visual Art and Communication

Kristine Bowne  
Vice President, Professional Development and Industry  
Engagement

Maggie Hendrie  
Dean, Division of Media and Technology

Sam Holtzman  
Associate Provost, Teaching & Learning

Leslie D. Johnson  
Associate Provost, Academic Affairs and Educational  
Effectiveness

Jane McFadden  
Dean, Division of Interdisciplinary Studies

Jay Sanders  
Associate Provost, Academic Operations

Babette Strousse  
Dean, Division of Industrial Design

Ted Young  
Associate Provost, Faculty Affairs

## Deans

Sean Adams  
Dean, Division of Visual Art and Communication

Maggie Hendrie  
Dean, Division of Media and Technology

Jane McFadden  
Dean, Division of Interdisciplinary Studies

Babette Strousse  
Dean, Division of Industrial Design

## Chairs

Ken Bielenberg  
Chair, Entertainment Design

Michelle Constantine  
Chair, Integrated Studies

Stan Douglas  
Chair, Art MFA & Co-Chair, Art

Marek Djordjevic  
Chair, Transportation Design

Ann Field  
Chair, Illustration

Stan Kong  
Chair, Product Design BS & Co-Chair, Industrial Design

Ross LaManna  
Chair, Film

Todd Masilko  
Chair, Interaction Design and Media Design Practices

David Mocarski  
Chair, Spatial Experience Design

Jean Rasenberger  
Chair, Fine Art BFA & Co-Chair, Art

Ming Tai  
Chair, Graphic Design

Everard Williams  
Chair, Photography and Imaging

Lan Yu  
Interim Chair, Industrial Design MS & Co-Chair, Industrial  
Design

Armando Zúñiga  
Chair, Humanities and Sciences

## Senior Leadership Group

Sean Adams  
Dean, Division of Visual Art and Communication

Tim Campos  
Vice President, Admissions

Lina Dease  
Controller

Cheryl Gillies  
Managing Director, Financial Aid

Rollin Homer  
Vice President, Facilities and Campus Planning

Julia Hur  
Executive Director, Academic Affairs and Operations

Lisa M. Sanchez  
Vice President, Employee Experience and Engagement (HR)

Jay Sanders  
Associate Provost, Academic Operations

Scott Taylor  
Director, Design Office

Greg Yamamoto  
Executive Director, Enrollment Services and Registrar

Ted Young  
Associate Provost, Faculty Affairs

Theresa Zix  
Vice President, Information Technology

## Accreditation

ArtCenter College of Design is accredited by the WASC Senior College and University Commission (WSCUC). The goal of accreditation is to ensure that education provided by institutions of higher education meets acceptable levels of quality.

Access to ArtCenter's accreditation report is available through the Center for Educational Effectiveness.

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

[WSCUC Website](#)

## State Authorization

Federal and State higher education regulations require that all institutions offering federal financial aid to its students obtain the necessary authorizations and/or approvals from a state in order to conduct educational activities within the state. Holding such state authorization allows ArtCenter and other institutions to conduct these educational activities outside of our home state. ArtCenter is physically located in the state of California. Click on the button below to search the states from which ArtCenter may currently enroll students into an online degree program. Please contact the Center for Educational Effectiveness at [cee@artcenter.edu](mailto:cee@artcenter.edu) if you have any questions.

### ArtCenter For Credit (Degree) Programs

See below for:

- States from which ArtCenter may enroll distance education students
- States from which ArtCenter may not enroll distance education students

### Institutional Complaint Process Student Grievances

ArtCenter strives to be in compliance with all applicable federal, state and local laws. If any student or applicant believes that the College or members of its community may have acted in violation of its policies or may have failed to comply with applicable legal requirements, he or she may file a grievance with the College. It is the goal of the College to handle all grievances in a lawful, fair, consistent and confidential manner via informal resolution. However, provisions for formal resolution are also available, if necessary. Unless otherwise specified, grievances will be handled as described on the page linked below.

#### *Note Regarding Grades*

The grievance procedures are not intended for use by students to challenge grades issued for courses. Please contact the Department Chair for the class in which you received the grade to discuss and resolve any concerns about grading.

### Student Grievance Policy and Procedures Resolution Options Outside of the College

ArtCenter expects students to work through the College's internal processes for resolution of complaints. If you believe that the academic appeal procedures have not adequately addressed concerns, the following links and contact information are provided:



### Bureau for Private Postsecondary Education

An individual may contact the Bureau for Private Postsecondary Education for review of a complaint in the state of California:

California Bureau for Private Postsecondary Education  
P. O. Box 980818.  
West Sacramento, CA 957-98-0818  
Phone 888.370.7589  
<http://www.bppe.ca.gov/enforcement/complaint.shtml>

### Western Association of Schools and Colleges (WASC) Senior College and University Commission

ArtCenter is fully accredited by the Western Association of Schools and Colleges (WASC) Senior College and University Commission (WSCUC). Individuals may contact WSCUC for additional information or to file complaints:

WSCUC  
1001 Marina Village Parkway, Suite 402, Alameda, CA 94501  
(510) 748-9001  
<http://www.wascsenior.org/>

### Outside California: State-by-State Consumer Protection Agencies

- [Alabama](#)
- [Arizona](#)
- [Colorado](#)
- [Florida](#)
- [Hawaii](#)
- [Idaho](#)
- [Illinois](#)
- [Iowa](#)
- [Kentucky](#)
- [Louisiana](#)
- [Maine](#)
- [Massachusetts](#)
- [Michigan](#)
- [Mississippi](#)
- [Missouri](#)
- [Nebraska](#)
- [Nevada](#)
- [New Hampshire](#)
- [New Jersey](#)
- [North Carolina](#)
- [Ohio](#)
- [Oklahoma](#)
- [Pennsylvania](#)
- [South Carolina](#)
- [South Dakota](#)
- [Tennessee](#)
- [Texas](#)

- [Utah](#)
- [Vermont](#)
- [Washington](#)
- [West Virginia](#)

### State status for enrolling distance education students

#### States from which ArtCenter may enroll distance education students

- Arizona
- California
- Colorado
- Florida
- Hawaii
- Idaho
- Illinois
- Iowa
- Louisiana
- Maine
- Massachusetts
- Michigan
- Mississippi
- Missouri
- Nebraska
- Nevada
- New Hampshire
- New Jersey
- North Carolina
- Ohio
- Oklahoma
- Pennsylvania
- South Carolina
- South Dakota
- Tennessee
- Texas
- Utah
- Vermont
- Washington
- West Virginia

#### States from which ArtCenter may not enroll distance education students

- Alabama
- Alaska
- Arkansas
- Connecticut
- Delaware
- District of Columbia

- Georgia
- Indiana
- Kansas
- Maryland
- Minnesota
- Montana
- New Mexico
- New York
- North Dakota
- Oregon
- Rhode Island
- Virginia
- Wisconsin
- Wyoming

## Student Location Policy for Distance Education

Due to federal and individual state regulations, ArtCenter College of Design is limited in providing online courses and programs to students in certain states. Acceptance into an online program or enrollment in an online course can be based on where the student is physically located while taking the online course(s). Activities such as completing internship requirements in a location outside of California are also governed by these regulations. Therefore, should an enrolled student change physical location, the student must notify Enrollment Services via email at [enrollmentservices@artcenter.edu](mailto:enrollmentservices@artcenter.edu) in advance of changing location. Dependent on the new location, ArtCenter College of Design may or may not be able to allow the student to continue taking online courses or internship placements.

## Changes to Policies, Procedures and Fees

ArtCenter reserves the right to modify tuition, fees, and the calendar, and to discontinue or modify course offerings, majors, graduation requirements, student services, 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, Catalog, and 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 our [website's](#) Policies and Disclosures section.

[Additional information is available to deposited and current students on our intranet, Inside ArtCenter. If you have questions that are not answered either here or on our website, please contact the Admissions Office 626 396-2373 or \[admissions@artcenter.edu\]\(mailto:admissions@artcenter.edu\).](#)

## ArtCenter at a Glance

Founded in 1930 and located in Pasadena, California, ArtCenter College of Design is a global leader in art and design education. With a current enrollment of approximately 2,385 students (59% female and 41% male, representing more than 50 countries), the College has a student/faculty ratio of 8 to 1. ArtCenter offers 11 undergraduate and 10 graduate degrees in a wide array of industrial design, visual and applied arts disciplines, as well as minors for undergraduate students in Business, Creative Writing, Material Science, Research, and Social Innovation. The Industrial Design Program offers a joint MS/MBA in partnership with the Drucker School of Management, and the Integrated Studies department offers a First-Year Immersion program that supports students' transition to undergraduate-level majors with a specialized two-semester course of study.

In addition to its top-ranked academic programs, the College also serves residents of the Greater Los Angeles region through its ArtCenter Extension programs - a highly regarded series of year-round educational programs for all ages and levels of experience.

ArtCenter is a private nonprofit fully accredited by the WASC Senior College and University Commission ([WSCUC](#)). Renowned for both its ties to industry and social impact initiatives, the College is the first design school to receive the United Nations' Non-Governmental Organization (NGO) status.

For more information, please see our [ArtCenter at a Glance](#) section on our website.

## Admissions

ArtCenter welcomes applications from students who are committed to pursuing or furthering a career in visual arts and design. We are committed to bringing together a diverse and motivated group of students to work with our exceptional faculty.

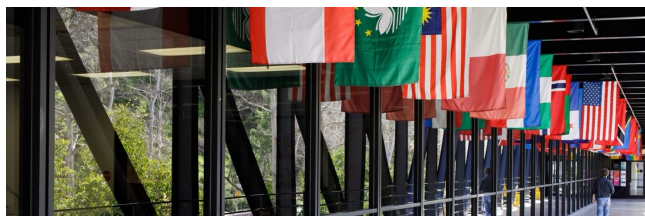
We hope you will visit us, spend time on our campus, view our student work and become familiar with the accomplishments of our alumni and faculty. Our Admissions

counselors will guide you through the application process, provide portfolio advice, answer your questions and serve as your admissions mentors.

For detailed information about applying to the College and application requirements, please visit our website:

[Undergraduate Admissions](#)

[Graduate Admissions](#)



## Undergraduate Majors

### Undergraduate Degrees

#### Creative Direction—BFA

Creativity defines, builds and grows brands, setting apart the quick thinkers and opportunity-seekers from companies that are satisfied with the status quo. The Bachelor of Fine Arts (BFA) in Creative Direction degree (formerly the Bachelor's in Advertising) prepares you to take the reins to steer marketing and advertising in exciting, intriguing, unexpected directions; to influence every aspect of how a company looks, sounds, feels and presents itself to the world.

#### Entertainment Design—BS

Entertainment designers bring stories to life by creating conceptual worlds, memorable animated characters and immersive gaming experiences

A successful career in Entertainment Design requires a fertile imagination, an understanding of the technological tools used to invent new realities and the ability to conceptualize within the parameters of a given story. Our alumni work in the fields of animation, video games, theme park design, film and television.

ArtCenter's Entertainment Design department offers three tracks:

- Concept focuses on the skills and creative ability required of entertainment industry concept designers
- Animation develops students in the disciplines of character animation, storyboarding, modeling, art direction, and lighting for 3D and 2D animation

- Game Design prepares students to create and convey game concepts through prototyping and production for multiple platforms

#### Film—BFA

In an evolving industry, one constant remains: Filmmakers must be strong visual and narrative storytellers.

We believe in learning by making. Success in the entertainment industry requires a broader base of knowledge than ever before. And with state-of-the-art equipment and facilities located in Los Angeles, the world's entertainment capital, we equip our Film students with the latest production and post-production tools and encourage them to begin shooting immediately. Students receive a strong foundational instruction in all aspects of storytelling for screens big and small. They then choose a specific track: cinematography, editing or directing. Upon completing the program, graduates will have had the opportunity to write and direct a film and develop a reel of individual work.

#### Fine Art—BFA

Our program prepares students for creating and questioning in a way that transforms how we think about and engage with the world.

The continual exercise of imagination and discipline is the basis for a career in art. ArtCenter Fine Art students become equipped with the rigorous foundational skills they need to be highly adaptable visual problem-solvers who learn to pay particular attention to aesthetics and conceptual dexterity.

#### Graphic Design—BFA

Graphic design has evolved to become much more than ink on paper; it has left the page to conquer space, motion and interaction.

At ArtCenter, Graphic Design students learn to infuse words and images with life and meaning—whether by creating motion graphics, an interface on the latest mobile device, setting type by hand in our letterpress shop or attending a workshop in our new typography center.

#### Illustration—BFA

Today's illustrators are problem-solvers, conceptualizers and multifunctional artists whose work reaches across traditional and emerging media.

Illustration once meant creating artwork to accompany stories in books, newspapers and magazines. It now means so much more. It is about telling stories, conveying ideas

and creating imagery for an array of commercial and social impact projects. Illustration's unique ability to define social, political and cultural ideas makes it an ideal solution for an unparalleled scope of creative and communications projects.

## Interaction Design—BS

Every technology interaction you experience in a day—from using mobile apps to playing games to wearing smart accessories to engaging with other digital environments—has been designed to maximize user experience (UX). By pursuing a bachelor's degree in interaction design at ArtCenter, you will gain strategies and skills for creating person-first interactive environments and prepare to enter a burgeoning field of highly sought-after professional digital designers.

## Photography and Imaging—BFA

Imagery tells our stories and grounds our most complex ideas. The Bachelor of Fine Arts in Photography and Imaging degree equips photographers to turn visions into narratives and inspirations into realities. You'll develop technical prowess, establish deep knowledge of photography concepts, gain ethical responsibility and cultural awareness, and become a professional photographer who is confident in dynamic environments.

## Product Design—BS

Product Designers improve lives by creating consumer products—from game-changing wearables to life-changing medical devices to everything in between.

In recent years, business leaders have come to recognize the critical importance of good design in the success of corporate endeavors. Likewise, designers now realize that they need the tools necessary to succeed in business, whether as an entrepreneur or as part of an existing organization.

## Spatial Experience Design—BS

Every space you enter is a scene—an opportunity to tell stories, engage emotions, and establish dynamics of the environment. By studying scenography, “the staging of spaces,” you will enhance your ability to make meaningful connections in all that you design. ArtCenter's spatial experience design degree focuses on the total experience of the built environment from the first moment of encounter to the last moment of interaction. We prepare industry leaders in the fields of architecture, interiors, furniture, lighting and interior component design.

## Transportation Design—BS

For seven decades, ArtCenter has educated the global design leaders who have brought beauty, innovation and meaning to the way we travel. ArtCenter graduates led the teams that created the iconic cars of the 40's and 50's, the muscle cars of the 60's and 70's, supercars, family cars, and a majority of the new concept cars unveiled at major motor shows each year. Alumni contributions in transportation design also include motorcycles, mega yachts, commercial trucks, agricultural equipment, trains, aircraft, spacecraft and more. They have created vehicle interiors that fuel our passion for driving, keep us safe, inform and entertain us. As dedicated problem solvers, they are addressing new challenges shaping the future.

## First Year Immersion

[At ArtCenter, you can begin your undergraduate education before you've determined the design major and degree that best fits your passions. In the selective First Year Immersion program, you can join other undecided majors as you develop your creative skills, broaden your critical perspectives of the world, and discover the focus and specialization \(and major!\) that will allow you to flourish in your creative practices.](#)

## How It Works

You and your fellow undeclared majors in the First-Year Immersion program will take courses in drawing, creative technologies, visual thinking, and humanities and sciences for your first two terms. These classes will equip you with core skills that apply to a wide spectrum of design majors. After gaining familiarity with ArtCenter's design degrees, along with establishing critical and cultural awareness, you can pursue one of your top three choices of major and finish your degree in six additional terms.

## Participating Majors

Through the First-Year Immersion program, you can complete a bachelor's degree in:

- Creative Direction—BFA
- Entertainment Design (Animation and Concept tracks)—BS
- Fine Art—BFA
- Graphic Design—BFA
- Illustration—BFA
- Interaction Design—BS
- Photography and Imaging—BFA
- Product Design—BS
- Transportation Design—BS

The Entertainment Design (Game Design track), Film, and Spatial Experience Design majors are not part of the First-Year Immersion program.

## Graduate Majors

### Art—MFA

Refine your artistic potential with a Master of Fine Arts in Art from ArtCenter. Among a community of both developing and internationally recognized interdisciplinary artists, you'll grow your technical abilities, creative capacity and connections across the globe. Here, your potential is our priority: we boast the highest faculty-to-student ratio of all comparable MFA programs, and the MFA in art is modeled based on your unique passions and studio experiences in film, video, photography, painting, sculpture, installation, performance or whatever medium drives your art. Join famous and infamous historians, philosophers, writers and creatives in the heart of art here in Los Angeles.

### Brand Design and Strategy—MDes (online program)

Become a leader in brand marketing by turning idea-generating into decision-making. In today's marketing landscape, storytelling is as vital as visual assets. Brands have personalities, dimensions and broad themes that inform how consumers absorb and invest in brand products. In the online Master of Design in Brand Design and Strategy program at ArtCenter, you will approach successful branding from the perspectives of graphic design, business and leadership. You will learn how to turn intriguing ideas into compelling stories within a competitive global market that craves outstanding brand design.

### Film—MFA

Evoke critical thought and elicit unbounded emotion through the multifaceted art of film. With ArtCenter's Master of Fine Arts in Film, you'll gain tools to ask complex questions, tell compelling stories and push the boundaries of visual narratives—and to inspire future generations to do the same. Here in Los Angeles, top Hollywood talent and decision-makers equip you to excel in directing, screenwriting, cinematography, editing or producing. Our MFA in film attracts a community of diverse storytellers who collaborate with talented designers across ArtCenter's many departments to redefine the existing media landscape.

### Furniture, Lighting and Fixtures—MS

The contents of our environments shape how we interact with the areas where we live, work and play. In the ArtCenter Master of Science in Furniture, Lighting and Fixtures Design

program, we approach these connections in object, space, place, body, function and application from a human-centered perspective that understands furniture and lighting design as integral to our experience of the world. You will study the manufacturing process, gain a deep understanding of industry standards and constantly strive for new innovations in our furniture and lighting design master's program.

### Graphic Design—MFA

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.

### Graduate Industrial Design—MS

Learn to design the future with a strategic and systems-level approach.

ArtCenter's "Grad ID" program offers a Master of Science curriculum combining the pursuit of extraordinary design and making skills with the knowledge, theories and methods that are essential for creating new value for enterprise and social innovation in a context of complex and unstructured challenges.

### Interaction Design—MDes (online program)

The realms of user experience and user interaction (UX/UI) are at the forefront of today's digital environments. ArtCenter's Master of Design in Interaction Design degree prepares design practitioners and interaction designers who are inclusive, ethical and creative. Our human-centered design methodologies equip you with deep knowledge and holistic understanding of digital service, platform and product design, software UX/UI, prototyping, strategic innovation and creative technology development. With a master's degree in interaction design, you will lead at the intersection of emerging technology, strategic digital systems, and service and product design.

### Media Design Practices—MFA

Ours is a time of constant change: technological transformations, global tremors, and social and cultural connections. This world demands new design practices. Designers today must be daring, critical, and engaged in their communities. Are you ready?



ArtCenter's Media Design Practices students are unafraid to use design to question the present. Join our MFA program and use your skills — prototyping and research, creative technology and fieldwork — to envision the future.

## **Spatial Experience Design—MS**

The sensorial and experiential qualities of spatial design shape environments and cultivate targeted user experiences. With ArtCenter's STEM-designated Master of Science in Spatial Experience Design degree (formerly the Master's in Environmental Design), you will stretch conventional boundaries and transform the confines of style to consider links between the psychological, physical, emotional and sensory effects of creating space and place.

## **Transportation Systems and Design—MS**

The future of transportation is defined by disruption. Traditional forms of movement are being replaced by more sustainable, more accessible, and more complex mobility solutions. In ArtCenter's master's in transportation systems and design program, you will join a community of creative leaders dedicated to transformation in diverse transportation disciplines, including automotive design, urban planning, public transit design, and much more.

# **Interdisciplinary Programs and Minors**

## **Designmatters**

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

Through Designmatters' programming, students tackle local, national and global issues head-on, from preventing homelessness and youth gun violence in the U.S., to empowering adolescent girls living in poverty and developing clean water solutions internationally.

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

## **Minor in Social Innovation**

The College offers a [minor in social innovation](#) through Designmatters, providing a specialization for undergraduate students who want to master a toolkit of design skills and strategies to navigate the complex dynamics of working with communities and designing for social impact. Offered in six disciplines, the minor is comprised of 18-21 units of study and can be completed concurrently with a student's major degree program. Additionally, Designmatters is a key partner of ArtCenter's [Media Design Practices](#), offering graduate students the chance to design for social innovation in a real-world context where social issues, media infrastructure and communication technology intersect.

## **Humanities and Sciences**

All ArtCenter students take courses in the Humanities and Sciences (H&S) Department, covering academic subjects often referred to as liberal arts and sciences. H&S courses work in conjunction with the studio programs to foster thoughtful and rigorous inquiry across the College, traversing cultural, historical, literary, philosophical and scientific perspectives. In this way, we ensure you receive a diverse education and that you will graduate with the knowledge you need to map an informed individual path.

Undergraduate students must complete 45 units of Humanities & Sciences classes to graduate. Each student must complete the foundation academic courses applicable to his or her program of study (i.e., Writing Studio, Art of Research, Critical Practice 1 and Introduction to Modernism) by the end of their fifth term.

Students who do not fulfill these requirements will be given the opportunity to do so in one ArtCenter Lite term.

## **Minors**

Students can make an ArtCenter degree do more by enrolling in one of three new minors: Creative Writing, Business and Material Science. A minor allows students to focus their Humanities and Sciences credits and requirements to customize their educational experience and support their own individual path.

## **Integrated Studies**

Classes in the Integrated Studies Department cover material common across disciplines, such as basic visual vocabulary, craftsmanship and technical skills. Students from multiple majors study together in these classes, which are automatically included in your department's curriculum. In addition to providing a thorough grounding in essential

subject matter, Integrated Studies cultivates the transdisciplinary culture that distinguishes an ArtCenter education.

## Exchange and Study Away

As the world's ideas, languages and cultures become more interconnected, ArtCenter's curriculum offers students the means to address design challenges and explore artistic opportunities wherever and however they occur—in our own backyard or across the globe. And we have the resources to help you plan your next adventure.

Some of our signature programs include partnerships with [Tama Art University](#) in Japan, [ArtCenter Berlin](#) in Germany, and PENSOLE Footwear Design Academy in Portland, Oregon. Our [London Ancient/Modern](#) program has run for over ten years and our partnership with [COANIQUEM](#) in Chile is continually supported by Designmatters.

ArtCenter also facilitates applications to the prestigious Fulbright Program for students and recent alumni, awarding U.S. citizens scholarships to study, conduct research or exercise their creative talents abroad.

## Transfer Students

There is no separate process for applying as a transfer student. Students who have attended another college should complete the standard application process as described under Admissions.

As part of the application process, the Admissions Committee will evaluate your credits, and in the case of studio classes, your portfolio, to make sure that your classes are not repetitive of work you have done at another college.

We also want to make sure you take many of the crucial classes that make an ArtCenter education unique. For this reason, a maximum of 60 units of studio and academic credits may be transferred in total from another accredited institutions.

ArtCenter does not require specific courses to be completed prior to applying or transferring.

More detailed information regarding transfer credits can be found in this handbook and on our [website](#).

## Transfer Credit Policy

### Time to Degree

ArtCenter recognizes two types of transfer credits: credit for studio art classes, and credit for Humanities and

Sciences (H&S) classes. Studio transfer credit, not Humanities and Sciences credit, determines the number of terms required for you to complete your degree. Advanced standing is awarded only if a student receives sufficient studio art credit to shorten the number of terms required for degree completion. Term level placement will be listed on your transfer credit evaluation and your acceptance letter.

## Maximum Transfer Credits

A maximum of 60 units of studio and academic credits may be transferred in total from other accredited institutions.

## Grade to Transfer

Studio art/design classes are eligible to transfer with a grade of "B" or better from an accredited college if the course content closely resembles the requirements offered at ArtCenter and equivalent skills are demonstrated in the application portfolio. Program-specific H&S Courses are eligible to transfer with a grade of "B" or better from an accredited college if the course content closely resembles the requirements offered at ArtCenter. Elective H&S Courses may transfer based on the general categories below with a grade of "C" or better from an accredited college.

## Accreditation

Transfer credit can be accepted from colleges or universities that are accredited by one of the six U.S. regional associations of schools and colleges— Higher Learning Commission (HLC), Middle States Commission on Higher Education (MSCHE), New England Commission of Higher Education (NECHE), Northwest Commission on Colleges and Universities (NWCCU), Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), Western Association of Schools and Colleges (WASC)—or by the National Association of Schools of Art and Design (NASAD). International programs will be evaluated on an individual basis.

## Credit System

ArtCenter uses a semester credit system. Transfer credit hours from institutions using other credit systems (quarter, ECTS, etc.) will be evaluated and recalculated for semester credit equivalency.

## Final Official Transcripts

If accepted, it is the student's responsibility to provide final official transcripts from all colleges attended and AP/IB/A Levels exams taken. Credit will not be awarded based on unofficial transcripts that were submitted to apply, courses in progress, or transcripts from colleges not previously disclosed on the application for admission. Please make

sure they are sent in a sealed official envelope from each institution you have attended, or electronically via secure electronic transcript service prior to the start of Orientation.

### Finalization of Transfer Credits

All transfer credit must be finalized by the end of a student's entering term at ArtCenter. If a student has in-process credits prior to their enrollment at ArtCenter, then those credits are eligible for transfer. If a student attends another college after enrolling at ArtCenter, those classes will not be eligible for transfer. Students matriculated in ArtCenter's degree program cannot use ArtCenter Extension courses to meet their degree requirements after enrollment.

### Transferring Studio Art/Design Courses

View the specific studio requirements per major on the Course of Study page for the major you are interested in. More information is listed in the major section below.

### Grade requirement

Studio art/design classes are eligible to transfer with a grade of "B" or better from an accredited college if the course content closely resembles the requirements offered at ArtCenter and equivalent skills are demonstrated in the application portfolio.

### Portfolio Requirement

Studio art credit is awarded based on a combination of portfolio work and prior college credit. It is never awarded solely on a listing of courses on a transcript. The Admissions Committee will determine whether similar content was covered in a comparable class based on the portfolio work. Portfolios and transcripts are evaluated for studio credit at the time of admission. A transfer student's overall length of program will be shortened only if one or more semesters of studio art transfer credit is awarded.

### ArtCenter Extension Courses

Studio courses taken through ArtCenter Extension, ArtCenter's non-degree continuing education program, are considered for transfer if the course is listed as transferable at the time of entry, is applicable to the major, and if a grade of "B" or better is achieved. Exceptions to the policy can be made only by the Admissions Committee based on the portfolio review. The transfer of these courses will depend on the admissions policy in effect at the time of entry to the degree program. Please contact an Admissions Counselor with questions regarding transfer eligibility of ArtCenter Extension courses.

### Additional Studio Art Credit for Professional Work Experience

In addition to credit for prior college courses, students may also be granted a maximum of 12 studio art credits based on professional work experience verified through a submitted portfolio (combined credits not to exceed 60 credits in total). Contact [transfer@artcenter.edu](mailto:transfer@artcenter.edu) for details on the formal submission process.

### Transferring Humanities and Sciences (General Education) Courses

Depending on your major, a minimum of 45 Humanities and Sciences (H&S) credits are required for graduation. H&S classes are made up of Required H&S courses and Elective H&S courses.

### Grade Requirement

- Required H&S Program Courses are eligible to transfer with a grade of "B" or better from an accredited college if the course content closely resembles the requirements offered at ArtCenter.
- Elective H&S courses may transfer based on the general categories below with a grade of "C" from an accredited college.

Credits accepted for transfer must fall into these categories:

- Humanities
- Social Sciences
- Science & Technology
- Business & Professional Practices

The number of classes required in each category varies by major (see your major section for more information), and a full description of types of classes is available from the Admissions Office. The number of H&S credits transferred typically does not affect the length of the program but will lighten the course load from term to term.

### Writing Studio

ArtCenter requires all students to take Writing Studio, an English composition course, as part of degree completion. Apart from the First Year Immersion program, students can receive transfer credit for Writing Studio by completing one of the following :

- A college-level English composition class from a regionally accredited U.S. college or university in which the primary language of instruction is in English with a grade of "B" or better; or



- A score of 4 or 5 in the Advanced Placement (AP) English Language/Composition or English Literature/Composition exam and had their scores sent to and verified by ArtCenter; or
- A score of 6 or 7 on the International Baccalaureate Higher Level English A exams and had their scores sent to and verified by ArtCenter.

English for Multi-lingual Speakers, Creative Writing, and Literature courses are not eligible for Writing Studio credit. English courses taken at universities with a primary teaching language other than English are eligible for Humanities & Sciences elective credit only. ESL courses are not eligible for transfer credit. Classes taken at non-U.S. colleges in which the language of instruction is English will be evaluated on an individual basis. Any exception will be made on a case-by-case basis by the chair of Humanities and Sciences.

### Limitations on Transfer Credits

Due to the specialized topics covered, some required liberal arts and sciences courses can be taken only at ArtCenter. These vary by major. Requirements by major can be viewed below.

### Transfer Credit by Exam (AP, IB, A-Levels)

ArtCenter also accepts credit by exam for Humanities and Sciences subjects in these cases:

- Advanced Placement (AP) credit is awarded for Humanities and Sciences classes with an official score of 4 or 5. Official exam reports must be sent directly from CollegeBoard.org.
- International Baccalaureate (IB) credit is offered for Higher Level Humanities and Sciences courses with a score of 5, 6, or 7. Official IB exam results must be sent directly from IBO.org or from the awarding institution.
- Advanced Level (A Level) credit is offered for relevant Humanities and Sciences classes with a grade of “C” or better. A Level Subsidiary (AS Level) courses are not eligible for credit. Final A Levels certificates can be sent from the testing agency or secondary school. Provisional results cannot be awarded as official transfer credit.

Please see the attached [Transfer Equivalents for Advanced Placement \(AP\), International Baccalaureate \(IB\) and A-Level Exams document](#) for a list of exams that are accepted for credit.

ArtCenter does not offer studio credit for any AP, IB, or A Level studio art or design classes. Official score reports should be sent to the Admissions office from the examination body.

## Graduate Programs 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.

For a detailed description of eligible transfer credit by category, visit [www.artcenter.edu/transfer](http://www.artcenter.edu/transfer).

### Transfer Credit by Major

Guidelines of what types of courses may transfer for ArtCenter's various majors can be found on our [website](#).

## Readmissions and Re-entry

Students who have been away from ArtCenter for less than two years may apply for re-entry through Enrollment Services. Students who have been away from ArtCenter for two years or more must complete the readmission process.

### Re-entry

Students who have been away from ArtCenter for less than two years may apply for re-entry through Enrollment Services; students who have been suspended for financial, disciplinary or academic reasons or who have had a break in the consecutive enrollment policy may request re-entry.

Students who have been on an approved Leave of Absence are not required to request re-entry.

Applications for re-entry and instructions for completing the process are available from Enrollment Services.

Those who left with a GPA below 2.50 will be required to submit a portfolio of former and current work for review by the department; transcripts of college-level coursework taken elsewhere, demonstrating strong academic performance; supplementary statements and supporting documents from any part-time or full-time employment. Please consult the Re-entry Form for more information.

Students must clear all holds/restrictions on their account before returning to ArtCenter. Students who have been suspended for academic reasons will not be admitted until the period of suspension has been completed.

Students will receive written notification of the decision on their request for re-entry.

Applications for re-entry will be considered on an as-room-is-available basis. Students wishing to return to either a regular term or an ArtCenter Lite term must submit all re-entry materials by the Friday of Week 14 of the term prior to their desired enrollment.

Contact Enrollment Services at 626 396-2316 if you have questions about the re-entry process.

## Readmission

Students who have not enrolled at ArtCenter for two or more years, due to any reason, must seek readmission through the Office of Admission.

Students interested in seeking readmission to ArtCenter should submit the Application for Readmission (available by emailing [admissions@artcenter.edu](mailto:admissions@artcenter.edu) or calling 626 396-2373) and \$50 application fee to the Admissions Office along with a portfolio of work from prior classes at ArtCenter and any work completed since the student's last enrollment.

Applicants for readmission should also submit transcripts from any colleges attended after leaving ArtCenter. Applicants whose GPA was below 2.50 at the time of leaving should submit a statement concerning their past experiences at ArtCenter, how time was spent since their departure from ArtCenter, and an explanation of why they feel they would benefit by returning to the program. Please consult the Readmission Form for more information.

The decision on readmission will be based on the portfolio, prior academic record, statements concerning desire to return and any relevant evaluation of issues such as prior conduct.

Students will receive written notification of the decision on their application.

Students must clear all holds/restrictions on their account before returning to ArtCenter. Readmitted students are subject to the curriculum, policies, deadlines and other requirements in effect at the time of return.

Applications for readmission will be considered on an as-room-is-available basis. After readmission, students

wishing to return on an ArtCenter Lite term must submit their request for a lite term by Friday of Week 1 of the term of their desired enrollment.

If the student is readmitted, the tuition deposit must be submitted to the Admissions Office no later than Monday of Break Week 1, prior to the start of the new term. Students are not assured a space unless they have received written confirmation that the deposit has been received and a space is being held.

Please contact the Admissions Office at 626 396-2373 if you have questions about the readmission process.

## Advisement and Registration after Re-entry or Readmission

Students who have secured a space through the re-entry or readmission process should contact their major departments for appropriate advisement and guidance on suitable courses for the upcoming term.

Returning to ArtCenter does not guarantee a space in desired courses; students will need to register online and enroll in classes with available spaces in the same manner as all other students.

In addition, returning students will be required to enroll in a minimum of 12 units to maintain full-time status unless a request for ArtCenter Lite form was filed by the Friday before classes begin.

## **Special Nondegree Student Status**

ArtCenter occasionally admits students to its Special Status program. The program is intended for students who have had significant work and educational experience. These students are allowed to attend ArtCenter classes for up to three terms on a nondegree basis. The Special Status program is available at both the undergraduate and graduate level, and for students with or without a prior college degree. Special Status students pay the current full-time tuition rates.

To qualify, students must show an advanced-level portfolio for one major. They must meet the same admissions requirements as degree program candidates, complete the admissions procedure for undergraduate or graduate students, as applicable, and check off "Special Student Status" on the [application form](#). Students cannot normally transfer to the degree program once enrolled as non-degree students. Special Status students are generally not eligible for financial aid or scholarships.

# Application Notification and Next Steps

Applicants will be notified of the Admissions Committee's decision in writing as soon as possible after receipt of all application materials—usually, within three weeks, with the following exceptions. For Fall Early Action applicants, decisions will be released by January. For Fall Priority Date applicants, decisions will be released in March. Applicants will be notified of the Admissions Committee's decision through the Applicant portal. An email will be sent when a decision has been released.

## Student Health Information Form

The [Student Health Information form](#) must be returned to Admissions before Orientation. The form can be submitted via the [Application Portal](#), email to [admissions@artcenter.edu](mailto:admissions@artcenter.edu), by postal mail or in-person to the Admissions Office. The College requires a negative tuberculosis test with the health form.

## Disability Accommodations

Upon being admitted to the College, any person who might require special accommodation should discuss their needs with Center for the Student Experience staff.

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 review the disability policy information contained in this handbook or contact the Center for the Student Experience office at 626 396-2323.

## Tuition deposit

To accept your offer of Admission, submit the [Reply Form](#) with your nonrefundable deposit. Credit and debit card payments are accepted in the payment form. The completed reply form, along with a \$300 (undergraduate programs) or \$400 (graduate programs) nonrefundable and nontransferable tuition deposit, is required to hold your place in the class. Tuition deposits will be accepted until classes are full for each term. Note that acceptance does not in itself guarantee a place in the class: A student's place in the class is not assured until the College has sent the student a written confirmation of receipt of the agreement and deposit.

The availability of space can change rapidly. Undergraduate students will be offered a place in the next available term if they have been accepted but no space is currently available, for all majors except the Entertainment Design program's Concept Design and Animation track.

## Deferrals

Accepted applicants for undergraduate programs may defer their admission for one consecutive term following their acceptance (provided there is room) with the exception of students admitted to the Entertainment Design program's Concept and Animation tracks in the Spring term.

The tuition deposit will apply only to the term of original acceptance; only the acceptance, not the deposit, can be carried over. A new deposit is required for the subsequent term and is nonrefundable. Financial aid and scholarships are not deferred but are reviewed for the new term of entry.

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

## Reviewing your Financial Aid offer

If you have applied for scholarship or financial aid, you will receive an email notifying you when your Financial Aid Offer is ready to view online in your Financial Aid Dashboard. You will need to log in to Inside ArtCenter with your username and password to access this information.

Financial Aid Offer notification is sent separately from your decision notification. They will typically begin going out in early April for the Fall term, mid-November for the Spring term, and early March for the Summer term. After these initial dates, Financial Aid Offers will go out on a rolling basis, typically within 3 weeks of an applicant's acceptance and/or receiving an applicant's completed FAFSA if required. Early Action applicants for the Fall term will typically receive notification by mid-January.

We recommend that you review your Financial Aid Offer prior to making your nonrefundable tuition deposit. You can also review [A Guide to Your Financial Aid](#), which explains ArtCenter Scholarship and Grant Policies and other important information.

## Final and Official Transcripts

If you provided unofficial copies of your transcripts as a part of your application, then your acceptance is contingent upon receipt of official transcripts with high school graduation date, which must be received one week prior to the start of your first term at ArtCenter. Submit official transcripts to the Admissions Department in a sealed

official envelope sent directly from each institution you have attended, or electronically via secure electronic transcript service like Naviance, Parchment, National Student Clearinghouse, Scribbles, or eTranscript.

## International Students Applying for an F-1 Visa

International students will be required to show financial means for two semesters of tuition and fees and three semesters of living costs. This is required by the U.S. government in order to study on an F-1 visa. The amount can be covered through bank statements and any scholarship support received.

Once you receive your login information to ArtCenter's [student portal](#), you can submit your documents [online](#).

Your I-20 document, necessary to apply for the F-1 visa, will be issued no more than six months before the term begins. Please allow 2-3 weeks for processing.

## Veterans

Veterans should contact the Financial Aid Office at 626 396-2215 or [finaid@artcenter.edu](mailto:finaid@artcenter.edu) for information.

## Rescind Offer of Admission

ArtCenter, at its discretion, reserves the right to rescind an offer of admission if any information contained in the Admission Application is found to be incomplete, inaccurate, or misleading, if subsequent information leads to serious concerns, or if any submitted documents, materials, or test scores are inaccurate or are the result of wrongful or fraudulent activity. Violation of this Policy may result in rescinding an offer of admission, expulsion after enrollment, and retraction of degrees awarded.

## **New Student Orientation and Class Scheduling**

New students, both undergraduate and graduate, attend a mandatory week-long New Student Orientation program, which is held the week before the first day of the term. At that time they will be given access to their finalized schedule of classes.

The Orientation schedule will be sent the month prior to the start of the term to students who have submitted their tuition deposit.

During Orientation, students prepare for their ArtCenter experience by receiving valuable information on campus

life, academic expectations and policies. They will also have opportunities to develop relationships with other students, faculty, department chairs and staff.

## Schedules

Class schedules are arranged so that many subjects are taught once a week. Many classes are from 8 a.m.–12:50 p.m. and from 2–6:50 p.m. Some classes are scheduled in the evening and on Saturdays. Humanities and Sciences classes normally meet at 9 a.m. or at 1, 4 or 7 p.m. on weekdays, and occasionally on Saturdays. Independent-study courses are available by special permission starting in a student's 5th term.

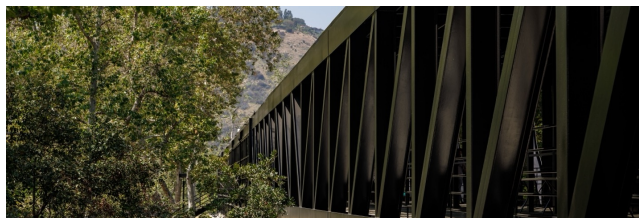
## Your program and length of study

Most students will enroll in a program that takes a minimum of eight 15-week terms (semesters). Students entering the Bachelor of Science degree programs should expect the possibility of eight to nine semesters for completion. There are three scheduled terms in each academic year: Fall, Spring and Summer. Progress toward the degree is dependent on the course load chosen by the student.

Students can attend one, two or three terms per year, depending on the rate at which they wish to complete the program. Students who attend year-round for three terms can finish in a minimum of two years and eight months, with the exception of Entertainment Design students. The Entertainment Design program offers Summer enrollment, but with a limited slate of studio classes which might make it advisable for some students to enroll in Fall and Spring terms only.

## **Tuition and Financial Aid**

Please see the following pages for crucial information regarding tuition due dates and payment options. Also, we have a variety of Financial Aid options available to students, including scholarships so please look through these pages for opportunities to help you with the cost of your education.





# Fall 2024 through Summer 2025 Tuition

Each term, tuition fees include up to 19 credits for undergraduate students and 24 credits for graduate students.

- Undergraduate Tuition (per term): \$26,543
- Graduate Tuition (per term): \$28,052
- Universal Access Fee (required each term): \$542

Tuition due for the academic year beginning Fall 2024 is \$26,543 for undergraduates and \$28,052 for graduate students, minus any financial aid that has been awarded. As the College strives toward the highest level of education, tuition increases typically occur once a year in the Fall Term, as noted above. Students should plan for such usual increases.

## Estimated Cost of Attendance

Each term, tuition fees include up to 19 credits for undergraduate students and 24 credits for graduate students.

Every student who applies for financial aid is assigned a cost of attendance (COA). This COA is often referred to as a student budget. The student budget gives you an estimate of the cost to attend ArtCenter. This means your actual expenses may differ from what is listed.

The COA includes [Direct Costs](#) and [Indirect Costs](#).

### Direct Costs (Billed by ArtCenter)

Tuition and Fees are direct costs that will be billed to you by ArtCenter for each semester you attend. Tuition and fees are the only set costs.

Note: As the College strives toward the highest level of education, tuition increases typically occur once a year in the Fall Term. Students should plan for such usual increases.

Fees: The Universal Access Fee (UAF) covers specialized costs associated with technology and equipment usage that facilitate learning and making specific to art and design education across departments. This includes, but is not limited to, software access and licensing and usage of the Shops and 3D Modeling labs, computer labs, Educational Media Equipment Center, and the support, upgrades, and maintenance related to providing such resources. Due to increased demand for these critical services, the proliferation of digital making across all departments, and expanded multimodal course offerings, periodic

adjustments to the UAF may be necessary to ensure that students have access to critical, specialized tools necessary for their development and learning.

### Indirect Costs (Estimated)

Indirect costs are paid by the student. Your indirect costs will vary depending on your individual classes and lifestyle and include books, course materials, supplies and equipment, housing, food, transportation, and personal expenses. You should estimate the amount you will need for these items.

We have included an estimated amount in the following budget. Students can help to lower their cost of living expenses by living at home, sharing an apartment or room with another student, eating meals at home, and by using public transportation. Students who have questions about their budget expenses should meet with a financial aid counselor to discuss their situation.

### 2024-2025 Estimated Undergraduate Student Cost of Attendance

Full Time Tuition (Direct)	Fall and Spring
	(2 Terms)
Tuition	\$53,086
Fees	\$1,084
Total Tuition and Fees	\$54,170
Off Campus Housing and Food	\$19,632
	(At home - \$10,216)
Books, Course Materials, Supplies and Equipment	\$4,000
Transportation	\$3,098
Miscellaneous Personal Expenses	\$4,098
Loan Fees	\$60
Total Estimated Expenses	\$30,888
Total Cost of Attendance	\$85,058

*These figures are based on estimated expenses for a student enrolled in the fall and spring semesters of the 2024-2025 academic year. If you plan to take summer term, you must complete a separate application in the spring and we will update your cost of attendance to include summer, as well.*

## Student Health Insurance

All enrolled ArtCenter students are automatically covered by a PPO student health insurance policy.

This is a free benefit to students with no additional charge. It may not be waived but does become secondary to any other policy under which you are covered. For more information visit [Student Health Insurance](#)

2024-2025 Estimated Graduate Student Cost of Attendance	
Full Time Tuition (Direct)	Fall and Spring (2 Terms)
Tuition	\$56,104
Fees	\$1,084
Total Tuition and Fees	\$57,188
Off Campus Housing and Food	\$19,632 (At home - \$10,216)
Books, Course Materials, Supplies and Equipment	\$4,000
Transportation	\$3,098
Miscellaneous Personal Expenses	\$4,098
Loan Fees	\$60
Total Estimated Expenses	\$30,888
Total Cost of Attendance	\$88,076

*These figures are based on estimated expenses for a student enrolled in the fall and spring semesters of the 2024-2025 academic year. If you plan to take summer term, you must complete a separate application in the spring and we will update your cost of attendance to include summer, as well.*

## Student Health Insurance

All enrolled ArtCenter students are automatically covered by a PPO student health insurance policy.

This is a free benefit to students with no additional charge. It may not be waived but does become secondary to any other policy under which you are covered. For more information visit [Student Health Insurance](#).

## **Universal Access Fee**

A \$542 Universal Access Fee is charged each term to all students. The Universal Access Fee (UAF) covers

specialized costs associated with technology and equipment usage that facilitate learning and making specific to art and design education across departments. This includes, but is not limited to, software access and licensing as well as usage of the Shops and 3D Modeling labs, computer labs, Educational Media Equipment Center, and the support, upgrades, and maintenance related to providing such resources. Due to increased demand for these critical services, the proliferation of digital making across all departments, and expanded multimodal course offerings, periodic adjustments to the UAF may be necessary to insure that students have access to critical, specialized tools necessary for their development and learning. Fees are subject to change and are refundable on the same schedule as tuition.

## **Due Dates and Payment Process**

Tuition and fees can be paid at the Cashier Window located at 1111 South Arroyo Pkwy, Suite 410.

Student tuition is due and payable by Friday of the first week of class (Week 1). If full payment is not received by this date, a one-time non-refundable Payment Plan Fee of \$75 will be assessed. Tuition may be paid by check, credit card, cashier's check, ACH or wire transfer.

Contact [StudentAccounts@artcenter.edu](mailto:StudentAccounts@artcenter.edu) for bank instructions to send an ACH or a wire.

If paying by check, please make check, money order or cashier's check payable to ArtCenter College of Design.

Mail checks to:

ArtCenter College of Design  
P.O. Box 843727  
Pasadena, CA 90084-3727

Include your name and student ID

Checks may be dropped off at the South Campus drop box at:

Student Accounts – 4th Floor  
1111 South Arroyo Pkwy, Suite 410  
Pasadena, CA 91105

Please do not place cash in drop box!

Financial aid will be credited to your account and deducted from the amount due. If you are expecting financial aid, please only pay the amount that is not covered by your aid. This can be viewed online by the student by logging in [here](#).

Refunds on overpayments of tuition are available only after tuition and fees are paid in full and your account has a credit balance.

## Methods of Payment

### Single Payment Plan

Full payment is due on Friday of the first week of school.

### Installment Payment Plan

Any student who has not paid tuition and fees in full by the Friday of Week 1 will be enrolled in the Payment Plan and will be assessed a \$75 Payment Plan fee. Tuition can be paid in three equal installments and must be paid in full before registering for the next term.

Financial aid (scholarships, grants and loans) posted to the student's tuition account will reduce the amount due on the due date(s) following the date the financial aid is posted to the account.

## Tuition and Fee Forgiveness

Any unpaid balance of tuition and fees for the full term, including any unpaid installment plan payments, is due and payable immediately when a student withdraws (or is dismissed) from the College for any reason.

Additionally, students who withdraw during Week 1 of the term will be charged a \$500 late fee. Students who have not paid all tuition and fees for the full term may owe a balance to the College regardless of the date of the withdrawal during the term.

The forgiveness amount is based on the date the completed Withdrawal Form is duly received and executed by Enrollment Services, and it is calculated according to the following schedule:

If the Withdrawal is completed:	Forgiveness:
Prior to the start of Week 1	100 percent tuition forgiveness
Week 1	A \$500 fee charged to your account, but 100 percent of tuition and fee forgiveness
Week 2	80 percent tuition and fee forgiveness
Week 3	60 percent tuition and fee forgiveness
Week 4	40 percent tuition and fee forgiveness
Week 5	20 percent tuition and fee forgiveness
Week 6 or Later	No tuition and fee forgiveness

## Fee Forgiveness

Course fees are forgiven per the same schedule as tuition forgiveness, except as otherwise noted above. Regardless of the date of the official withdrawal, finance charges are not forgiven.

Also, if the tuition is not paid in full by the date of the withdrawal, the student may have a balance due to ArtCenter.

## Additional Costs

Additional costs for each term include required course supplies and living expenses.

ArtCenter does not currently offer dormitories, and living costs vary greatly based on the type of housing students choose. Additionally, we ask each student to look at his or her own lifestyle to estimate these costs.

The cost of supplies varies by major, and students will receive specific supply lists from faculty in each class during the first week of classes. The amounts listed below are general estimates.

- Housing and food: \$7,169 (living away from home); 4,489 (living at home)
- Supplies and books: \$2,000
- Transportation: \$1,445
- Miscellaneous/personal: \$1,912

## Exchange and Study Away Program Withdrawal, Dismissal or Cancellation and Refund Policy

Should a student decide to cancel enrollment in any study away program for which he or she applied and was accepted, the student must immediately notify in writing the College's Exchange and Study Away office. ArtCenter is not responsible for costs paid directly by the student, including, but not limited to, passport and visa fees, vaccinations, insurance, housing, and transportation costs.

It is the student's responsibility to complete a Leave of Absence form (if all courses are being dropped) or a Course Drop form (if only the study away course(s) is being dropped) to submit to Enrollment Services as necessary for the term. The date of withdrawal shall be the date of receipt of the appropriate forms by Enrollment Services. The student is required to follow existing ArtCenter policies for Leave of Absence and Course Drop.

## Withdrawal Prior to the Start of the Program

The \$300 (undergraduate) and \$400 (graduate) program down payment / deposit required for commitment to most programs is non-refundable.

Prior to the start of the program, the student is eligible for a full refund of tuition. However, any non-recoverable expenses that have been incurred by ArtCenter on behalf of the student once the student has made a commitment to the program (in writing and/or by submitting a program deposit) will be the responsibility of the student, including but limited to housing, excursions, and program provider fees, and charged to the student account. If any student stipends were received, the stipend check must be returned to ArtCenter. If the stipend check had already been deposited or cashed by the student, then the student's account will be charged for the stipend amount.

## Withdrawal After the Start of the Program

If a student withdraws from a study away program during the first five weeks of the program, he or she is eligible for a refund of ArtCenter tuition payments based on the College's Tuition Forgiveness Policy below.

### Withdrawal Tuition Forgiveness

- Prior to start of program 100%
- Week 1—100% (with a \$500 late withdrawal fee)
- Week 2—80%
- Week 3—60%
- Week 4—40%
- Week 5—20%
- Week 6—0%

If an on-site or study away course is scheduled in its entirety during the break period, the course is considered to be completed and credit units are granted towards the total scheduled load of the following term. If during the time of the course, a student chooses to withdraw for any reason, tuition forgiveness for the remainder of the course will be prorated accordingly. To align with the above Tuition Forgiveness Policy for a full 14-week term, students will not be eligible for tuition forgiveness after 43 percent of the course has been completed.

## Withdrawal Due to Medical Reasons

Students who experience a medical emergency may be granted an immediate withdrawal from the study away course following consultation among the faculty team leader, the Director of Exchange and Study Away, and the Associate Provost for Student Affairs (or designee). Immediate arrangements will be made for care of the

student with the assistance of the College's international medical insurance program as necessary. Any refund of tuition and expenses will be subject to the College's Medical and Psychological Leave Policy as follows:

Students who encounter unplanned medical issues once the term (or study abroad experience) has begun may request a Leave of Absence ("LOA") due to a medical condition (medical leave). Although any student may take an LOA from ArtCenter at any time, a medical leave indicates a sudden and unexpected medical condition that prohibits the student from completing all classes in a term and from taking Incompletes. In these cases, some adjustments may be made to the student's billing and financial aid based on the date that the Leave of Absence form was received by Enrollment Services and the additional completed documentation was received. Medical leaves are not granted routinely. They are granted only after careful evaluation of each individual's situation and documentation.

Documentation for the medical condition must meet the following standards:

- Communication from a treating physician on letterhead (not a prescription form) with the full name of the patient/student, a description of the illness and treatment, and an indication of the limitations in function due to the illness or the treatment.
- The treating physician must be a medical doctor (MD), clinical psychologist (PhD) or licensed clinical social worker (LCSW). The treating provider may not be a relative of the student, nor can he or she be employed by ArtCenter.

The student requesting a medical leave must also give permission for the Associate Provost for Student Affairs (or designee) to contact the treating provider to discuss the case, or to verify the diagnosis or treatment.

To qualify for medical leave, students must show that their condition or course of treatment renders them incapable of attending any and all classes, and completing assignments. Examples may include but are not limited to: catastrophic accidents or severe illnesses in which the student must be confined to bed rest for several weeks, admission into an inpatient treatment facility for several weeks, daily medical or psychological therapy for several weeks, or a temporary disability that renders the student physically unable to work on projects in a substantive manner. Missing a few days of classes, generally falling behind due to other issues, and other such reasons do not constitute grounds for a medical leave.

Before a student can return to class, he or she must provide the Associate Provost for Student Affairs (or designee) with a letter on letterhead from the treating provider certifying



that the student is well enough to return to the rigors of the ArtCenter curriculum. The Associate Provost for Student Affairs (or designee) may request that the student check in once or twice during the course of the term as a condition of enrollment.

Students may be on medical leave for three consecutive terms and return without seeking re-entry or readmission; those on leave for more than three terms will need to go through the re-entry process. Students who have not attended for two or more years must go through the readmission process. Unless otherwise specified, students returning from medical leave are subject to the same deadlines, standards and requirements as other ArtCenter students.

## Program Dismissal

A student who is suspended, dismissed, or withdraws while under investigation for violation of the Student Code of Conduct will not have tuition payments refunded.

## General Program Cancellation

Student safety is of critical importance. The College reserves the right to cancel any exchange or study away program in a location that is considered unsafe by the Study Away Emergency Response Team ("SAERT") or for which the U.S. Department of State has issued a Travel Alert. SAERT regularly reviews information provided by the U.S. Department of State and monitors other sources, such as announcements from the Overseas Security Advisory Council (OSAC), Center for Disease Control (CDC) and the World Health Organization (WHO) for information about the locations where ArtCenter students are or will be studying.

Should a program cancellation become necessary for safety reasons, an emergency, the continued COVID-19 pandemic, or for other reasons beyond the College's control prior to student departure, every effort will be made to refund all recoverable costs to participants. The time of program cancellation will determine the actual recoverable costs. The closer the program is to the start date, the less recoverable costs will be available. The Exchange and Study Away office will make its best efforts to notify students of a potential program cancellation as soon as it is known so that other academic options may be considered as a back-up.

Should a program cancellation become necessary for safety reasons, an emergency, the continued COVID-19 pandemic, or for other reasons beyond the College's control, after students have arrived overseas, our refund policy is that every effort will be made to refund recoverable costs to the participants. Additionally, the Exchange and Study Away office and academic departments will make

every effort to help students complete the academic work from the program and, depending on the circumstances, possibly earn the intended academic credit from the program. Whether or not this is possible depends largely on the particular program, the circumstances of the academic work of the program, and the length of time remaining in the program after the official cancellation date.

Unrecoverable program expenses including, but not limited to, passport and visa fees, vaccinations, housing fees, or airline costs, paid for directly by the student cannot be refunded. In addition, payments made either by ArtCenter or the student directly to a partner institution or any third party provider are often unrecoverable and cannot be refunded or reimbursed.

Because full refunds are often not possible, students should consider purchasing trip cancellation insurance. This is at an additional cost and is not a program inclusion. During the COVID-19 pandemic, travelers can purchase additional "Cancel/Interrupt For Any Reason" (CFAR/IFAR) coverage through Cultural Insurance Services International's (CISI) partner, Travel Insured International, to supplement the existing CISI coverage provided through ArtCenter. This coverage will help protect students' financial investment should they need to cancel the program. Students are encouraged to compare policies.

The Financial Aid office will review program cancellations on a case-by-case basis for students who are receiving financial aid.

## **Students Receiving Financial Aid**

All students are encouraged to apply for financial aid to reduce the cost of their attendance. We realize that applying for financial aid can seem complicated. To help you receive maximum consideration, please review the information contained here and on our website and contact our Financial Aid office with any questions. [contact information]

## **Eligibility**

We encourage you to apply for the financial aid that can help make an ArtCenter education a reality for you.

ArtCenter students are admitted on the basis of outstanding visual and academic ability and potential in their field. We are committed to providing opportunities for gifted students. We're eager to guide students through the process of accessing the resources available to them.

In Fall 2019, 65% of our students qualified for aid, receiving individual grants, loans, scholarships, part-time employment or a combination of aid.

To be eligible to receive federal or state financial aid, you must:

- Be a U.S. citizen or permanent alien resident.
- Have a valid Social Security Number.
- Be enrolled at least half-time in a degree program.
- Not be in default on any federal funds or owe a refund on a federal grant.
- Make satisfactory academic progress.

View our [Financial Aid Guide](#).

## Financial Aid for U.S. Citizen and Permanent Resident Students—Undergraduate Programs

Students applying for financial aid and scholarship should submit the FAFSA at [fafsa.gov](https://fafsa.gov) and list ArtCenter's school code of 001116. The FAFSA opens October 1st of each year and you should submit the FAFSA by the application priority dates listed below.

The Cal Grant, which is for students who attended high school in California, has a FAFSA and grade-point verification deadline of March 2. Forms may be obtained at [csac.ca.gov](https://csac.ca.gov) and should be certified by the registrar at your current school.

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

Continuing students must submit their FAFSA each year in order to maintain their eligibility for all types of financial aid.

## Financial Aid for U.S. Citizen and Permanent Resident Students—Graduate Programs

ArtCenter encourages all students in need of financial aid to apply for funding. Domestic graduate students (U.S. citizens or permanent residents) are eligible to apply 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 our [website](#).

## International Students

Much of the information on this website relates to U.S. students, as it outlines federal and state financial aid programs.

International students can apply for ArtCenter scholarships, and should meet the deadlines for scholarships.

Visit Other Scholarship Resources for scholarships from foundations and corporations, some of which are for international students.

Students can apply for bank loans if they have a co-signer in the U.S.; these can be discussed with the Financial Aid office.

A limited number of International Student resources are available on the [College's intranet](#).

## 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.

### Apply for Aid

Follow these steps to apply for financial aid:

1. Complete the FAFSA by the priority deadline each year:  
March 1

Domestic students must complete the Free Application for Federal Student Aid (FAFSA) online or by downloading the Mystudentaid app in the Apple store or on Google Play.

New students applying for scholarships must have completed admissions requirements and filed a FAFSA by the application deadlines; students who miss the priority deadlines will be considered as possible.

Continuing students should file their FAFSA by the priority deadline of March 1 each year.

2. List ArtCenter as a recipient school—School code 001116

3. Cal Grant applicants (for California residents only).

New Cal Grant applicants only: Submit a GPA Verification Form to the California Student Aid Commission by March 2. Forms may be obtained at [csac.ca.gov](http://csac.ca.gov) and should be certified by the registrar at your current school.

4. Submit additional documents if requested

The Financial Aid office will notify you if you have been selected for verification and will need to submit additional documentation.

5. Respond promptly

Respond promptly to requests for additional information sent to you by the Financial Aid Office. Any delays may affect disbursement of your financial aid.

## Federal Work Study (FWS)

Federal Work Study is a federally funded program administered by ArtCenter's Financial Aid Office. FWS eligibility is based upon demonstrated financial need and is part of the total financial aid package. Both graduate and undergraduate students are considered for FWS.

Students earn money for college costs through part-time employment in an approved on- or off-campus job. It is the student's responsibility to review the job postings, contact employers, interview, and accept a position in order to earn the funds provided through FWS. Students may work up to 20 hours per week during a term and up to 29 hours weekly during breaks with approval from the Financial Aid Office. Amount: \$1,000 per term for undergraduates; \$2,000 per term for graduate students. Hourly rates vary from \$16.11 to \$18.50. The amount of work and salary is determined by the difficulty of the job and the amount of federal funding the

College receives for the program. Students must submit timesheets to receive a biweekly paycheck. No Federal Work Study is available during the Summer Term.

ArtCenter participates in the Community Service including the America Reads program, under which students provide tutoring to elementary school children. Students may also work for the Pasadena Public Library, or in local high schools through the ArtCenter High School Mentor program. Pay is \$19.00 per hour.

## Other Student Employment

International students and students who have no financial need may be employed through the Student Employment Program.

## Grants

ArtCenter participates in the Federal Pell Grant, FSEOG and Cal Grant programs.

These are awarded to eligible undergraduates without prior bachelor's degrees. Grants are awarded on the basis of need, and amounts vary. None of the grants must be repaid.

### Federal Pell Grants

Based on need, Federal Pell Grants are awarded to undergraduate students who are citizens or eligible noncitizens and who have not earned a bachelor's degree and are enrolled at least half-time in a degree-granting program.

Students who file the Free Application for Federal Student Aid (FAFSA) are automatically considered for a Pell Grant. The amount awarded is determined by the federal government and is based on your estimated family contribution.

### Federal Supplemental Education Opportunity Grants (FSEOG)

These grants are federally sponsored awards administered by ArtCenter. FSEOG grants are awarded to undergraduates who are citizens or eligible noncitizens and are enrolled at least half-time. Award amounts depend on the availability of FSEOG funds annually. Priority is given to students who are receiving Federal Pell Grants and who have met ArtCenter's priority deadline.

## California State Grants

California, like many states, awards grants to its student residents. Both financial need and academic achievement are considered.

Cal Grants are offered on a year-round basis. Any student who has been a legal resident of California for at least one year prior to the application due date of March 2, graduated from a California high school and does not hold a prior bachelor's degree may be eligible for a Cal Grant. Residents of other states should ask their state aid agencies if state grants are available and if they may be used to pay expenses at a California college.

Cal A and Cal B Grants are awarded by the California Student Aid Commission (CSAC), are renewable each year and range up to \$10,756 per year.

### Cal Grant A

Designed to assist low- and middle-income students with tuition/fee costs, Cal Grant A awards are based on need, grade point average and other criteria as determined by CSAC.

### Cal Grant B

Designed to assist very low-income students, Cal Grant B awards include a stipend for living expenses and, after the first year, assists with tuition/fee costs.

New Cal Grant A or B applications require that you complete a FASFA form before March 2. Complete and mail the GPA Verification form to the California Student Aid Commission (CSAC) by the March 2 postmark deadline; and be a legal resident attending an eligible school in California. You may print out the GPA Verification form and take it to your prior college or high school for completion or check with your school to see if they will submit your GPA electronically. ArtCenter's Enrollment Services Office can complete it for you only if you have completed and/or transferred in at least 24 units by the end of the Fall Term.

If you qualify for a Cal Grant and choose to attend a California community college first, you may contact CSAC and arrange to reserve your award until you transfer to a tuition/fee-charging college.

## California Dream Act

The California Dream Act allows certain students who meet the requirements below to apply for and receive state financial aid at California public and private colleges and private scholarships administered by California public colleges. The Filing deadline is March 2.

## California Chafee Grant for Foster Youth

For CA Foster Youth. The California Department of Social Services will verify your foster youth eligibility status. Check with the CSAC for more information.

## Contact the California Student Aid Commission (CSAC)

The California Student Aid Commission (CSAC) Customer Service Branch toll-free at 1-888-224-7268

## **Scholarships**

ArtCenter administers more than \$22 million in scholarships per year.

ArtCenter awards scholarships to students who demonstrate both financial need and outstanding visual and academic ability. International students do not need to establish financial need.

Amounts vary based on calculated need, available funds and the recommendation of the Scholarship Committee. Both new and currently enrolled students may apply for ArtCenter scholarships.

Generally, entering scholarships for undergraduate students are renewed each term if an undergraduate student maintains a GPA of 2.50, continues to demonstrate financial need and is making satisfactory progress as defined by the Financial Aid Office. Graduate students must maintain a 3.0 GPA. Students holding scholarships must complete a Leave of Absence when they take a term off, and may not take off three consecutive terms.

## Entering Scholarships

Entering U.S. students who want to apply for ArtCenter scholarships should submit all application materials, including portfolio and have a Free Application for Federal Student Aid (FAFSA) on file with the Financial Aid Office by the following dates:

### Priority scholarship dates

- Summer term: January 15
- Fall Term (Early Action): November 15
- Fall term (Priority Date): February 1
- Spring term: October 1

## Notification of scholarship awards

Accepted applicants will be notified by:

- Summer term: March 1
- Fall Term (Early Action): Jan 31

- Fall term(Priority Date): April 1
- Spring term: November 15

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

For assistance in applying for financial aid, contact the Financial Aid Office at [finaid@artcenter.edu](mailto:finaid@artcenter.edu) or 626 396-2215.

There is no GPA requirement for entering students. International students do not need to file a financial aid application. Students who miss the priority dates may still be considered for scholarships and other aid.

## Continuing Scholarships

Currently enrolled students may apply for scholarships through the Continuing Scholarship Review process. Although ArtCenter administers a number of named scholarships, to be considered, students currently need only apply for general scholarships. In order to participate in the Continuing Scholarship Review process, all students must have a minimum cumulative GPA of 3.00 (at ArtCenter). First term students may also apply. Domestic students must have a current FAFSA on file in the Financial Aid Office by the date of their department meeting for the term and demonstrate need.

International students need only to submit their portfolios.

For more information review the ArtCenter Scholarship Portfolio Review documents for undergraduate and graduate students [here](#).

## **ArtCenter Scholarship and Grant Policies**

In addition to any state or federal programs for which you may be eligible, ArtCenter can consider you for institutional scholarship or grant funds. These are awards that have a high merit component, and the amount of this funding is limited. We believe that all admitted students are deserving; however, as funding is limited, the scholarship awards cannot be offered to all students, and are a symbol of the highest merit.

Students who did not receive scholarship on entry or who would like to apply for an additional amount may apply through the Continuing Scholarship Review process. This process currently takes place each term for undergraduate

students. The dates to apply for continuing undergraduate students are distributed each term by their department, and can also be found each term on The Financial Aid Office website. The graduate student continuing scholarship review varies by department. Graduate students should check with their department for dates.

Types of scholarships. These include both the College's own funding and scholarships provided by donors, corporations, and foundations. Students will be considered for both types of scholarships without the need for any specific applications. Recipients of donor scholarships will be asked to submit thank-you letters to the donor.

Merit and Need. Scholarships for domestic students are awarded based on merit and financial need determined by the FAFSA. Merit is determined by the scholarship committee based on portfolio and academic profile. International students do not need to complete the FAFSA to apply for scholarships. A limited number of scholarships maybe offered based on merit only.

## Priority Deadline

Students should meet the FAFSA priority deadline of March 2 each year and have a complete file before a scholarship can be awarded for an upcoming term. Scholarships will not be awarded for a retroactive term.

## Grade Point Average Requirement

Undergraduate students must achieve a 2.5 cumulative grade point average (GPA) each semester to maintain their scholarship. Graduate students must achieve a 3.0 cumulative grade point average (GPA) each semester to maintain their scholarship. These GPAs represent the minimum requirements for remaining in good academic standing with the College. Students whose cumulative GPAs fall below these levels are given one "warning" term and one "probation" term to bring their cumulative GPA back up to the minimum required levels. Failure to bring grades back up will result in the forfeiture of scholarship awards. Exceptions may only be made through an appeal process with the Financial Aid Office.

## Terms Off

Students cannot take more than two consecutive terms off. This includes time off for internships that are not for credit. In the event that a student takes more than two consecutive terms off, the scholarship award will be forfeited and the student must reapply for scholarship assistance.

## Duration

There are time limitations on ArtCenter scholarships. Students holding ArtCenter scholarships enrolled in BFA

degree programs are entitled to maintain their scholarships for a maximum of nine semesters. Students in BS degree programs may hold the scholarship for ten semesters due to the larger credit requirement for graduation. Graduate students may hold their scholarship for the approved length of their program plus one additional term. These specified amounts of time are the normal time frame in which students complete the program or are capable of completing the program. Credit requirements vary by major and are subject to change. Entering scholarships may be specified for a shorter time, but unless specified, they are for the amount of time listed above. Students who are awarded scholarship through the continuing student scholarship process will hold the funds no longer than the maximum duration required to complete the program, unless specified for a shorter time. The duration cannot exceed the College's time limitation policy.

### Amounts and Limits

Typically, the amount of ArtCenter Scholarship a student receives cannot exceed the cost of tuition for the term. Scholarship amounts are pro-rated for part-time terms based on the number of units for which students are enrolled. For 6-8 units, students will receive 50% and for 9 units 75% of the normal scholarship amount. Scholarships will be disbursed based on the unit total at the end of the Add-Drop period. Scholarships are not paid for less than 6 units. If a student enrolls in an ArtCenter Lite term, it will be counted as half a term.

## Other Scholarship Resources

In addition to applying for ArtCenter scholarships, students are encouraged to explore other scholarship resources.

Many foundations and corporations offer scholarship funds and actively seek qualified applicants.

Students who wish to search for outside scholarships may find the following Web sites helpful:

Scholarship search:

- [findaid.org](https://findaid.org)
- [fastweb.com](https://fastweb.com)

Outside scholarship information:

- [inside.artcenter.edu/go/outsidescholarship](https://inside.artcenter.edu/go/outsidescholarship)

Students who receive outside scholarships must notify the Financial Aid Office of the source and amount of funds.

## Donor-funded Scholarships

In addition to the institutional scholarship funds awarded to support diverse students in the ArtCenter Community, ArtCenter also awards donor funded scholarships through our Financial Aid Department.

Many of these scholarships are awarded through the Continuing Scholarship Review process while others are awarded by the Financial Aid Department according to specific scholarship criteria. To participate in the Continuing Scholarship Review process, submit your portfolio per your academic department's guidelines.

*Additional qualification criteria and restrictions may apply beyond the information provided below, such as GPA requirements, demonstrated financial need, merit, and more. Each scholarship carries specific restrictions and criteria as stipulated by the donor upon gifting the funds to the College. ArtCenter must adhere to these requirements in awarding these funds.*

## Loans

ArtCenter participates in the Federal Direct Loan Program.

Eligible students will receive notification of Federal Direct Stafford Loans on their award letter. Graduate students and parents of dependent students may wish to consider borrowing a Federal Direct PLUS Loan.

Information regarding various loan programs is available on our website [artcenter.edu](https://artcenter.edu) under Financial Aid.

### Consumer Loan Disclosure Notice

In compliance with federal regulations under HEOA Sec. 489 amended Sec. 485B (d) (4) (20 U.S.C. 1092b) the college is required to notify you that approved loans will be submitted to the National Student Loan Data System (NSLDS) by the U. S. Department of Education and will be accessible by guaranty agencies, lenders, and institutions determined to be authorized users of the data system as determined by the U.S. Department of Education.

## Federal Loan Options

### Federal Direct Subsidized/Unsubsidized Loans

[Federal Direct Subsidized and Unsubsidized Loans](#) are the most commonly used loans for domestic students. Federal loans are available to undergraduate and graduate students



who are U.S. citizens, permanent residents, or eligible noncitizens. If you submit the [Free Application for Federal Student Aid \(FAFSA\)](#), you will have your federal loan eligibility offered to you as a part of your financial aid offer letter.

Direct Subsidized loans are offered to undergraduate students with demonstrated financial need as calculated by the FAFSA, while Direct Unsubsidized loans are available for all undergraduate and graduate students who submit the FAFSA. For Subsidized loans, the U.S. Department of Education pays the interest while students are enrolled at least half-time (6 credits required for degree completion or more). Interest accrues on Unsubsidized loans while students are in school and on *both* types of loans after students leave school. Students can elect to pay the interest as it accrues if they wish. If not paid, interest will be capitalized with the loan principal when repayment begins.

### Undergraduate Maximum Loan Amounts

	Year in School	Annual Maximum Total	Annual Maximum Subsidized
<a href="#">Dependent Students</a>	1st Year	\$5,500	\$3,500
	2nd Year	\$6,500	\$4,500
	1st Year	\$7,500	\$5,500
<a href="#">Independent Students</a>	3rd Year	\$9,500	\$3,500
	2nd Year	\$10,500	\$4,500
	3rd Year	\$12,500	\$5,500

The lifetime borrowing limit is \$31,000 for dependent students and \$57,500 for independent students, of which up to \$23,000 can be Subsidized.

### Graduate Maximum Loan Amounts

Graduate students can borrow up to \$20,500 per academic year of the Unsubsidized Loan. The lifetime borrowing limit is \$138,500, including any undergraduate loans.

### Undergraduate Subsidized/Unsubsidized Loan Interest Rates

- For loans first disbursed between 7/1/2024-6/30/2025, the interest is 6.53%.
- For loans first disbursed between 7/1/2023-6/30/2024, the interest is 5.50%.

### Graduate Unsubsidized Loan Interest Rates

- For loans first disbursed between 7/1/2024-6/30/2025, the interest is 8.08%.

- For loans first disbursed between 7/1/2023-6/30/2024, the interest is 7.05%.

These interest rates are fixed for the life of the loan. Interest rates are subject to change each July 1st or as mandated by Congress.

### Origination Fee

The Department of Education deducts a loan fee proportionately from each loan disbursement you receive, called an origination fee. For loans first disbursed on or after Oct. 1, 2020, and before Oct. 1, 2025, the Subsidized/Unsubsidized origination fee is 1.057%.

Origination fees are subject to change each October 1st or as mandated by Congress.

### Receiving Your Loan

In order to receive a loan, you must “Accept” the loan(s) offered to you on your Financial Aid Dashboard. In addition, you must also complete a [Master Promissory Note](#) and [Loan Entrance Counseling](#). Students must be enrolled at least half-time (6 credits required for degree completion) to receive a federal loan.

Generally, loans are disbursed (paid out) at the beginning of each term. Loan funds are applied to the student’s tuition and fee bill. If financial aid funds applied to the bill for the semester exceed the tuition and fees charged, a refund will be issued by ArtCenter to the student. Students can elect to receive refunds via mailed paper check or direct bank deposit.

### Can I cancel my loan?

Students have a right to cancel all or a portion of a loan disbursement within 120 days of the date the school disbursed the loan money (by crediting the loan money to the school, by paying it directly to the students, or both). If a student elects to cancel a loan that has already been disbursed, the loan funds received will have to be returned, but no interest or fees will be charged. If a student elects to cancel a loan after funds have already been applied to their tuition bill, they may owe a balance to ArtCenter.

### Repayment

Loan repayment begins six months after graduation, or after enrollment drops below half-time (6 credits). Students who leave school or drop below half-time must complete [Loan Exit Counseling](#). After you graduate, leave school, or drop below half-time enrollment, you will have a six-month grace period before you are required to begin repayment. During

this period, you will receive repayment information from your [Direct Loan servicer](#), and you will be notified of your first payment due date.

Payments are usually due monthly. The standard repayment period is 10 years but can be as long as 25 years depending on total borrowing and chosen repayment plan. You can learn more about repaying your loan [here](#), view a sample repayment schedule [here](#), and simulate your loan payments [here](#).

### What is a grace period?

The grace period is a set period of time after you graduate, leave school, or drop below half-time enrollment before you must begin repayment on your loan. The grace period gives you time to get financially settled and to select your repayment plan. Direct Subsidized Loans and Direct Unsubsidized Loans have a six-month grace period before payments are due. Not all federal student loans have a grace period. Note that for most loans, [interest will accrue during your grace period](#).

### What if I have trouble repaying my loan?

If you are unable to make your scheduled loan payments, contact your loan servicer immediately. Your servicer can help you understand your options for keeping your loan in good standing. For example, you may wish to change your repayment plan to lower your monthly payment or request a deferment or forbearance that allows you to temporarily stop or lower the payments on your loan. [Learn more about deferment or forbearance options](#).

### Loan Forgiveness

There are some circumstances that may result in your no longer having to repay your federal student loan. For instance, some or all of your federal loan(s) could be forgiven in exchange for your performing certain types of service such as teaching or public service, or the obligation to make further payments on your loan might be discharged based on specific factors such as your school closing or your becoming totally and permanently disabled. [Find out what circumstances qualify your loans for forgiveness, cancellation, or discharge](#).

## Federal Direct PLUS Loans

In addition to the Direct Subsidized and Unsubsidized Loans, the [Federal Direct PLUS Loan](#) is a credit-based loan available to:

1. parents of dependent undergraduate students to borrow on their student's behalf ([Parent PLUS loan](#)), or

2. graduate students to borrow on their own behalf ([Graduate PLUS loan](#)).

Students will not have this loan included in their financial aid offer. Parents or graduate students must apply separately for this loan via [StudentAid.gov](#) and may borrow up to the student's total cost of attendance, minus all other financial aid.

### Application:

- [Parent PLUS Loan Application](#) – for parents of dependent undergraduate students to borrow on the student's behalf; the parent is the borrower and responsible for repayment.
- [Graduate PLUS Loan Application](#) – for graduate students to borrow on their own behalf. Graduate students should borrow their maximum Direct Unsubsidized Loan eligibility before borrowing a PLUS loan.

### Eligibility:

The PLUS loan is available to credit-worthy parents of dependent undergraduate students or graduate students who have submitted a FAFSA, regardless of financial need. To be approved, the applicant must not have an adverse credit history. Conditions that result in an adverse credit history include:

- One or more debts with a total combined outstanding balance greater than \$2,085 that are 90 or more days delinquent or that have been placed in collection or charged-off (written off) during the two years preceding the date of the credit report.
- Having been subject to any of the following conditions during the five years preceding the date of the credit report: default determination, discharge of debts in bankruptcy, foreclosure, repossession, tax lien, wage garnishment, or write-off of a federal student aid debt.

### How to Apply:

You must sign in to [StudentAid.gov](#) using your own FSA ID, request a PLUS loan using the links in the Application section above, and complete a [Master Promissory Note \(MPN\)](#), agreeing to the terms of the loan. Graduate or professional students who have not previously received a federal loan will also be required to complete [Loan Entrance Counseling](#).

A credit check will be conducted once you submit the loan application. If you are approved, the Department of Education will send us confirmation of your loan approval and the details of the requested amount. The loan will be



added to the student's financial aid award after processing. If you have a credit freeze on your account, you will need to lift it before applying for the PLUS Loan.

### Options if Denied:

If you are denied a PLUS loan because of adverse credit, you may:

- - - Reapply with a credit-worthy cosigner (also called an endorser).
    - Appeal the denial with the Department of Education if there are extenuating circumstances related to your credit history that you can document.

If you were initially denied the PLUS loan but have since qualified by obtaining an endorser or documenting extenuating circumstances, you will also be required to complete [PLUS Credit Counseling](#), which can be completed at [StudentAid.gov](#).

### Graduate PLUS and Parent PLUS Loan Interest Rates

- - - For loans first disbursed between 7/1/2024-6/30/2025, the interest is 9.08%.
    - For loans first disbursed between 7/1/2023-6/30/2024, the interest is 8.05%.

These interest rates are fixed for the life of the loan. Interest rates are subject to change each July 1st or as mandated by Congress.

Interest accrues while the student is in school, during any grace period, and during repayment. You can pay the interest as it accrues if you wish. If not paid, interest will be capitalized with the loan principal when repayment begins.

### Origination Fee

The Department of Education deducts a loan fee proportionately from each loan disbursement you receive, called an origination fee. For loans first disbursed on or after Oct. 1, 2020, and before Oct. 1, 2025, the PLUS loan origination fee is 4.228%.

Origination fees are subject to change each October 1st or as mandated by Congress.

### How much to request:

Unlike the Subsidized and Unsubsidized Loans, there is not an annual borrowing limit for the PLUS Loan. When completing your application, you must indicate the amount of the PLUS Loan you would like to borrow. Students can review their bill (Account Activity) on the Finance

Dashboard on [Inside](#) after they are registered for classes to estimate any remaining out of pocket cost they owe to ArtCenter. Borrowers can request:

- - - the "Maximum" amount of loan (which will be calculated as the student's [cost of attendance](#) minus all other financial aid awarded), or
    - a specific dollar amount. Please keep in mind the loan period for which you are requesting the loan, and the loan origination fee withheld from each disbursement when calculating your request.

If you need assistance in calculating how much you would like to borrow accommodating the loan origination fee, please explore this [PLUS Loan Calculator](#).

While it is an option, do not request an "Unknown" loan amount as we cannot process this request. If you select Unknown, we will need to contact you to specify the loan amount you wish to borrow.

### Receiving Your Loan

Students must be enrolled at least half-time (6 credits required for degree completion) to receive a federal loan.

Generally, loans are disbursed (paid out) at the beginning of each term. Loan funds are applied to the student's tuition and fee bill. If financial aid funds applied to the bill for the semester exceed the tuition and fees charged, a refund will be issued by ArtCenter to the student, or the parent if requested on the Parent PLUS Loan application. Students can elect to receive refunds via mailed paper check or direct bank deposit. Parents can only receive refunds via mailed paper check.

### Can I cancel my loan?

Borrowers have a right to cancel all or a portion of a loan disbursement within 120 days of the date the school disbursed the loan money (by crediting the loan money to the school, by paying it directly to the student/borrower, or both). If a borrower elects to cancel a loan that has already been disbursed, the loan funds received will have to be returned, but no interest or fees will be charged. If a borrower elects to cancel a loan after funds have already been applied to the tuition bill, the student may owe a balance to ArtCenter.

### Repayment

If you receive a Direct PLUS Loan as a graduate or professional student, you do not have to make any

payments while you are enrolled in school at least half-time, and for an additional six months after you graduate, leave school, or drop below half-time enrollment.

If you are a parent borrower, you will generally be expected to start making payments on your Direct PLUS Loan after the loan is fully disbursed (paid out). However, you may request a *deferment* while your child is enrolled at least half-time and for an additional six months after your child graduates, leaves school, or drops below half-time enrollment. You do not have to make any payments while your loan is deferred. You will have the option of requesting a deferment as part of the loan application. You can also contact your servicer to request a deferment.

During any period when you are not required to make payments, interest will accrue on your loan. All borrowers may choose to pay the accrued interest or allow the interest to be capitalized (added to your loan principal balance) when you have to start making payments. Your loan servicer will notify you when your first payment is due.

## Repayment Plans

There are several repayment options available that are designed to meet the individual needs of borrowers. Some repayment plans are not available to Parent PLUS Loan borrowers. Your loan servicer can help you understand which repayment options are available to you.

Payments are usually due monthly. The standard repayment period is 10 years but can be as long as 25 years depending on the total borrowing and chosen repayment plan. Payments are made to your [Direct Loan servicer](#) each month. You can learn more about repaying your loan [here](#), view a sample repayment schedule [here](#), and simulate your loan payments [here](#).

## What if I have trouble repaying my loan?

If you are unable to make your scheduled loan payments, contact your loan servicer immediately. Your servicer can help you understand your options for keeping your loan in good standing. For example, you may wish to change your repayment plan to lower your monthly payment or request a deferment or forbearance that allows you to temporarily stop or lower the payments on your loan. [Learn more about deferment or forbearance options.](#)

## Loan Forgiveness

There are some circumstances that may result in your no longer having to repay your federal student loan. For instance, some or all of your federal loan(s) could be forgiven in exchange for your performing certain types of service such as teaching or public service, or the obligation to make further payments on your loan might be discharged

based on specific factors such as your school closing or your becoming totally and permanently disabled. [Find out what circumstances qualify your loans for forgiveness, cancellation, or discharge.](#)

## Private Educational Loans

Private educational loans are loans offered by banks and private lending institutions, rather than by the federal government. Students who are not eligible for federal loans, or who require additional funding beyond the maximum loan amounts under the federal student loan program, may wish to explore private loans.

Borrowers wishing to pursue a private educational loan will need to apply directly through the lender of their choice. Borrowers can compare private loan options at [Fast Choice](#). It is important to apply early as processing may take several weeks.

Borrowers may apply for a private loan up to the estimated cost of attendance minus all other financial aid received. Loan approval is based on the borrower's creditworthiness and ability to pay the loan rather than calculated financial need. Often a credit-worthy co-borrower is required, called a "co-signer."

Interest rates, loan fees, and repayment schedules vary among lenders. Private loans can have variable or fixed interest rates, which may be higher or lower than the rates on federal loans depending on the borrower's circumstances. Some lenders require interest payments while the student is in school. Most lenders require repayment of principal and interest to start within six months of the student's separation from school.

## Apply for Aid

Follow these steps to apply for financial aid:

1. Complete the FAFSA by the priority deadline each year: March 1

Domestic students must complete the Free Application for Federal Student Aid (FAFSA) online or by downloading the Mystudentaid app in the Apple store or on Google Play.

New students applying for scholarships must have completed admissions requirements and filed a FAFSA by the application deadlines; students who miss the priority deadlines will be considered as possible.

Continuing students should file their FAFSA by the priority deadline of March 1 each year.

2. List ArtCenter as a recipient school— School code 001116

3. Cal Grant applicants (for California residents only).

New Cal Grant applicants only: Submit a GPA Verification Form to the California Student Aid Commission by March 2. Forms may be obtained at [csac.ca.gov](http://csac.ca.gov) and should be certified by the registrar at your current school.

4. Submit additional documents if requested

The Financial Aid office will notify you if you have been selected for verification and will need to submit additional documentation.

5. Respond promptly

Respond promptly to requests for additional information sent to you by the Financial Aid Office. Any delays may affect disbursement of your financial aid.

## Veterans Benefits

In collaboration with the Department of Veterans Affairs, ArtCenter College of Design is proud to be able to assist veterans and their dependents.

### Yellow Ribbon Program

The Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program) is a provision of the Post-9/11 Veterans Educational Assistance Act of 2008.

This program allows degree granting institutions in the United States to voluntarily enter into an agreement with the Veterans Administration (VA). Under this agreement, ArtCenter College of Design will contribute up to \$4,000 of tuition expenses, and the VA will match that amount. Detailed information about the Yellow Ribbon Program can be found [here](#).

In order to qualify for education benefits provided by the Department of Veterans Affairs, a student must be accepted into an ArtCenter College of Design degree program and enrolled in classes which meet requirements for an approved bachelors or masters degree.

If you have any questions regarding the certification process please contact the ArtCenter VA Certifying Official:

Dalia Hernandez, VA Certifying Official  
ArtCenter College of Design  
Financial Aid Office  
1700 Lida St.

Pasadena, CA 91103

626-396-2217

[dalia.hernandez@artcenter.edu](mailto:dalia.hernandez@artcenter.edu)

## New Students

If you're not sure of your benefits, begin here:

### Apply for Benefits

### VA Certification Documents

To activate VA benefits, the student must contact the VA Certifying Official in the Financial Aid Office and submit all of the following documents.

- Complete the VONAPP (Veterans Online Application)
- Copy of the Certificate of Eligibility (COE) letter to the Financial Aid Office available after you complete the VONAPP.
- Copy of your Discharge Paper Form DD214
- Copies of all foreign and Military Transcript

### Military Transcript Request Sites

[Army, Coast Guard, Navy, and Marine Corps](#)

[Air Force](#)

Please Note: If your Certificate of Eligibility (COE) has changed, please submit an updated copy to the Financial Aid Office.

### Transfer Students

In addition to the above listed items, Veterans and/or their dependents who have never attended ArtCenter but who have applied for benefits at another institution must also submit one of the following applicable forms. You may be able to submit requests to the VA electronically.

Begin with apply for benefits:

- VA Form 22-1995 - Request for Change of Program or Place of Training
- VA Form 22-5495 - Dependents' Request for Change of Program or Place of Training
- VA Form DD-2384 - Notice of Basic Eligibility (NOBE) - Reservist Only

### Continuing Students

Once your benefits have been established, you will need to register each term.

## VA Payments

Students using Chapters 30, 32, 35, 1606, and 1607 will receive monthly payments from the VA based on their enrollment status each month enrolled in courses. The VA makes payments based on your monthly attendance and not semester attendance. Payments are sent from the VA by direct deposit or check after you have verified your monthly attendance through WAVE.

Tuition and Fees for Chapter 31 and 33 are paid directly to ArtCenter.

## Course Drops/Withdrawals

Any course submitted to the VA that is dropped or withdrawn from, a 22-1999 enrollment verification will be sent to the VA by the school Certifying Official within 30 days of the change of enrollment. VA enrollments will be adjusted or terminated as of the date of student drop/withdrawal. A drop/withdrawal after the first date of the term may result in a VA request for repayment of BAH, Books/Supplies, or tuition from the student as of the date of the enrollment change.

## Mitigating Circumstances

Mitigating circumstances are circumstances beyond the student's control that prevent the student from continuing in school or that cause the student to reduce credits. The VA requires schools to document potential mitigating circumstances. Any withdrawal with a mitigating circumstance selected will require additional documentation of the mitigating circumstance to be submitted to ArtCenter prior to the mitigating circumstance being reported.

## Academic Probation

ArtCenter will follow the official institute academic policy when reporting academic progress to the VA. VA requires institutions to report veteran students who are not meeting an institution's academic standards. When ArtCenter is made aware of a VA Student no longer meeting academic standards, notification will be electronically submitted to the VA on the student's VA record.

## Apply for Financial Aid

While the FAFSA (Free Application for Federal Student Aid) is not required for veterans benefits you may wish to supplement your benefits with additional financial aid.

Visit the Financial Aid website to learn more about financial aid.

Complete the FAFSA by the March 1st priority deadline.

# Financial Aid Policies

## Commitment to the Code of Conduct

ArtCenter adheres to the Department of Education's Program Participation Agreement (PPA). In order to ensure our compliance with the Code of Conduct, please be aware of the following commitments.

ArtCenter College of Design agrees to:

- Provide detailed information about the terms and conditions of the loans offered by our suggested lenders, as required under section 153(a)2(a) of the Higher Education Act. Loan terms and conditions can be found and compared on the College's FASTChoice page.
- Disclose why we entered into an arrangement with each lender, particularly with respect to terms and conditions or provisions favorable to the borrower.
- Disclose that students do not have to borrow from a lender on the suggested lender list.
- Ensure that the list contains at least two unaffiliated lenders for private education loans. The list must specifically indicate whether a lender is or is not an affiliate of each other lender on the list. If a lender is an affiliate of another lender, the institution must describe that affiliation.
- Disclose the method and criteria used in selecting the lenders. ArtCenter's lenders have primarily been selected based on those lenders our students have successfully used in the past.
- Compile the list with care and without prejudice for the sole benefit of students and their families.
- Refrain from denying or impeding the borrower's choice of a lender or unnecessarily delay certifying a loan for a borrower who chooses a lender not on the list.
- Provide information for a private education loan, upon request of an applicant. The institution must also provide the form required under section 128(e)(3) of the Truth in Lending Act, and any information needed to complete the form, to the extent the College has that information. Truth in Lending information can be found for each lender listed on the College's FASTChoice page.
- Refrain from accepting gifts or expense reimbursement from lenders in exchange for loan volume or preferred lender status. This includes revenue sharing, custom printed materials or co-branded websites, any financial benefit as compensation for any type of consulting, staffing assistance or receiving any compensation for serving on any lenders advisory board.

## Verification

Once students complete and submit the Free Application for Federal Student Aid (FAFSA) to the Central Processing System (CPS), there is a possibility that the application will be selected for a process called "Verification". This is an audit/review process in which the student's school of choice will be required to conduct a file review in order to determine the student's aid eligibility.

Generally, CPS will select the application for verification based on conflicting data, a change from the prior year or due to a random selection process. The College's Financial Aid Office is also authorized to "Institutionally" select applications for this review process in cases with conflicting information.

### Verification Policy

Once students have submitted the Free Application for Federal Student Aid (FAFSA) to the Central Processing System (CPS), there is a possibility that the application will be selected for a process called "verification." This is an audit/review process in which the student's school of choice will be required to conduct a file review in order to determine the student's aid eligibility. Generally, CPS will select the application for verification based on various reasons including conflicting data, a change from the prior year, or due to a random selection process. If the application is selected, an asterisk will appear on the ISIR and Student Aid Report (SAR) next to the Expected Family Contribution (EFC). However, the school's Financial Aid Office is also authorized to "Institutionally" select applications for verification.

ArtCenter will verify the FAFSA application data of those applicants who are selected for verification by CPS, or by the College. ArtCenter completes verification in accordance with the guidance set forth by the Department of Education's Federal Student Aid Handbook, as well as any *Federal Registers*, Dear Colleague Letters, and any additional U.S. Department of Education (ED) guidance related to completing verification for federally selected applicants. ArtCenter will not disburse any aid until the verification process has been completed.

Students who are selected for verification must submit the completed verification forms, along with the required supporting documentation requested such as the IRS Tax Return Transcripts, W-2 forms, etc.

Students are generally first notified of missing information upon receipt of the FAFSA for admitted and continuing students, and thereafter every two weeks via email.

Students may also access the Financial Aid Dashboard on Inside.ArtCenter.edu for a list of all required documents to be submitted. Students are encouraged to submit documentation as soon as possible to avoid processing delays. As the file is reviewed, there may be additional requests for documentation as needed. The verification process cannot begin or be completed until all required documents have been submitted.

The list below includes the most common verification items that may be required to be verified on a student's FAFSA:

### Verification Items:

- Adjusted Gross Income (AGI)
- U.S. Income Tax Paid
- Untaxed Portions of IRA Distributions and Pensions
- IRA Deductions and Payments
- Tax-Exempt Interest Income
- Education Credits
- Income Earned from Work
- Number of Household Members
- Number in College
- Identity/Statement of Educational Purpose information

### Verification Tracking Groups: V1, V4, V5

When students are selected for verification by CPS, they are assigned one of the following Verification Tracking Groups (V1, V4, or V5) which determines the items requiring verification.

#### V1: Standard Verification Group - Tracking Flag V1:

Students and/or parents of students in this group must be verified for the following if they are tax filers: AGI, U.S. Income Tax Paid, untaxed portions of IRA distributions and pensions, IRA deductions and payments, tax-exempt interest income, education credits, number of household members, number in college.

Students and/or parents of students who are non-tax filers must be verified for the following: Income earned from work, number of household members, number in college.

#### V4: Custom Verification Group - Tracking Flag V4:

Students must verify their identity/statement of educational purpose.

- Identity Verification – Students are asked to appear in person to present their valid government issued photo ID (ex. Driver's License, State ID or Passport).

- In the event the student is unable to appear in person, then they must appear before a notary with all required IDs and documents to have their identity or educational purpose confirmed.

### V5: Aggregate Verification Group - Tracking Flag V5:

Students must verify both their identity/statement of educational purpose (V4), in addition to the items in the Standard Verification Group (V1).

#### Time period to submit verification documents:

Generally, from the time we send the student the initial notice – Missing Information Letter (email), students are requested to submit required documents within thirty days (30 calendar days). Students will continue to receive subsequent email notices until all requested documents are submitted.

**Note:** In order to process a financial aid file, all required documents must be submitted and a valid ISIR must be on file prior to the end of the academic year or the student ceasing enrollment. Ceasing enrollment can include withdrawing completely from the term, dropping below half-time enrollment prior to the end of the term, or not enrolling in the following term within the same academic year.

#### Consequences for Failing to Submit Documents

Documents that are not submitted in a timely manner could result in negative consequences, including:

1. The student's file cannot be processed due to time limitations.
2. The student will be responsible for paying their tuition and fees out of pocket.
3. The student may incur late payment fees.
4. The student's outstanding balance will prohibit them from registering for a future semester.
5. The student's account may be turned over to a collection agency after a period of time.
6. Students who do not respond to any request for documentation from the Financial Aid Office several weeks after enrolling may reflect a "Closed File" status. Please Note: Prior to this occurring a FINAL Notice will be e-mailed to the student's ArtCenter email address. Normally this does not occur until after the term begins and several attempts have been made to contact the student. Students may reopen their file during the award period upon submission of required documents.

### Making corrections to the FAFSA data

Once the student receives their Student Aid Report (SAR) from the Department of Education following submission of their FAFSA, they should review the SAR for accuracy. If changes are needed, the student (and/or parents) should submit corrections to FAFSA online by using their FSA ID and password.

Often times, corrections are required if the requested documentation submitted does not match the FAFSA data. The Financial Aid Office will submit corrections on the student's behalf. The corrections will be sent to the Federal Processor, CPS, via the Department of Education system. Documents are normally reviewed in the order received so students are encouraged to submit their documents early.

Once all verification documents are received by the Financial Aid Office, the file will be reviewed for accuracy and completeness. Generally, the corrected data is processed and received back in our office approximately 72 business hours after corrected data is submitted to CPS.

If no additional corrections are needed and the student meets all necessary eligibility requirements, then the financial aid will be packaged. An email notification will be sent to the student's ArtCenter email address informing them to review their financial aid offer letter.

#### If the student's EFC and Title IV aid amounts change:

In the event the EFC changes from the initial SAR/ISIR prior to the student being awarded, the offer will be based on the last valid SAR/ISIR transaction.

If the EFC changes after the student has been awarded, the file will be reviewed to determine if additional documentation is necessary or if the changes were made in error.

If the EFC changes result in a change to the financial aid offer, the student will receive a revised Offer Letter Notification via their e-mail address. Students should review their billing statement. If the EFC change reduces the student's aid eligibility, they will be responsible for paying any outstanding balance owed to ArtCenter. If the EFC change causes an increase in the aid eligibility, the student will be awarded accordingly (e.g., if the student receives an increase to the Pell Grant after their bill was paid in full, the excess will be credited to their student account and a refund generated).

#### Office of Inspector General (OIG):

Students and parents who willfully submit fraudulent information will be investigated to the fullest extent possible.

All cases of fraud and abuse will be reported to the proper authorities (Central Processing Servicer (CPS), Judicial Services, IRS (if applicable), including the Office of Inspector General.

US Dept of Education - Office of the Inspector General 400 Maryland Ave. SW Washington, DC 20202-1510

## Federal Satisfactory Academic Progress

The Financial Aid Office is required by federal law to monitor the academic progress of federal financial aid recipients. Undergraduate students must maintain a 2.50 grade point average and complete at least 67% of the units they attempt in order to remain eligible for federal student aid. Graduate students must maintain a 3.00 grade point average and complete at least 67% of the units they attempt.

Federal Satisfactory Academic Progress (SAP) is measured at the end of each semester and when a continuing student applies for aid for the first time. Students not meeting satisfactory academic progress standards are provided one semester on warning to elevate the grade point average and units completed up to the standard. If they do not meet the standard, they lose financial aid eligibility until they are able to do so. Students may be able to appeal under some conditions and continue to receive their federal aid while on probation. Students who have lost eligibility must regain satisfactory academic standing before federal aid can be awarded.

### Federal Satisfactory Academic Progress Policy

In accordance with federal regulations, all degree-seeking students must make Satisfactory Academic Progress (SAP) toward earning a degree as stipulated in the charts below to receive federal financial aid at Art Center. Federal financial aid includes federal grants, federal work study, and federal loan programs. State grant programs and all institutional scholarships have specific criteria to consider.

### SAP Evaluation

SAP is calculated at the end of each term. SAP is also calculated at the point when a continuing student applies for aid for the first time as a degree-seeking student.

Both qualitative (cumulative GPA) and quantitative (credits attempted and earned) progress is measured. These measurements apply to all credits attempted and recognized by Art Center for degree consideration from all institutions.

## Federal Qualitative Evaluation

Degree:	Undergraduate	Graduate
Minimum Cumulative GPA	2.50	3.00

## Federal Quantitative Evaluation

All Degree Programs	Undergraduate	Graduate
Minimum % of Total Credits Successfully Completed Each Term (Credits Earned divided by Credits Attempted)	67%	67%
Maximum Total Credits Allowed to Complete Degree Requirements for Current Primary Program of Study	150% of the specific degree program's published length (1.5 x number of credits)	150% of the specific degree program's published length (1.5 x number of credits)

1. Students meeting the standards above at the time of calculation will be considered in good SAP standing.
2. Students who do not meet the requirements shown above will be put on Financial Aid Warning for the following term. SAP will be calculated again at the end of the warning term. If the student has not achieved SAP status by the end of the warning term, eligibility for federal student aid programs will be suspended.
3. Rules are applied uniformly to all students for all periods of enrollment.
4. Students who are returning to the college after being on SAP Suspension by Enrollment Services will be reviewed by the Financial Aid Office upon re-entry and application for financial aid.
5. Eligibility for financial aid is reestablished after a student improves his/her academic record to meet the minimum standards or an appeal due to unusual and/or mitigating circumstances is approved.
6. Students are responsible for knowing the SAP eligibility criteria and their status at the end of each term. They may contact the Financial Aid Office if questions arise.

## Credits Attempted and Credits Earned

1. All courses taken at Art Center applying to the current degree pursuit are counted as credits attempted regardless of the grade earned. This applies to courses withdrawn from after the add-drop period as well as courses for which a grade of F is received. It also includes withdrawals from the college during the term after the add-drop period.

2. Courses transferred from other institutions will be counted toward the maximum total credits attempted to complete degree requirements.
3. Only courses that count toward degree completion and with final passing grades issued by the Office of Enrollment Services will be counted as Credits Earned.
4. Temporary Incomplete, Missing, or Non Attendance grades will be counted as Credits Attempted and not as Credits Earned.
5. Failed courses will count as Credits Attempted and not as Credits Earned.
6. Courses dropped or withdrawn from AFTER Friday of week two (2) of the term will count as Credits Attempted but not as Credits Earned.
  1. Failed courses which are repeated count both times as Credits Attempted and, if passed on the second attempt, one time as Credits Earned.
  2. Passed courses which are repeated count twice as Credits Attempted and Credits Earned.

### Changes in Major

For students who change majors, only credits attempted and earned which count toward the new major will be used in the SAP calculation of Credits Attempted and Credits Earned and the maximum total credits allowed.

### Study Abroad

All credit hours applicable to the current degree program attempted during Study Abroad terms will count as both Credits Attempted and Credits Earned.

### Entering Students

A student with no enrollment history in a degree program at Art Center will enter on SAP good standing and will qualify for aid if otherwise eligible. All work accepted for transfer by Art Center will be included in the SAP calculation.

### Returning Students

Returning students will re-enter at the SAP status earned at the end of their last Art Center enrollment term. Students cannot reestablish eligibility simply by taking terms off from ArtCenter. Eligibility for financial aid is reestablished after a student improves his/her academic record to meet the minimum standards or an appeal due to unusual and/or mitigating circumstances is approved

### Financial Aid Warning and Suspension

Students who fail to maintain SAP will be placed on Financial Aid Warning for the following term of enrollment. During this time they will remain eligible for financial aid.

If good SAP status is not achieved by the end of the term, they will lose financial aid eligibility and be placed on Financial Aid Suspension.

### Regaining Eligibility and Financial Aid Probation

In order to regain financial aid eligibility, the student must either achieve good SAP status while receiving no financial aid or file a successful appeal to regain eligibility. If the appeal is granted, the student will then be placed on Financial Aid Probation.

### Appeals and Reinstatement

1. Financial Aid Suspension – If a student's financial aid is suspended, it may be appealed if unusual and/or mitigating circumstances affected academic progress. Such circumstances may include a severe illness or injury to the student or an immediate family member, the death of a student's relative, student activation for military service or other circumstances as deemed appropriate for consideration by the SAP Appeals Committee.
2. To appeal, students must submit a completed SAP Appeal Form to the Financial Aid Office. This should explain in detail why they failed to meet the minimum academic standards, what unusual and/or mitigating circumstances caused the failure and how their situation has improved. This form and a detailed academic plan approved by your academic advisor are required to appeal. Not all appeals will be approved. If your appeal is approved, you will be expected to meet the enrollment goals and grades set in the academic plan. In some cases an "extended" academic plan will be required after review by the Financial Aid Office. If we require an "extended" academic plan, you will be notified by the Financial Aid Office to meet with your advisor and complete an extended academic. In all cases we encourage you and your advisor to be realistic when planning your goals as it must be possible for you to regain good progress in order for us to approve your appeal. SAP appeals should be submitted to the Financial Aid Office.
3. Financial Aid Probation - If an appeal is granted, the student will be placed on financial aid probation for one term. Academic progress will be reviewed at the completion of the term. Students who have not met the conditions of the financial aid probation will be notified that they are no longer eligible for federal financial aid. Students must submit an additional appeal with an updated Academic Plan if they wish to be considered for review. Not all appeals will be granted. If the appeal is successful, another financial aid probation term may be granted.



4. Appeals must be submitted no later than 4 pm on the Friday before the beginning of the term for which reinstatement is desired.
5. The SAP Appeals Committee decision result will be sent to the student by postal mail and by electronic mail.
6. Appeal approvals may not be applied retroactively after the end of the term.
7. Appeal approvals will state the conditions and timeframe for maintaining aid eligibility. SAP Appeal Committee decisions are final and cannot be appealed to another source.
8. Students who have raised their cumulative GPAs or course completion rate to equal or exceed the minimum requirements should contact the Financial Aid Office to see if they may be reinstated to good SAP standing.

### Institutional Satisfactory Academic Progress (SAP) Time Limitations

There are time limitations on Art Center scholarships for students who entered in Spring 2011 and forward.

Students holding Art Center scholarships enrolled in BFA degree programs are entitled to maintain their scholarships for a maximum of four years or nine semesters.

Students in BS degree programs can hold the scholarship for ten semesters due to the larger credit requirement for graduation.

These specified amounts of time are the normal time frame in which students complete the program or are capable of completing the program.

Entering scholarships may be specified for a shorter time, but unless specified, they are for 4 years or 9 semesters.

### Grade Point Requirement

Students must achieve a 3.0 cumulative grade point average each semester to retain their Art Center Scholarship. Students whose cumulative GPA falls below 3.0 are given one "warning" term and one "probation" scholarship term to bring their GPA back up to 3.0. Failure to bring grades back up will result in the forfeiture of scholarship awards.

For additional information regarding Institutional Scholarship awards, please see full information on Art Center Scholarships and Grants.

## Scholarship Satisfactory Academic Progress

The Financial Aid Office monitors the academic progress for scholarship recipients. Undergraduate students must maintain a 2.5 grade point average. Graduate students must maintain a 3.0 grade point average. Scholarship Satisfactory Academic Progress is measured at the end of each semester. Students whose cumulative GPA falls below the standard are given one "warning" term and one "probation" term. Failure to bring the GPA up will result in the forfeiture of scholarship awards. Students may be able to appeal to have their scholarship reinstated for one semester on a probation status. If an appeal is not approved students will permanently lose their scholarship

### Scholarship and Grant Policies

- In addition to any state or federal programs for which you may be eligible, ArtCenter can consider you for institutional scholarship or grant funds. These are awards that have a high merit component, and the amount of this funding is limited. We believe that all admitted students are deserving; however, as funding is limited, the scholarship awards cannot be offered to all students, and are a symbol of the highest merit.
- Students who did not receive scholarship on entry or who would like to apply for an additional amount may apply through the Continuing Scholarship Review process. This process currently takes place each term for undergraduate students and the graduate student continuing scholarship review varies. The dates are determined by each individual department.
- Types of scholarships. These include both the College's own funding and scholarships provided by donors, corporations, and foundations. Students will be considered for both types of scholarships. Beginning Spring 2024, scholarship review applicants will be required to submit the General Application Questionnaire. Recipients of donor scholarships may be asked to create a profile and submit thank-you letters to the donor.
- Merit and Need. Scholarships are awarded based on merit and financial need determined by the FAFSA. Merit is determined by the scholarship committee based on portfolio and academic profile. International and Undocumented students do not need to complete the FAFSA to apply for scholarships.

## Scholarship Conditions

- Priority Deadline. Students should meet the FAFSA priority deadline of March 2nd each year and in all cases must have a complete file before a scholarship can be awarded for an upcoming term. Scholarships will not be awarded for a retroactive term.
- Grade Point Average Requirement. Undergraduate students must achieve a 2.5 cumulative grade point average (GPA) each semester to maintain their scholarship. Graduate students must achieve a 3.0 cumulative grade point average (GPA) each semester to maintain their scholarship. These GPAs represent the minimum requirements for remaining in good academic standing with the College. Students whose cumulative GPAs fall below these levels are given one "warning" term and one "probation" term to bring their cumulative GPA back up to the minimum required levels. Failure to bring grades back up will result in the forfeiture of scholarship awards. Exceptions may only be made through an appeal process with the Financial Aid Office.
- Terms Off. Students cannot take more than two consecutive terms off. This includes time off for internships that are not for credit. In the event that a student takes more than two consecutive terms off, the scholarship award will be forfeited. If the student is good academic standing, the student may appeal for reinstatement of their previous scholarship by contacting the Financial Aid Office before their returning term.
- Duration. There are time limitations on ArtCenter scholarships. Credit requirements vary by major and are subject to change. Students holding ArtCenter scholarships enrolled in BFA degree programs are entitled to maintain their scholarships for a maximum of nine terms. Students in BS degree programs may hold the scholarship for ten terms due to the larger credit requirement for graduation. Graduate students may hold their scholarship for the approved length of their program plus one additional term. These specified amounts of time are the normal time frame in which students complete the program or are capable of completing the program. Entering scholarships are generally held for the time length specified above, unless stipulated otherwise. Students who are awarded scholarship through the continuing student scholarship process will hold the funds no longer than the maximum duration required to complete the program, unless specified for a shorter time. The duration cannot exceed the College's time limitation policy. A full term is counted as one term, and if a student enrolls in an ArtCenter Lite term, it will be counted as half a term.
- Amounts and Limits. Typically, the amount of ArtCenter Scholarship a student receives cannot

exceed the cost of tuition for the term. Scholarship amounts are pro-rated for part-time terms based on the number of units for which students are enrolled. For 6-8 units, students will receive 50% and for 9-11 units 75% of the normal scholarship amount. Scholarships will be disbursed based on the unit total at the end of the Add-Drop period. Scholarships will not be disbursed for students enrolled in less than 6 units.

## Federal and State Degree Audit Requirements

According to federal regulations, students are not eligible to receive Title IV assistance (Federal Student Aid) for course work that will not count towards the completion of that student's degree program requirements. In compliance with federal financial aid regulations, ArtCenter is only able to disburse federal and state financial aid funds toward classes that are required on a student's degree audit. This means that classes taken that go beyond the requirements for degree completion are not eligible for any federal or state financial aid. Students should expect their federal and/or state financial aid to be prorated or removed completely depending upon the courses they choose to enroll in each term. The system will verify that the first 12 units count towards the degree requirements. Only courses that satisfy a degree requirement will result in eligible payment. Students who have been approved to substitute a course must submit the Waive-Sub Forms to Enrollment Services prior to the term in order to receive eligible funding on schedule.

## Withdrawal and Leave of Absence

Each student must officially withdraw by completing a Leave of Absence/Withdrawal form with the Enrollment Services Office. Financial aid is NOT available for non-credit internship terms or other terms during which you are not considered enrolled at ArtCenter. Withdrawals done after the term begins will result in tuition charges and adjustments to your financial aid, which could result in a tuition balance owed.

## Withdrawing During the Term

The federal government mandates that students who withdraw from the term after beginning classes but before completing 60 percent of the term will have their eligibility for federal aid recalculated based on the percentage of the term completed. For example, a student who withdraws after completing 30 percent (at ArtCenter, 30 days) of the

term will keep 30 percent of his federal aid (Pell Grant, SEOG, Direct Loans, Perkins Loans). The remainder will be returned to the financial aid programs. Please note that this policy is different from the tuition forgiveness policy; depending on the date of withdrawal and type of aid received, the student may owe a substantial balance to the College. Cal Grants and ArtCenter Scholarships will be refunded to the programs based on the institutional Tuition Forgiveness policy. For example, if the school refunds 60 percent of tuition, 60 percent of scholarship will be returned to the scholarship fund and 60 percent of the Cal Grant will be returned to the California Student Aid Commission.

## Withdrawal & Leave of Absence

All students who wish to take a term off or withdraw from ArtCenter need to file a Withdrawal Form in the Enrollment Services Office. Once the Financial Aid Office receives the information, the student's offer letter will be revised. Financial aid is not available during a term when you are not enrolled at ArtCenter; all loans will be canceled and/or returned to the lender. All other aid will be returned to the appropriate programs.

## Tuition Forgiveness

When a student withdraws from all classes during the first five weeks of the term, the Accounting Office will issue a tuition refund. During week 1, a full refund of tuition will be issued and a fee of \$500 will be charged. For weeks 2 through 5, the Accounting Office will issue a partial refund ranging from 80 percent in week 2 to 20 percent in week 5. After the end of week 5, no tuition refunds will be processed. For further information, please check with the Accounting Office. Please see [Tuition Forgiveness](#) for more information about deadlines and tuition forgiveness.

## Unofficial Withdrawal

If official notification is not provided by the student because of circumstances beyond the student's control, the date the school determines is related to the circumstance beyond the student's control will be used.

In all other instances where a student withdraws without providing official notification, the midpoint of the payment period (enrollment period) will be used, unless Enrollment Services has determined that the student never attended.

If the student has an "N" for all courses, Enrollment Services has determined that the student did not attend any classes. The student will be required to return all financial aid funds that have been disbursed.

## Important Reminders Cal Grant

The Financial Aid Office will notify CSAC (Cal Grant) of your enrollment status automatically.

Leaves of absence may not exceed a total of three (3) terms. This includes any terms you may have been on leave before using your grant. It is your responsibility to keep track of your Leave of Absence and Academic terms.

## Loans

You are not eligible to receive Federal Loan funds when you are not enrolled (taking an entire term off). Funds will be canceled and/or returned to your lender.

If you have completed a Master Promissory Note, subsequent loans will be processed automatically upon your return/enrollment as offered on your most current offer letter.

Part-time students (ACL) MUST BE enrolled at least half-time (at least 6 units) to both be eligible for loans and to be considered as in-school status.

If you take 2 terms off consecutively, you will be reported as out of school as of your last date of attendance. Federal regulations allow for only a 6-month grace period before repayment starts. There is no grace period for Consolidation loans.

## Scholarship

You may take terms off after being offered a scholarship but may not take three consecutive terms. A non-credit Internship is considered a term off.

You may apply for Continuing Scholarship Review while you are off. It is your responsibility to submit your portfolio on the date of your review, and make sure your financial aid paperwork is current.

## Return of Title IV Funds Policy

The Return of Title IV Funds (R2T4) Policy applies to anyone who receives federal student financial aid, begins classes, and then subsequently either withdraws from all classes, stops attending, or fails to receive passing grades during the term. If a recipient of Title IV grant or loan funds withdraws from a school after beginning attendance, the school must perform an R2T4 calculation to determine the amount of Title IV aid earned by the student.

## Establishing Withdrawal Date

The withdrawal date used will normally be the date you began the school withdrawal process by contacting Enrollment Services. If you wish to withdraw or take a leave, visit [Enrollment Services on Inside ArtCenter](#) and complete a Withdrawal or Leave of Absence form. If this is not possible, contact Enrollment Services so they can begin the process for you.

For an official withdrawal, Enrollment Services determines the withdrawal date based upon:

- official notice provided by the student in the form of intent to withdraw via in person, written communication, or forms submitted.

For an unofficial withdrawal, it is the date the institution becomes aware that the student is no longer attending the institution:

- notification of non-attendance via online enrollment tools or professor contact
- documented last dates of academic attendance or attendance in academically-related activities by online class participation or verbal or written communication by faculty
- for an unofficial withdrawal due to the student failing all classes (non-attendance fail), the effective withdrawal date is the midpoint of the term or the last date of attendance reported by instructors, whichever is later.

If you are considering withdrawing from all classes prior to completing 60% of the term, you should contact the Financial Aid Office to see how your withdrawal will affect your financial aid.

## General Requirements

Title IV funds are awarded to a student under the assumption that the student will attend school for the entire period for which the assistance is awarded. When a student withdraws, the student may no longer be eligible for the full amount of Title IV funds that the student was originally scheduled to receive.

Students who withdraw from all classes prior to completing more than 60% of a term will have their eligibility for federal aid recalculated based on the percent of the term completed.

After the 60% point in the payment period or period of enrollment, a student has earned 100% of the Title IV funds the student received and, was scheduled to receive during the period.

## General Tenets

If Title IV funding is disbursed to a student and the disbursed amount exceeds the amount a withdrawn student actually earned, the unearned funds must be returned.

If Title IV funding is disbursed to a student and the amount disbursed is less than the amount a withdrawn student actually earned, the student may be eligible to receive a post-withdrawal disbursement of the earned aid that was not received.

ArtCenter fulfills its return responsibility by returning a student's financial aid directly back to the Department of Education. This is done as soon as possible but no later than 45 days after determining the student has withdrawn.

## Post Withdrawal Disbursement

Post-withdrawal disbursements are required when a student has completed all necessary forms, was enrolled at time of disbursement or earned more Title IV aid than received. A student is then entitled to receive their full aid eligibility based on the earned percentage.

The institution has up to 45 days to disburse any grant funding to the student. If a post withdrawal disbursement is identified the student is then notified via email of their additional aid eligibility.

Loans must be offered to the student within 30 days, allowing the student at least 14 days to respond. The student or parent must respond within the 14 calendar days in order to be eligible for disbursement.

## Credit Balance

All post-withdrawal disbursements are applied to the student account first, and any resulting credit balance on the student's account must be disbursed as soon as possible and no later than 14 days after the calculation of R2T4.

## Verification Pending

When a school is completing an R2T4 calculation for a student subject to verification the following rules apply:

If a student provides all documents required for verification after withdrawing but before the verification submission deadline, and in time for the institution to meet the 30-day R2T4 deadline, the institution performs the R2T4 calculation including all Title IV aid for which the student has established eligibility as a result of verification and for which the conditions of a late disbursement had been met prior to the student's loss of eligibility due to withdrawal. The school

must provide the student or parent the minimum 14-day (or longer if it chooses) response period for post-withdrawal disbursements of Direct Loan funds.

## Returning of Unearned Funds

Funds will be returned to federal programs in the following order:

Federal Direct Unsubsidized Loan  
Federal Direct Subsidized Loan  
Federal Direct PLUS Loans  
Federal Perkins Loan  
Federal Pell Grant  
Federal Iraq and Afghanistan Service Grant  
Federal Supplemental Educational Opportunity Grant (SEOG) TEACH Grant

## Overpayment Resolution

The Financial Aid Office processes the return of funds on behalf of the student who owes an overpayment.

First, the college will restore to the appropriate federal fund source a proportional share of the federal financial aid that went toward your institutional charges.

In the situation where Pell Grant or SEOG Grant was overpaid the Financial Aid Office will resolve the overpayment by returning funds and billing the student accordingly.

In regards to student loans, the institution will normally return the loan funds on behalf of the student or parent. In the event an overpayment is returned on behalf of the student or parent, and a balance is created the student is responsible for paying the balance back to the institution. The ramifications concerning institutional services if the balance is not paid are listed below.

If you must return any loan funds refunded to you for living expenses, you may also choose to repay them in the same way you would have if you had completed the term, by the original terms of your loans, usually a 10-year repayment term after a grace period. Students/parents may reaffirm the debt by signing and agreeing that they acknowledge they received more funding than eligible and have sole responsibility of repaying the debt.

## ArtCenter Ramifications

If the balance owed to ArtCenter is not paid by the end of the term, a hold will be placed on a student's account that will prevent any future registration.

The student's account will be sent to ECSI (billing service) and payments will be made to ECSI .

A student will not receive any future Title IV disbursements unless the student is enrolled at least part time and is eligible to receive federal funds.

Eligible students will be subject to the ArtCenter Institutional Refund Policy as outlined in the ArtCenter catalog.

Please note that the Federal Return of Title IV Funds policy does not effect the amount of tuition the Accounting Office returns to you. The Accounting Office refunds a certain percentage of tuition and fees through week 5 of the term as specified on the withdrawal form. Therefore, depending on the date of withdrawal and the amount and type of financial aid received, you could owe a substantial balance to the college.

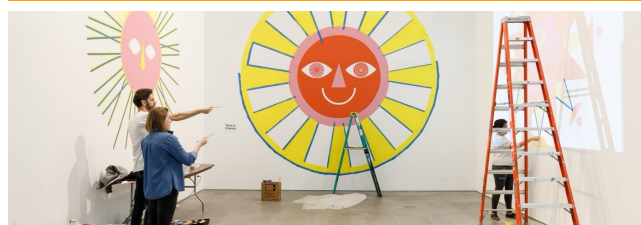
## Institutional Funds and State Grants

Other funds which do not come under the Federal policy may also be returned. ArtCenter Scholarships and Cal Grants will be returned following the Institutional Tuition Refund policy. For example, if the school refunds 80% of tuition, 80% of the scholarship will be returned to the scholarship fund and 80% of the Cal Grant will have to be returned to the California Student Aid Commission. Since the Accounting Office policy refunds tuition through Week 5 of the term only, generally, Cal Grants and scholarships will not be returned after that point.

## Private Loans

If, after tuition charges have been adjusted and other financial aid has been returned to programs as appropriate, there is a credit balance on your tuition account, we will contact you for your authorization to return the excess funds to your private lender. We strongly counsel that these funds be returned in order to reduce your overall debt burden.

# Academic Policies



## Registration

Registration will open during Week 12 of each term for the next term and will remain open for enrollment and Add/Drop

through Friday of Week 1. Students must resolve all restrictions and pay all outstanding balances and fines to register.

Students planning to take a term off must submit a completed Leave of Absence form to Enrollment Services. Students receiving financial aid must meet with a financial aid officer before submitting the Leave of Absence form to Enrollment Services. International students must have the Leave of Absence form approved by the International Student Advisor in the Center for the Student Experience prior to submitting the form to Enrollment Services.

Students planning to take an ArtCenter Lite term must submit the Request for an ArtCenter Lite form to Enrollment Services by 4 p.m. on Friday of Week 1.

ArtCenter requires full payment of tuition and fees each term by Friday of Week 1. An extended payment schedule is available from the Cashier's Office. Students who fail to pay their balance by Friday of Week 10 will have an Accounting Restriction/Hold placed on their account that will prevent them from registering for classes online for the following term. Students will regain eligibility to enroll for classes for the next term once the balance is paid in full. If the balance is not paid by 3 p.m. on Friday of Week 1 (the Add/Drop deadline), they will be ineligible to enroll and will NOT be able to attend classes, even if they pay the balance in full. This policy applies to all students, regardless of whether payment was to be made from financial aid or from personal resources.

## Priority Registration

ArtCenter reserves the right to assign priority registration status (i.e., first available access to register for classes for the following semester) to individual students or to specific groups of students, as determined in consultation with other offices. Examples of priority registration identities may include, but are not limited to: students with disabilities that require such accommodation, students who receive U.S. military veteran educational benefits, ArtCenter Student Government members, etc.

## Repeating Classes

Students who have failed a required course must repeat it during their next term of attendance at ArtCenter, regardless of whether the student is enrolled full-time or in ArtCenter Lite. The original grade of F will remain on the student's cumulative record in addition to the second grade received, and both will be calculated in the student's cumulative GPA for courses failed prior to or in Spring 2007. For courses taken after Spring 2007, a student may request through Enrollment Services that the original F grade be changed to an F\*, indicating that the course has been

retaken and that the student passed. In this instance, the F\* will not have any unit or point value, thus eliminating any negative impact on the cumulative GPA. In certain cases, a student's Department Chair may require a student to repeat a class.

## Course Number Guide

The subject code (3 or 4 characters) indicate the general subject area and/or program. The final digits (3 or 4 digits) indicate the course's level. General guidelines for course levels are:

- 100 to 499 are for undergraduate program courses
- 500 to 699 are for graduate program courses

## Prerequisite and Co-requisite

A prerequisite is a course or other requirement that a student must have taken prior to enrolling in a specific course.

A co-requisite is a course or other requirement that a student must take at the same time as another course or requirement.

## Semester

ArtCenter offers three semesters per academic year, Fall, Spring, and Summer with each semester about 15-weeks in length.

## Course Load

Students are expected to be enrolled on a full-time basis (registered in a minimum of 12-credits). Degree programs are full-time only, requiring a course load of between 12 and 19 units per term. Permission must be obtained to drop below 12 units or for the course load to exceed 19 units. However, students can enroll in a part-time term, called ArtCenter Lite (ACL), twice during their course of study. Entering students cannot start their studies with an ACL term. Graduation from ArtCenter is based upon successful completion of the curriculum of the department to which the student was admitted. This is estimated to take a minimum of eight terms, depending on availability of classes and amount of transfer credit awarded. Students entering the Bachelor of Science degree programs should expect the possibility of eight to nine semesters for completion. For undergraduate students, full-time tuition covers 12-19 credits. For graduate students, full-time tuition covers 12-24 credits.

## Class Levels

A class level designation applies to all undergraduate students based on completed credits.



- Class level 1 0 – 36 completed credits
- Class level 2 37 – 69 completed credits
- Class level 3 70 – 94 completed credits
- Class level 4 95 or more completed credits

## Course Waivers or Substitutions

Students with documented disabilities may request waivers or substitutions of course requirements that they believe to be an insurmountable barrier due to their disability. Documentation must be provided to the Student Disability Services Coordinator in the Center for the Student Experience and will be reviewed to determine qualification. Students requesting course waivers/substitutions will need to demonstrate that even with well-tailored accommodations (e.g., extended time, calculator use and assignment adjustments), successful completion of the course's requirements would not be possible.

If the student is asking for a course waiver/substitution of a Humanities and Sciences requirement, the Student Disability Services Coordinator will act as facilitator and work with the Chair of Humanities and Sciences (or designee), who will determine whether the course waiver/substitution would fundamentally alter the nature of ArtCenter's course requirements. If the course in question is deemed fundamental to the degree, the request will be denied. If the course is deemed to not be specifically necessary to obtain skills and knowledge required for the degree, the request will be granted. Where a substitution is granted, the aforementioned Chair will choose which course(s) would be an adequate substitute.

If the student is asking for a course waiver/substitution of a major requirement, the Student Disability Services Coordinator will act as facilitator working with the Department Chair or designee, who will review the student's request. If the course in question is deemed fundamental to the student's major, the request will be denied. If the course is deemed nonessential, the request will be granted. Where a substitution is granted, the Department Chair will choose which course(s) would be an adequate substitute.

## Adding and Dropping Classes

Students may add or drop courses through the online registration process. The deadline to add or drop a class is Friday of Week 1. After Friday of Week 1, no classes may be added to a student's schedule. This policy applies to all courses, including those requiring signatures or special clearance for enrollment. Students are encouraged to obtain clearance for adding special courses early in Week 1.

All course drops after Friday of Week 1 must be submitted to the Enrollment Services office on a Course Drop Weeks

2–9 Request form, signed by the Department Chair. The online add/drop process is turned off Friday of Week 1. Course drops are not allowed after Week 9.

International students are not permitted to drop classes below 12 units without prior permission from the International Student Advisor in the Center for the Student Experience. A signature from the International Student Advisor is required on the Course Drop Weeks 2–9 Request form.

## Internships

Internships are valuable, educational experiences that provide students with opportunities to gain practical hands-on work experience under the supervision of professional artists or designers in their field. These opportunities occur in an off-campus professional workplace environment and supplement what a student is learning in the formal curriculum of his or her major/department. Internships are planned in advance and include work expectations and learning outcomes that can be measured and evaluated at the conclusion of the internship. Internships should provide students with the opportunity to grow creatively, gain confidence in their abilities, build their professional network and diversify their skill set. The Internship Program is managed by Career + Professional Development (CPD).

## Student Eligibility

Undergraduate students having completed a minimum of 70 units and graduate students having completed a minimum of 30 units, who are in good academic standing (2.5 GPA for undergraduate students and 3.0 GPA for graduate students) are eligible to register an internship for academic credit through CPD. (Eligibility may vary depending on a student's academic program.)

## Internship Eligibility

An internship must be registered through CPD and meet the following criteria in order to receive academic credit:

- The number of units that can be requested for the internship is determined by the terms of employment stated in the employer's offer letter:
  - 3 units = Minimum of 12 internship hours per week or 126 hours per term
  - 6 units = Minimum of 24 internship hours per week or 252 hours per term
- Six (6) units is the maximum that may be earned per internship, per term and a maximum of twelve (12) internship units may be applied toward a student's graduation requirements. Exceptions to these limits may be approved by the student's Department Chair and Enrollment Services for special circumstances.

- The compensation for all internships should be at least minimum wage.
- The duration of the internship must be at least 10 weeks and fall within the dates of the term in order to mirror a student's academic experience.
- Students may not register an internship for the same position at the same company with the same learning outcomes for more than two (2) consecutive terms. Any exception to this limit must be approved by the student's Department Chair.

## Grading Requirements for Internships

Internships provide students with the opportunity to broaden and develop their professional behavior, in addition to enhancing their skill set. Academic credit for internships will be assigned by the student's Department Chair and will be awarded only on a Satisfactory/Unsatisfactory basis. To receive a Satisfactory grade for an internship course, the student must satisfy the expectations and requirements outlined below.

Students engaging in internships are expected to practice general professional behavior at their internship sites, including:

- abiding by the professional practices and workplace culture of the internship site;
- fulfilling the duties and responsibilities outlined in the offer letter and expected by the employer;
- successfully completing all agreed upon hours by setting up and adhering to a work schedule;
- maintaining open communication with regard to schedule changes, running late, or any other concern that may arise; and
- practicing strong interpersonal skills and working well with others.

The student must also submit the following completed documents to the Internship Specialist by the deadline designated by CPD:

1. A monthly log of hours signed by the internship site supervisor;
2. Final Intern Evaluation of the Student (to be completed and submitted by the employer; student is not permitted to submit this evaluation on behalf of the employer);
3. Internship Reflection (to be completed and submitted by the student); and
4. Any other requirements authorized by the Department Chair (e.g., final presentation, review of internship work products).

The Internship Specialist will then submit these documents to the appropriate Department Chairs or the designated faculty member, who will award a grade of Satisfactory or Unsatisfactory to the student.

## Internship Application Process

- Students must register their internships by Friday of Week 1 of the term in which they are completing their internship, in order to align with the College's add/drop deadline. Internship registrations attempted after this deadline will not be accepted.
- Registration forms are available in CPD and can be accessed through Inside ArtCenter.
- Students must meet with their Department Chair OR the designated department representative, who will assist the student with the development of learning objectives and will sign their form.
- International students studying on F-1 visas must verify their eligibility to register for any internship with the International Student Advisor (ISA) in the Center for the Student Experience (CSE). If the internship is located in the United States, international students must be enrolled either full-time or in an approved Internship Term to engage in the internship experience off campus. They must also get Curricular Practical Training (CPT) employment authorization from the ISA in the CSE before starting an internship, in order to comply with U.S. immigration laws. Failure to follow these steps may have serious consequences for international students, including the possible cancellation of the F-1 visa.
- Students must submit the completed Internship Registration form to the Internship Specialist for final approval.
- Both interns and internship site supervisors will be required to sign a document, agreeing to the guidelines of CPD's Internship Program.
- The College will not approve retroactive credit for internships, nor will it accept petitions requesting retroactive credit for internship.

## Exchange and Study Away Programs

Once you have been accepted into a study away program, whether a 3-unit course or 12-18 unit full-term program, you will be given access to register for the restricted course(s) at your normally scheduled registration appointment time. You must clear any holds on your account before you can register. Neither the Registrar nor the Exchange and Study Away office are responsible for following up on delayed registrations due to holds.

If you are participating in one of our Exchange Student Programs, you will register for 12-units worth of placeholder courses, identified for you, for the term you will be away.

Once ArtCenter receives your transcript from the exchange partner school, the appropriate course credit will be applied. It is your responsibility to ensure that your transcript is received by Enrollment Services. It is important that you complete the Study Abroad Exchange Credit Approval form with your Department Chair and/or Director of Humanities and Sciences before you depart so that you have confirmation of the credit you will be receiving.

## Records Retention

ArtCenter maintains records of grades and transcripts permanently.

## Enrollment Status

### Full-Time Status

Undergraduates must be enrolled in a minimum of 12 units or a maximum of 19 units each term. Undergraduate students taking more than 19 units a term will be assessed a prorated tuition charge.

Graduate students must be enrolled in a minimum of 12 units or a maximum of 24 units each term. Graduate students taking more than 24 units in a term will be assessed a prorated tuition charge.

Overload enrollment in any term is by the Registrar's approval.

### Academic Schedule

Student course schedules can be viewed at [Inside ArtCenter](#). Once registered, students may modify their schedules by completing the add/drop process online no later than Friday of Week 1. Students cannot make changes to their schedules using the online process after Friday of Week 1. Students should check official bulletin boards and their email for additional information related to registration.

Students are expected to attend every class on their schedules, and only the classes on their schedules. Not attending a class on their schedule will result in a grade of N being assigned for non-attendance. Students attending classes not on their schedules will not receive credit or grades for those classes.

### ArtCenter Credit Hour Policy

All courses at ArtCenter College of Design must meet the federal requirement for credit hours. A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for one semester or the equivalent amount of work over a different amount of time; or
2. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

The above policy is applicable to all courses offered, regardless of the mode of delivery and/or session length (e.g. full term-length, weekend mode, abbreviated term, face-to-face, hybrid, online, etc.).

### Institutional Procedures for Determining Credit Hour Assignments

Upon proposing a new course, ArtCenter educational programs work with their Chairs, Divisional Deans and Enrollment Services (Registrar's office) to verify that the credit hour assignment for the course is appropriate. Curricula are reviewed annually by these same parties via the annual curricular update process, which includes review of the credits assigned to courses.

### ArtCenter Lite

An ArtCenter Lite (ACL) term provides students with the opportunity to take less than the 12-unit minimum in a given term. A maximum of two ACL terms is permitted during the student's degree program. Students who have exhausted their two ACL terms may be eligible for an additional ACL term for the term in which they are graduating. Students are charged tuition on a prorated basis per unit.

International students are not permitted to take an ACL term without prior permission from the International Student Advisor. International students approved for an ACL term may be considered term off for visa status purposes. Term off eligibility requirements will apply.

To be enrolled for an ACL term, students must complete and submit a Request for ArtCenter Lite form to Enrollment Services by the Add/Drop deadline, Friday of Week 1. Students enrolled in an ACL term for credit will be covered by the student health insurance plan.

International students are allowed to take ACL ONLY when they have attended two consecutive full-time terms prior to the ACL term and must obtain a signature from the International Student Advisor on the ACL form before submitting it to Enrollment Services. Exceptions may apply; however, prior exception authorization on the I-20 form by

the International Student Advisor in the Center for the Student Experience is required before submitting the ACL form to Enrollment Services.

## Internship Term

An Internship Term allows a student to be enrolled at ArtCenter while completing an internship experience off-campus, and taking no other classes that has been approved by Career + Professional Development (CPD). Internship Terms allow students to earn three (3) or six (6) units per semester. Students may enroll in an Internship Term for up to two (2) semesters during their course of study at ArtCenter for a maximum of 12 units of credit applied toward a student's graduation requirements. Internship Terms are available to undergraduate students with a minimum of 70 completed units and to graduate students with a minimum of 30 completed units. Students who are approved for a three-unit or six-unit internship are charged tuition on a prorated basis, per unit. Students may not register for an Internship Term in their final/graduation semester.

To enroll in an Internship Term, students must submit an approved Internship Registration form to Enrollment Services by Friday of Week 1 of the Internship Term. During an Internship Term, students may not enroll in additional courses, and can only be enrolled for a three-unit or six-unit internship officially approved through CPD. Students who wish to enroll in additional courses and earn credit through an internship should be enrolled full time (12 or more units) or in an approved ArtCenter Lite term (if enrolled in less than 12 units). All internships registered through CPD will be noted on the academic transcript.

This policy does not apply to students who are employed off-campus for no course credit.

International students studying on F-1 visas must verify their eligibility to register for any internship with the International Student Advisor (ISA) in the Center for the Student Experience (CSE). If the internship is located in the United States, international students must be enrolled either full-time or in an Internship Term to engage in any internship experience off-campus. They must also get Curricular Practical Training (CPT) employment authorization from the ISA in the CSE before starting an internship, in order to comply with U.S. immigration laws. Failure to follow these steps may have serious consequences for international students, including the possible cancelation of the F-1 visa.

## Graduate Thesis Research or Project Term

Master of Fine Art and Master of Science students must complete all course work, including a thesis, to graduate from the College. Students who have completed all course

work with the exception of a thesis must be enrolled in a zero-unit thesis continuation course each term until the thesis is complete. After completion of their final term, students will be unable to graduate from ArtCenter unless they are currently enrolled in the thesis continuation course. Students enrolled in a Graduate Thesis Research Term are not enrolled in the College's student health insurance program.

F-1 international students must verify their eligibility to take a Graduate Thesis Research or Project Term with the International Student Advisor in the Center for the Student Experience.

## **Special Programs**

### Cross-Enrollment Programs

ArtCenter has an approved Cross-Enrollment Program with the California Institute of Technology (Caltech) and Occidental College. Full-time ArtCenter students may enroll in non-studio courses at one of these two campuses for no additional tuition charge. ArtCenter students must be enrolled in a full-time course load, 12 units or more, to be eligible for cross-enrollment at Caltech or Occidental College.

Courses taken at Caltech or Occidental must be approved and apply directly to the student's ArtCenter degree requirements. For more information about this program, contact Enrollment Services.

### Special Status Programs

On occasion, ArtCenter admits a few select students to its Special Status Program. These students are allowed to attend ArtCenter classes for up to three terms without the intent to complete a degree. These students are charged the current tuition rate. Certain academic policies do not apply to these students; however, they must still abide by all College deadlines, policies, financial obligations, enrollment policies and student conduct policies.

Those admitted under Special Status are not entitled to all benefits, programs and services afforded to degree-seeking students, including financial aid, scholarships or institutionally sponsored internships. Courses taken in this program will not be applied toward an ArtCenter degree at any time. Admission to this program is subject to the approval and terms established by the Admissions and the Department Chairs offices.

International students in the Special Status Program must be enrolled in either full-time or approved ACL terms throughout the program in order to maintain non-immigrant status while studying in the U.S. International students in the

Special Status Program are advised to consult with the International Student Advisor in the Center for the Student Experience.

### ArtCenter Honors Term

ArtCenter Honors Term is a program in which an undergraduate student may enroll for an additional term after graduation at no tuition cost to pursue an area of study of special interest. To apply, the student must complete and sign an ArtCenter Honors Term application and submit two Faculty Recommendation forms, a Department Chair Recommendation form and a portfolio. The portfolio can consist of graduating portfolio pieces and any work the student feels will represent his or her interests and abilities in the area of study chosen for the ArtCenter Honors Term.

If accepted into the ArtCenter Honors Term program, the student must make a \$1,000 deposit prior to graduating from ArtCenter. The deposit will be refunded at the end of the ArtCenter Honors Term if the student satisfactorily completes the term. If the student withdraws, is suspended or is expelled, the deposit will be forfeited. All grades received in an ArtCenter Honors Term are calculated separately from the student's undergraduate GPA.

Financial aid beyond tuition remission is not available for the ArtCenter Honors Term program.

International students should consult with the International Student Advisor in the Center for the Student Experience regarding eligibility for an ArtCenter Honors Term.

### Graduate Fellows Program

The Graduate Fellows Program allows exceptional graduate students who have graduated an opportunity to pursue additional research within an approved area of study for one term at no tuition cost. This program allows a select number of students to explore areas not covered in their graduate course of study.

Graduate Fellows terms are not granted to those who wish to use the College's facilities to generally improve their portfolios. Graduate Fellows terms are granted to students pursuing specific research activities that are considered to be of merit.

To apply, students must complete and sign a Graduate Fellows application and submit two Faculty Recommendation forms, a Department Chair Recommendation form and a portfolio. The portfolio can consist of graduating portfolio pieces and any work the student feels will represent his or her interests and abilities in the area of study chosen for the Graduate Fellows Program.

If accepted into the Graduate Fellows Program, the student must make a \$1,000 deposit prior to graduating from ArtCenter. The deposit will be refunded at the end of the Graduate Fellows term if the student satisfactorily completes the term. If the student withdraws, is suspended or is expelled, the deposit will be forfeited. All grades received for Graduate Fellows are calculated separately from the student's graduate GPA.

Financial aid beyond tuition remission is not available for the Graduate Fellows Program.

International students should consult with the International Student Advisor in the Center for the Student Experience regarding eligibility for the Graduate Fellows Program.

## **Academic Progress**

### Satisfactory Academic Progress

In accordance with federal regulations, ArtCenter enforces a Satisfactory Academic Progress (SAP) policy, which applies to all students receiving financial aid.

The Financial Aid office monitors academic progress at the end of every term. Students who do not meet minimum standards may lose financial aid eligibility.

Students who are found to be abusing their financial aid privileges by misrepresenting their academic status, and therefore violating federal or state law or College policies, may be subject to more severe penalties.

To receive any financial aid funding, including ArtCenter scholarships, students must meet these minimum standards:

### **Undergraduate Students**

2.50 GPA and successful completion of 67 percent of credits attempted for Federal Student Aid and a 3.0 GPA for scholarships. The maximum total credits attempted cannot be more than 150 percent of a specific degree program's published length.

### **Graduate Students**

3.00 GPA and successful completion of 67 percent of credits attempted. The maximum total credits attempted cannot be more than 150 percent of a specific degree program's published length.

### Scholarship Satisfactory Academic Progress Policy

The Financial Aid Office monitors the academic progress for scholarship recipients. Undergraduate students must

maintain a 2.5 grade point average. Graduate students must maintain a 3.0 grade point average. Scholarship Satisfactory Academic Progress is measured at the end of each semester. Students whose cumulative GPA falls below the standard are given one “warning” term and one “probation” term. Failure to bring the GPA up will result in the forfeiture of scholarship awards. Students may be able to appeal to have their scholarship reinstated for one semester on a probation status. If an appeal is not approved students will permanently lose their scholarship.

## Grading

A grade and corresponding grade points are assigned after the completion of each class. The grade points determine term and cumulative GPAs. The term GPA indicates academic progress for the term. The cumulative GPA is an average of all term GPAs and is used to determine scholarship eligibility, status and recommendations for degrees and honors.

A student's GPA is calculated beginning with the first term of study. Classes taken prior to enrollment are not included in this calculation. The GPA is computed by multiplying the semester hours of each course attempted by the grade points earned in the particular course and then dividing the total number of hours attempted excluding those hours for which a non-computed grade is recorded. All Grade Point Averages include only courses attempted at ArtCenter.

ArtCenter uses the following grading system:

A+, A	Excellent	4.00
A-		3.75
B+		3.50
B	Good	3.00
B-		2.75
C+		2.50
C	Fair	2.00
C-		1.75
D+		1.50
D	Poor	1.00
D-	Failure	0.75
F		0.00
F*	Failure (repeat)	Not included in GPA
N	Non-attendance Failure	0.00
N*	Non-attendance Failure (repeat)	Not included in GPA
W	Withdrawal	Not included in GPA
CR	Credit	Not included in GPA
NC	No Credit	0.00
I	Incomplete	0.00
IE	Incomplete Extended	0.00

S	Satisfactory	0.00
U	Unsatisfactory	0.00
M	Missing	0.00
P	Pass	Not included in GPA
NP	No Pass	Not included in GPA

## Grade Changes

Grades are considered FINAL when submitted by the faculty and can only be changed to correct an error in grading or to change an official Incomplete grade to a final grade. Students CANNOT submit or redo work after the end of the term unless an official Incomplete grade has been approved. The deadline for changing an Incomplete grade is Friday of Week 14 of the term following the term when the course was taken. The deadline for changing an incorrect grade is Friday of Week 6 following the term when the course was taken.

## Incomplete Grade

The I grade (Incomplete) can only be given by an instructor when a student, who is doing otherwise acceptable work (only one or two assignments need completion), is unable to complete a course because of illness or other conditions beyond the student's control. A request for an Incomplete grade will not be approved for excessive absences, non-attendance or failure to meet satisfactory progress in the class.

All Incomplete grade requests must be approved by the instructor and the Department Chair. Unfinished work must be completed with the same instructor except under extenuating circumstances. Instructors may not grant Incompletes unless the student presents an official Incomplete Grade Request form by Friday of Week 14 of the term.

The student must present the completed work to the instructor by the agreed date. The incomplete course must be finalized by Friday of Week 14 of the term following the Incomplete request.

Instructors must submit a Request for a Grade Change form to the Enrollment Services office by Friday of Break Week 1 following the extension term. Failure to complete the work by the deadline will result in the grade earned at the time of the Incomplete request.

The deadline for requesting an Incomplete is Friday of Week 14 of the term in which the course is taken. Requests for an Incomplete will not be approved after final grades have been issued.



Once an Incomplete has been assigned an F grade, no further grade revision will be allowed, and students will be required to repeat the course if the major requires it. Students receiving an Incomplete will be ineligible to enroll in any subsequent course that uses the Incomplete course as a prerequisite until the student has successfully passed the course.

Students receiving I grades are not eligible for the Provost's List in the term they receive the I grade. Students on academic probation are not eligible to receive an Incomplete grade.

## Non-Attendance Grade

Students failing a course due to non-attendance will receive an N (Non-attendance Failure) grade for the course. The N grade has the same GPA impact as an F grade, but specifically indicates that nonattendance was the cause of the failure. As is the case with F grades, students may repeat a course in which they received an N to replace it in the cumulative GPA. The original N grade must still appear on the transcript, but it will be denoted with an asterisk (\*) to show that it has been repeated in a subsequent term, and the GPA will be adjusted to reflect the repeated course's grade.

## Pass/Fail Grade

Courses graded "Pass" will not be included in the student's GPA. Courses graded "Fail" will be included in the student's GPA.

## Academic Conditions

### Academic Probation and Academic Dismissal: Undergraduate Students

Undergraduate degree students must maintain a cumulative GPA of 2.50 or higher. Students will be placed on academic probation when their cumulative GPA drops below 2.50. Students will be removed from academic probation when their cumulative GPA returns to 2.50 or higher.

Students have two terms to raise their cumulative GPA to 2.50 or higher. Students who do not raise their cumulative GPA to 2.50 or higher within the required two terms (see exception for extended probation below) will be placed on academic suspension. Students on academic suspension may not apply for readmission for one year (i.e., they cannot be enrolled for at least three complete consecutive terms). Students on academic suspension may not attend classes and are subject to a ban from campus and permanent dismissal if they are found to have violated campus rules, College policies or the Student Code of Conduct.

Students will be placed on extended probation after two terms on academic probation if their term GPA is 3.00 or higher but their cumulative GPA remains below 2.50. They may remain on extended probation while maintaining a term GPA of 3.00 or higher until their cumulative GPA is raised to 2.50 or higher.

Academic suspension is a one-time action. Students who re-enter or who are readmitted are placed on extended probation. Undergraduate students who do not attain the required 2.50 cumulative GPA or 3.00 term GPA within one term following their re-entry or readmission are placed on academic dismissal.

Academic dismissal is considered a terminal action, and students who are placed on academic dismissal are not eligible for readmission.

All academic suspension and academic dismissal actions are considered final on the Friday before the start of the next term. Grade changes that occur after the Friday before the start of the next term will not alter the academic suspension or academic dismissal action for that term.

All academic probation, academic suspension and academic dismissal actions are permanently noted in the student's transcript. Students on academic probation or extended probation cannot receive an Incomplete grade in any of their courses.

### Academic Probation and Academic Dismissal: Graduate Students

Graduate students can be placed on academic probation for failing to maintain the required cumulative GPA of 3.00 or higher. Students will be removed from academic probation when their cumulative GPA returns to 3.00 or higher.

Students have one term to raise their cumulative GPA to 3.00 or higher. Students who do not raise their cumulative GPA to 3.00 or higher within the required one term are placed on academic suspension.

Students on academic suspension may not apply for readmission for one year (i.e., they cannot be enrolled for at least three complete consecutive terms).

Academic suspension is a one-time action. Readmitted students who do not attain the required cumulative GPA of 3.00 in the allotted time are placed on academic dismissal. Academic dismissal is considered a terminal action, and students placed on academic dismissal are not eligible for readmission.

All academic suspension and academic dismissal actions are considered final on the Friday before the start of the

next term. Grade changes that occur after the Friday before the start of the next term will not alter the academic suspension or academic dismissal action for that term.

All academic probation, academic suspension and academic dismissal actions are permanently noted in the student's transcript. Students on academic probation cannot receive an Incomplete grade in any of their courses.

## English as a Second Language (ESL) Probation

If a student with third-term standing has enrolled in English as a Second Language (ESL) but not passed the course, they will be placed on ESL Probation. A student who fails ESL twice will be placed on ESL Suspension. In order to return to ArtCenter after an ESL suspension, students must pass an oral and written exam, administered by the Director of Writing, and submit official transcripts from a regionally accredited college showing a grade of C or better.

Transcripts must demonstrate that students have been enrolled in a full-time, multi- skills English language course of study for at least one term.

## Dismissal

ArtCenter reserves the right, at its sole discretion, to dismiss students for violations of academic or student conduct policies.

## Change of Major

Change of Major requests must be approved by the Department Chair of the new major. Students will be required to submit their portfolio to the Chair of the new department. A change of major may require additional terms of study to complete a degree.

The deadline to submit a Change of Major form to Enrollment Services is prior to the first day of a new term. Change of Major forms are available from the Enrollment Services office.

International students who change their majors must meet with the International Student Advisor in the Center for the Student Experience to have a new, updated I-20 to reflect the change of major.

## Portfolio Review

To help ensure that all students make appropriate progress in their studies while at ArtCenter, the College has instituted a mandatory portfolio review process for all students.

Each department has established its own system of portfolio review, specifying at which points in a student's

program the review process will take place. The review process identifies areas of needed development so that a program of remedial coursework and activities can be designed to help students achieve their objectives. Portfolio reviews serve as important developmental milestones for students; a student's failure to participate fully in the review process may result in dismissal.

Students should check with their Department Chairs for scheduling and procedures for portfolio review.

# **Leave of Absence, Withdrawal, and Dismissal**

## Course Withdrawal

Enrollment Services may grant a student permission to withdraw from a course beginning Monday of Week 2 through Friday of Week 9 for medical reasons (with proper documentation from a health care provider) or special circumstances beyond the student's control.

Students must maintain full-time status (a minimum of 12 units) until their Course Withdrawal Request form is processed. This does not apply to students on an approved ArtCenter Lite term.

For all courses, students must obtain their Department Chair's signature on the Course Withdrawal Request form, available from Enrollment Services. A withdrawn course will be graded with a letter grade of "W." GPAs will not be affected by the "W" grade. It is the student's responsibility to check Inside ArtCenter ([inside.artcenter.edu](http://inside.artcenter.edu)) for confirmation that the Course Withdrawal Request was approved.

International students are not permitted to withdraw from classes and drop below 12 units without prior permission from the International Student Advisor in the Center for the Student Experience. A signature from the International Student Advisor is required on their Course Withdrawal Request form.

## Leave of Absence or Withdrawal

Students intending to take a Leave of Absence (LOA) or Withdrawal from ArtCenter must complete and submit a Leave of Absence Request or a Withdrawal form, both available in Enrollment Services, by the Friday before the start of the term to avoid any charges for that term. For example, students who intend to be on an LOA for the Summer term, or to withdraw from ArtCenter permanently, will have until the Friday before the start of Summer term classes to file the request with no penalty. Suspended or dismissed students are not eligible for an LOA.

International students are allowed to take a Leave of Absence only when they have attended two consecutive full-time terms prior to the LOA term and must obtain a signature from the International Student Advisor on the LOA form before submitting it to Enrollment Services. Exceptions may apply; however, prior authorization by the International Student Advisor in the Center for the Student Experience is required before they submit the LOA form to Enrollment Services.

An LOA or Withdrawal is effective according to the date that the form was approved and signed by Enrollment Services. If you take an LOA or Withdrawal from the term prior to Friday of Week 5, a portion of your tuition for the term will be forgiven (please see the Tuition and Fee Forgiveness Policy). Students who take an LOA or Withdrawal from classes between Weeks 6 and 12 are not eligible for any tuition forgiveness. Students may not take an LOA or Withdrawal in Weeks 13 or 14.

Exceptions to the above LOA policy are only granted in the case of documented medical reasons. This must be approved by the Associate Provost for Student Affairs/Dean of Students or designee (see Medical and Psychological Leave Policy). There are no exceptions to the above policy for students withdrawing from ArtCenter. Students who stop attending classes without completing an LOA or Withdrawal form will receive a grade of "N" for the registered courses. The last day to file a Withdrawal request for the term is Friday of Week 12.

Please note that taking an LOA or Withdrawal from ArtCenter may have financial implications. Changes in financial aid support, recalculation of financial aid packages and delays in refunds may result from the decision to take an LOA. By law, the Financial Aid office must refund certain kinds of aid (government grants, loans, ArtCenter scholarships, etc.) to their respective sources if a student is not enrolled at ArtCenter.

Students may take an LOA for no more than three consecutive terms. Students on an LOA will be eligible to enroll in the term following the leave and are not required to reapply.

International students must meet with the International Student Advisor prior to taking an LOA or Withdrawal from ArtCenter. International students are only permitted to take a term off for their annual vacation or for an internship after having completed two consecutive terms. International students who do not follow the requirements and deadlines to take a term off for an LOA or Withdrawal and then do not properly enroll for the term will fail to maintain visa status, and their United States SEVIS I-20 records will be terminated.

International students who have their SEVIS I-20 records terminated may not be permitted to remain in the United States.

Students on an LOA who withdraw or take a term off from the College are not covered by student health insurance. Please contact the Center for the Student Experience at 626 396-2323 for further information on alternative insurance options, including the option of purchasing the school's health insurance plan.

Students who do not file the LOA or Withdrawal form by the Friday before the start of the term are subject to fees and charges.

### Dismissal

ArtCenter reserves the right, at its sole discretion, to dismiss students for violations of academic or student conduct policies.

### Rescind Offer of Admission

ArtCenter, at its discretion, reserves the right to rescind an offer of admission if any information contained in the Admission Application is found to be incomplete, inaccurate, or misleading, if subsequent information leads to serious concerns, or if any submitted documents, materials, or test scores are inaccurate or are the result of wrongful or fraudulent activity. Violation of this Policy may result in rescinding an offer of admission, expulsion after enrollment, and retraction of degrees awarded.

## **Credit Hour Policy**

All courses at ArtCenter College of Design must meet the federal requirement for credit hours. A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

1. One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for one semester or the equivalent amount of work over a different amount of time; or
2. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

The above policy is applicable to all courses offered, regardless of the mode of delivery and/or session length (e.g. full term-length, weekend mode, abbreviated term, face-to-face, hybrid, online, etc.).

#### Institutional Procedures for Determining Credit Hour Assignments

Upon proposing a new course, ArtCenter educational programs work with their Chairs, Divisional Deans and Enrollment Services (Registrar's office) to verify that the credit hour assignment for the course is appropriate. Curricula are reviewed annually by these same parties via the annual curricular update process, which includes review of the credits assigned to courses.

## Degrees, Requirements and Honors



### Degree Requirements

The College reserves the right to make changes in degree requirements, including total units needed for graduation, programs and classes offered and faculty assignments at any time without notice. ArtCenter reserves the right to institute such changes, and will provide students and applicants with the appropriate information about specific changes in the study programs as soon as they are available.

#### Major

A major is the subject that is the main focus of the degree or the primary area of study. The major is noted on the ArtCenter academic transcript after completion of the degree requirements.

#### Minor

A minor is a secondary subject that complements the major and must be combined with a major/degree program. The minor is noted on the ArtCenter academic transcript and adds another layer of professional knowledge to the degree.

### Graduation Requirements

Graduation from ArtCenter is based upon successful completion of the curriculum of the department to which the student was admitted. For undergraduate students, this is estimated to take a minimum of eight terms, depending on availability of classes and amount of transfer credit. The estimated time to graduation for graduate students depends on the course selected, but generally takes a minimum of four terms.

Students may not enroll in a subsequent term and defer graduation.

Students are expected to assume responsibility for their progress toward graduation. All course work must be completed prior to the date of graduation.

### Degrees Offered

The College currently offers programs leading to the following degrees:

- Bachelor of Fine Arts—BFA
- Bachelor of Science—BS
- Master of Design—MDes
- Master of Fine Arts—MFA
- Master of Science—MS
- Joint Master of Science/Master of Business Administration—MS/MBA (in conjunction with Claremont Graduate University's Drucker School of Management)

### Minors are offered in the following subjects

- Designmatters
- Creative Writing
- Business
- Material Science
- Research

ArtCenter offers programs of undergraduate study leading to a Bachelor of Fine Arts degree in Creative Direction, Film, Fine Art, Graphic Design, Illustration and Photography and Imaging and a Bachelor of Science in Entertainment Design, Interaction Design, Product Design, Spatial Experience Design and Transportation Design.

ArtCenter offers programs of graduate study leading to the Master of Fine Arts degree in Art, Film, Graphic Design, and Media Design Practices. A Master of Science degree is offered in Furniture, Lighting and Fixtures, Industrial Design, Spatial Experience Design, and Transportation Systems and Design, and a Master of Design degree is offered in Interaction Design and Brand Design and Strategy.

A dual-degree program with the Drucker School of Management results in an MS in Industrial Design from ArtCenter and the MBA from Drucker; this is the Innovation Systems Design program. Students can apply for the ISD program after enrollment in the ArtCenter Industrial Design program.

### Change of major

Once enrolled, a student can apply for a change of major through a portfolio review process. Changes of major are not guaranteed, and students who change majors must meet all the requirements for their new major. This may entail additional terms of study.

## Undergraduate Programs

### Undergraduate students entering Spring 2002 to Summer 2014:

- BFA programs must complete 135 total units (90 studio units and 45 Humanities & Sciences units).
- BS programs must complete 144 total units (99 studio units and 45 Humanities & Sciences units).

### Undergraduate students entering Fall 2014 to Summer 2020

- BFA programs must complete 120–132 total units (75–87 studio units and 45 Humanities & Sciences units). See individual program requirements for details.
- BS programs must complete 144 total units (99 studio units and 45 Humanities & Sciences units).
- Minor in Designmatters must complete 18–21 units (beginning Summer 2017).
- Minor in Business or Creative Writing must complete a minimum of 15 units as part of the Humanities and Sciences requirements (beginning Spring 2020).

### Undergraduate students entering Fall 2020 or later

- BFA programs must complete 120–132 total units (75–87 studio units and 45 Humanities and Sciences units). See individual program requirements for details.
- BS programs must complete 132–144 total units (87–99 studio units and 45 Humanities and Sciences units). See individual program requirements for details.
- Minor in Designmatters must complete a minimum of 15 units.
- Minors in Business, Creative Writing, Material Science or Research must complete a minimum of 15 units as part of the Humanities and Sciences requirements.

## Undergraduate Residency Requirement

Undergraduate students must complete a minimum residency of four terms at ArtCenter to be eligible to receive their initial Bachelor of Fine Art (BFA) or Bachelor of Science (BS) degree from ArtCenter.

## Undergraduate Course Requirements

To graduate, students must complete all studio and Humanities & Sciences (academic) course requirements within their department, including a minimum number of units by subject area.

Current course requirements for each program are listed online at Inside ArtCenter ([inside.artcenter.edu](http://inside.artcenter.edu)) under “Degree Audit.”

Undergraduate students must maintain a minimum cumulative GPA of 2.50. Students are expected to assume responsibility for their progress toward graduation. All course work must be completed prior to the date of graduation.

Students must graduate in the term in which they complete their Humanities and Sciences course requirements, all required studio courses, and any needed studio electives, and in which they have a cumulative GPA of 2.50 or higher. Students may not enroll in a subsequent term and defer graduation.

Students are ineligible for graduation until all requirements are complete.

## English as a Second Language (ESL)

If a student with third-term standing has enrolled in English as a Second Language (ESL) but not passed the course, they will be placed on ESL Probation. A student who fails ESL twice will be placed on ESL Suspension. In order to return to ArtCenter after an ESL suspension, students must pass an oral and written exam, administered by the Director of Writing, and submit official transcripts from a regionally accredited college showing a grade of C or better.

Transcripts must demonstrate that students have been enrolled in a full-time, multi- skills English language course of study for at least one term.

## Cumulative GPA

Undergraduate students must maintain a minimum cumulative GPA of 2.50.

## Graduate Programs

Unit requirements vary by graduate program. Refer to program requirements under Course of Study on our website.

### Graduate Course and GPA Requirements

Graduate students must complete all course work required by their individual program with a minimum cumulative GPA of 3.00.

### Thesis Requirement

In addition to completing the coursework for the program, students in Master of Fine Art (MFA), Master of Science (MS) and Master of Design Studies (MDes) programs must complete a thesis in order to be eligible for graduation.

### Residency Requirement

Students must be enrolled at ArtCenter during the term in which they graduate.

All course work, including thesis, must be completed prior to the date of graduation. Students are ineligible for graduation until all course work requirements are complete, all account restrictions are cleared and all money due for tuition, fees, fines or supplies is paid. Students must be enrolled at ArtCenter during the term in which they graduate.

### Graduation

All students must submit an Application for Graduation form to Enrollment Services by Friday of Week 11 of the term prior to the term in which they intend to graduate.

## **Degrees and Honors**

### Undergraduate Students

Undergraduate Students are recommended for baccalaureate degrees and honors by their department, according to the following standards:

- Cumulative GPA of 3.50 to 3.79: With Honors
- Cumulative GPA of 3.80 and higher (with portfolio review and endorsement by the faculty): With Distinction

### Graduate Students

Graduate Students are recommended for master degrees with honors by their department, according to the following standard:

- Cumulative GPA of 3.97 and higher with endorsement by the faculty and chair of their department: With Distinction
- 

## Participation in the Commencement Ceremony

Undergraduate students must be on track to complete all requirements for their degree in the commencement ceremony term.

Graduate students must be on track to complete all course requirements for their degree in the commencement ceremony term. Graduate students, who are enrolled in a program that requires a thesis may participate in the commencement ceremony if they have completed all courses but have not yet completed their thesis. A degree will be awarded only after all courses and the thesis have been completed.

### Graduation Status Verification

During Week 1 of their final term, students must verify their graduation status with the Enrollment Services office to confirm that they have completed all graduation requirements.

### Graduation Ceremony

Graduating students are required to attend a rehearsal ceremony during the last week of classes. Graduation announcements and graduation information packets are available in the Enrollment Services office.

## **Curriculum Requirements**

This chapter contains the curriculum requirements that you need to satisfy to obtain your degree. It is organized by Academic Division:

Major/Degree	Division
Brand Design and Strategy MDes	Visual Art and Communication
Creative Direction BFA	Visual Art and Communication
Entertainment Design BS – Animation Track	Media and Technology
Entertainment Design BS – Concept Track	Media and Technology
Entertainment Design BS – Game Design Track	Media and Technology
Fine Art BFA	Visual Art and Communication



Fine Art BFA – Illustration Track	Visual Art and Communication
Film BFA – Directing Track	Media and Technology
Film BFA – Editing Track	Media and Technology
Film BFA – Cinematography Track	Media and Technology
Film MFA	Media and Technology
Furniture, Lighting and Fixtures MS	Industrial Design
Graduate Art MFA	Visual Art and Communication
Graphic Design BFA	Visual Art and Communication
Graphic Design MFA	Visual Art and Communication
Graduate Industrial Design MS	Industrial Design Division
Graduate Industrial Design MS/MBA – Innovation Systems Design	Industrial Design Division
Illustration BFA – Illustration Design Track	Visual Art and Communication
Illustration BFA – Entertainment Arts Track	Visual Art and Communication
Illustration BFA– Entertainment Arts Consumer Products Track	Visual Art and Communication
Illustration BFA – Motion Track	Visual Art and Communication
Illustration BFA – Surface Design Track	Visual Art and Communication
Illustration BFA– Illustration Design Track	Visual Art and Communication
Interaction Design BS	Media and Technology
Interaction Design MDes	Media and Technology
Media Design Practices MS	Media and Technology
Product Design BS	Industrial Design
Photography and Imaging BFA	Media and Technology
Spatial Experience Design BS	Industrial Design
Spatial Experience Design MS	Industrial Design
Transportation Design BS	Industrial Design

Curriculum requirements for the Business, Creative Writing, Designmatters and Material Science Minors and for the First Year Immersion program are found under the Interdisciplinary Studies Division.

# Industrial Design Division

## Industrial Design Department Course Descriptions

### Product Design BS Course of Study

Our human-centered approach to product design provides an immersive experience in applying innovative design methods to create professional design solutions.

Along with core visual, creative, technical and analytical skills, students gain a comprehensive understanding of design research methodologies, business principles, materials technologies, manufacturing processes, global trends and sustainability through our state-of-the-art research lab, CMTEL (Color, Materials and Trends Exploration Laboratory).β

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025

Product Design BS		
Class	H&S	Studio
<b>TERM 1</b>		
Writing Studio OR Writing Studio: Intensive	3	
Prototype Process 1		3
Design Fundamentals 1		3
Visual Communication 1		3
Product Design 1		3
<b>TERM 2</b>		
3 Credits of HHIS	3	
Product Prototype Process 2		3
Digital Design 1		3
Design Fundamentals 2		3
2nd Term Review		0
Visual Communication 2		3
Product Design 2		3
<b>TERM 3</b>		
History of Industrial Design	3	
Materials & Methods 1	3	
Visual Communication 3		3
3D Modeling 1		3
Product Design 3		3
ID Graphics		3
<b>TERM 4</b>		

Human Factors & Design Psychology	3	
Product Analysis		3
Product Design 4		3
4th Term Review		0
3D Modeling 2 OR Intro to Zbrush for Wearables & Soft Goods OR Rhino: Basic Product Creation OR VR Modeling for Footwear		3
Visual Communication 4		3
Internship Portfolio		3
TERM 5		
Design for Sustainability	3	
Visual Communication 5 OR Product Interaction Studio		3
Design Lab 1		3
Industrial Design Research		3
TERM 6		
Business of Design	3	
6th Term Review		0
Visual Communication 6		3
Design Lab 2		3
TERM 7		
The Design Professional	3	
Design Lab 3		3
Capstone Workshop		0
Transdisciplinary Studio		3
TERM 8		
Product Capstone Project		3
Professional Prep and Graduation Review		3
Grad Assessment		0
ADDITIONAL REQUIREMENTS		
Humanities & Sciences electives:		
Humanities	3	
Social Sciences	3	
Science & Technology	3	
Business & Professional Practice	3	
Any of the above	6	
Studio Electives		9
TOTAL		
Total H&S Units		42
Total Studio Units		90
Total Required Units		132

## Graduate Industrial Design MS Course of Study and

### Graduate Industrial Design MS/ MBA—Innovation Systems Design

Our design methodology, which we refer to as Strategic Innovation, takes a systems-level view and strives to balance the business, technological and human aspects of any challenge.

By combining coursework in both business and making, this broadly applicable creative process produces empathetic solutions to essential human needs and allows designers—and enterprise—to be resilient and to grow.

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.

For students entering Fall 2024

### Graduate Industrial Design MS

TERM 1	
M1 Studio	3
Visualization 1	3
Visual Form 1	3
Materials and Methods 1	3
Sparks and Connections	3
3D Development 1	3
Visualization CG Lab	3
TERM 2	
M2 Studio (Tactical Design)	3
Materials and Methods 2A	3
Materials and Methods 2B	3
Visual Form 2	3
Visualization 2	3
3D Development 2	3
Design Investigations	3
TERM 3	
Materials and Methods 3A	3
Materials and Methods 3B	3
System Design Research	3
M3 Studio	3

3D Development 3	3
Visual Form 3	3
Visualization 3	3
TERM 4	
4th Term Review	0
Entrepreneur Methodology	3
M4 Studio	3
Visualization 4	3
Electives	3
TERM 5	
Entrepreneur Studio	3
Workshop 5	3
M5 Studio	3
Electives	3
TERM 6	
Workshop 6	3
M6 Studio	3
Completed Thesis	0
Electives	6
TOTAL	
Total Required Units	99

Materials and Methods 3B	3
System Design Research	3
M3 Studio	3
3D Development 3	3
Visual Form 3	3
Visualization 3	3
TERM 4	
4th Term Review	0
Drucker Business Courses	18
M4 Studio	3
TERM 5	
Drucker Business Courses	18
M5 Studio (Thesis)	3
TERM 6	
Workshop 6	3
M6 Studio	3
Completed Thesis	0
TOTAL	
Total Required Units	111

### Graduate Industrial Design- Innovation Systems Design Track MS/MBA

TERM 1	
M1 Studio	3
Visualization 1	3
Visual Form 1	3
Materials and Methods 1	3
Sparks and Connections	3
3D Development 1	3
Visualization CG Lab	3
TERM 2	
M2 Studio (Tactical Design)	3
Materials and Methods 2A	3
Materials and Methods 2B	3
Visual Form 2	3
Visualization 2	3
3D Development 2	3
Design Investigations	3
TERM 3	
Materials and Methods 3A	3

### Spatial Experience Design Department Course Descriptions

#### Spatial Experience Design BS Course of Study

ArtCenter's Spatial Experience Design program complements rigorous coursework with hands-on experiences in professional settings.

Our students investigate every aspect of how we work, live and play to create spatial experiences that resonate in the global marketplace, from furniture and lighting design to conceiving restaurant and hospitality concepts.

Curriculum is subject to change.

For students entering Fall 2024

### Spatial Experience Design BS

Class	H&S	Studio
TERM 1		
Writing Studio OR Writing Studio: Intensive	3	
Digital Process 1		3
Spatial Design 1		3
Design Lab 1		3
Materials and Making		3
Visual Communication 1		3

TERM 2		
Branding Strategies	3	
Digital Process 2		3
Spatial Design 2		3
Design Lab 2		3
Visual Communication 2		3
TERM 3		
Illumination: Lighting	3	
3rd Term Review		0
Digital Process 3		3
Spatial Design 3		3
Design Lab 3: Applied Graphics		3
Color, Material and Concept		3
Visual Communication 3		3
TERM 4		
Intro to Modernism OR History of Industrial Design OR 3 Credits from Subject HHIS	3	
GRID: Cog Sci+Spatial Design	3	
Digital Process 4		3
Spatial Design 4		3
Design Lab 4		3
Structure-Interior Architecture		3
TERM 5		
Theory of Structure	3	
Sustainable Building Practices for Environmental Design	3	
Topic Studio		3
Sustainability Studio		3
Portfolio Studio		3
TERM 6		
3 Credits from Subject HHIS	3	
Digital Process 5		3
Topic Studio		3
6th Term Review		0
Spatial Materials and Surfaces		3
Experience Design		3
TERM 7		
Human Factors and Design Psychology	3	
Topic Studio OR Transdisciplinary Studio OR Designmatters Studio		3
Portfolio Studio 2		3
Degree Project: Development		3
TERM 8		
Topic Studio		3
Degree Project: Studio		3
Senior Exhibition Design		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		

Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	3	
Any of the above	6	
Studio Electives		6
TOTAL		
Total H&S Units		45
Total Studio Units		99
Total Required Units		144

## Spatial Experience Design MS Course of Study

Learn to apply user experience-based design toward creating spaces that engage and delight the senses.

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

Curriculum subject to change

For students entering Fall 2024

### Graduate Spatial Experience Design MS - 2 Year (5 terms)

Class	H&S	Studio
TERM 1 - FALL		
Digital Process 6: Spatial		3
Materials and Innovation 1		3
Spatial Scenography Studio 1		3
Advanced Spatial Graphics	3	
Space, Brand and Experience	3	
TERM 2 - SPRING		
Digital Process 7		3
Grad Seminar	3	
Ambient Media and Interactivity		3
Spatial Scenography Studio 2		3
Theory, Concept, Culture		3
TERM 3 - SUMMER (ArtCenter Lite)		
Internship OR Elective Course		6
TERM 4 - FALL		
Topic Studio		3
Thesis Studio 1		3
Thesis Writing Studio 1	3	

Fabrication Innovation 1		3
Classroom to Career		3
TERM 5 - SPRING		
Thesis Studio 2		6
Thesis Writing Studio 2	3	
Fabrication Innovation 2		3
Graduate Exhibition Design		3
Completed Thesis		0
TOTAL		
Total Required Units		66

Thesis Studio 1		3
Thesis Writing Studio 1	3	
Fabrication Innovation 1		3
Classroom to Career		3
TERM 7 - SPRING		
Thesis Studio 2		6
Thesis Writing Studio 2	3	
Fabrication Innovation 2		3
Graduate Exhibition Design		3
Completed Thesis		0
TOTAL		
Total Required Units		96

### Graduate Spatial Experience Design MS - 3 Year (7 terms)

Class	H&S	Studio
TERM 1 - FALL		
Digital Process 3		
Environmental Design 3 OR Experience Design		3
Design Lab 3: Applied Graphics & Interactive		3
Visual Communication 3		3
Topic Studio: Advanced Spatial Rendering		3
TERM 2 - SPRING		
History & Theory of the Built Environment OR Modern Latin American Architecture	3	
Environmental Design 4		3
Design Lab 4		3
Structure—Interior Architecture		3
TS: Advanced Spatial Rendering		3
TERM 3 - FALL		
Digital Process 6		3
Materials and Innovation 1		3
Spatial Scenography Studio 1		3
Advanced Spatial Graphics	3	
Space, Brand and Experience	3	
TERM 4 - SPRING		
Digital Process 7		3
Grad Seminar	3	
Ambient Media and Interactivity		3
Spatial Scenography Studio 2		3
Theory, Concept, Culture		3
TERM 5 - SUMMER (ArtCenter Lite)		
Internship OR Elective		6
TERM 6 - FALL		
Topic Studio		3

### Furniture, Lighting and Fixtures MS Course of Study

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

Curriculum subject to change.

For students entering Fall 2024

### Graduate Furniture, Lighting & Fixtures Design MS - 2 Year (5 terms)

Class	H&S	Studio
TERM 1 - FALL		
Topic Studio—Furniture		3
Topic Studio—Lighting		3
Digital Process 6: Furniture		3
Materials & Innovation 1		3
History and Business of Production Furniture	3	
TERM 2 - SPRING		
Advanced Topic Studio—Furniture		3
Advanced Topic Studio—Lighting		3
Digital Process 7		3
Grad Seminar	3	
Theory, Concept, Culture	3	
TERM 3 - SUMMER (ArtCenter Lite)		
Internship OR Elective Courses		6
TERM 4 - FALL		
Topic Studio		3
Thesis Studio 1		3

Fabrication Innovation 1		3
Classroom to Career	3	
Thesis Writing Studio 1	3	
TERM 5 - SPRING		
Thesis Studio 2		6
Thesis Writing Studio 2	3	
Fabrication Innovation 2		3
Graduate Exhibition Design		3
Completed Thesis		0
TOTAL		
Total Required Units		66

Topic Studio		3
Thesis Studio 1		3
Fabrication Innovation 1		3
Classroom to Career	3	
Thesis Writing Studio 1	3	
TERM 7 - SPRING		
Thesis Studio 2		6
Thesis Writing Studio 2	3	
Fabrication Innovation 2		3
Graduate Exhibition Design		3
Completed Thesis		0
TOTAL		
Total Required Units		96

### Graduate Furniture, Lighting & Fixtures Design MS - 3 Year (7 terms)

Class	H&S	Studio
TERM 1 - FALL		
Branding Strategies	3	
Color, Material and Concept		3
Digital Process 4		3
Visual Communication 3		3
Topic Studio (Furniture or Lighting)		3
TERM 2 - SPRING		
History & Theory of the Built Environment OR Modern Latin American Architecture	3	
Illumination: Lighting	3	
Digital Process 5		3
Topic Studio—Lighting		3
Topic Studio—Furniture		3
TERM 3 - FALL		
Topic Studio—Furniture		3
Topic Studio—Lighting		3
Digital Process 6: Furniture		3
Materials and Innovation 1		3
History and Business of Production Furniture	3	
TERM 4 - SPRING		
Advanced Topic Studio—Furniture		3
Advanced Topic Studio—Lighting		3
Digital Process 7: Furniture		3
Grad Seminar	3	
Theory, Concept, Culture	3	
TERM 5 - SUMMER (ArtCenter Lite)		
Internship OR Elective Courses		6
TERM 6 - FALL		

### Transportation Design Department Course Descriptions

#### Transportation Design BS Course of Study

Known for more than its longstanding influence in automotive design, our program helps prepare you for a career in all modes of transportation.

In addition to traditional elements of styling, comfort, safety and usability, our curriculum emphasizes vital topics such as sustainable mobility, the implications of brand, and product life cycle. Exploring the balance between form and function, Transportation Design students develop the ability to create vehicle concepts with distinct personality, improved function and broad social impact. Our program can help you gain fluency in drawing and in physical and digital modeling, as well as develop an understanding of vehicle architecture, materials, process and aerodynamics.

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

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025

### Transportation Design BS

Class	H&S	Studio
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TERM 1		
Writing Studio OR Writing Studio: Intensive	3	
History of Automobile Design	3	
Visual 1		3
Prototype Process 1		3
Design 1		3
TERM 2		
Art History Course	3	
Vehicle Technology	3	
Visual 2		3
Model 2		3
Design 2		3
TERM 3		
Vehicle Architecture	3	
Art of Research	3	
3rd Term Review		0
Design 3 Exterior		3
Design 3 Interior		3
Model 3		3
Visual 3		3
TERM 4		
Human Factors & Design Psychology	3	
Insights for Transportation Design	3	
Design 4 Exterior		3
Design 4 Interior		3
Model 4		3
Visual 4		3
TERM 5		
5th Term Review		0
Design 5 Exterior OR Design 5 Interior		3
Model 5		3
Visual 5		3
Portfolio and Presentation		3
TERM 6		
Automotive Engineering	3	
Design 6		3
Model 6		3
Visual 6		3
TERM 7		
Automotive Industry	3	
7th Term Review		0
Design 7		3
Model 7		1
Visual 7		3
TERM 8		
Design Professional OR 3 Credits from Minor Area	3	

Design 8		3
Model 8		1
Visual 8		1
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		
Humanities	3	
Social Sciences	3	
Business and Professional Practice	3	
Any of the above	3	
Studio Electives		12
TOTAL		
Total H&S units	45	
Total Studio units	87	
Total Required Units	132	

## Transportation Systems and Design MS Course of Study

True to its name, our program prepares students to design the future of transportation.

Our multi-disciplinary program combines social science, urban planning and policy with engineering and design to equip students to envision mobility solutions to today's transportation challenges.

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.

Students must take the first four terms consecutively, after which they are encouraged to find an appropriate internship.

Curriculum subject to change.

## Transportation Systems and Design MS

TERM 1		
Customer Centered Research 1		1
Digital Design Skills Part 1		1
Design Leadership and Team Building		2
Intro to Future-casting and User Experience for Mobility		3
Storytelling Fundamentals		3
Systems Thinking		1
Transportation Histories & Futures 1		3
Transportation Systems Studio 1		1
TERM 2		

Vehicles and Systems Architecture	1
Transportation Histories & Futures 2	3
Design Strategy Sprint 1	1
Interaction Design for Mobility	3
Customer Centered Research 2	2
Digital Design Skills Part 2	2
Storytelling Advanced	2
Digital Workshops	0
Transportation Systems Studio 2	2
TERM 3	
Interaction Design Studio Part 2	3
Transportation Histories & Futures 3	3
Interaction Design for Mobility Systems	3
Digital Workshops	0
Design Strategy Sprint 2	1
Research Support	1
Transportation Systems Studio 3	3
Graduation Strategy	1
Electives	3
TERM 4	
Digital Workshops	0
Thesis Project Preparation	3
Transportation Systems Studio 4	6
Electives	3
TERM 5	
Thesis Development Studio	6
Electives	6
TERM 6	
Thesis Validation Studio	6
Thesis Writing Studio	3
Completed Thesis	0
Electives	3
TOTAL	
Total Required Units	82

## Media And Technology Division

### Film Department Course Descriptions

#### Film BFA Course of Study

Our three-track curriculum prepares students with the latest tools and techniques to thrive as directors, editors or cinematographers.

ArtCenter's Film Department combines expert guidance and access to world-class equipment with unparalleled opportunities for students to develop, shoot, edit and film as many video projects as they can complete during the course of the program.

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025.

Film BFA- Directing Track		
TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Film Dept Production Policies		0
Set Safety		0
UG Film: Tech Training		0
Directing 1		3
Intro to Cinematography		3
Intro to Post Production		3
Design 1		3
Basics of Photo		3
TERM 2		
Intro to Modernism or Subject HHIS	3	
Screenwriting 1		3
Storyboarding for Directors		3
Acting Workshop for Directors		3
Film Editing 1		3
Aesthetics of Cinematography		3
TERM 3		
Screenwriting 2		3
Film Production Sound		3
Directing 2		3
Cinematography Technical Training		3
TERM 4		
History of Cinema 1 OR History of Cinema 2	3	
Business Affairs for Filmmakers	3	
Line Producing and Production Management		3
Post Production Sound		3
Advanced Film Directing 1		3
Mid-Program Review		0
TERM 5		
Pitching		3
Advanced Film Directing 2		3
Transdisciplinary Studio		3
TERM 6		
Studio or H&S Electives	0	0

TERM 7			
Studio or H&S Electives	0	0	
TERM 8			
Professional Preparation		0	
ADDITIONAL REQUIREMENTS			
Humanities and Sciences electives:			
Humanities	3		
Social Sciences	3		
Science and Technology	3		
Business and Professional Practice	3		
Any of the above	21		
Studio Electives			15
TOTAL			
Total H&S units	45		
Total Studio Units			75
Total Required Units	120		

## Film BFA- Editing Track

TERM 1	H&S	Studio	
Writing Studio OR Writing Studio: Intensive	3		
Film Department Production Policies		0	
Set Safety		0	
UG Film: Tech Training		0	
Directing 1		3	
Intro to Cinematography		3	
Intro to Post Production		3	
Design 1		3	
Basics of Photo		3	
TERM 2			
Intro to Modernism OR Subject HHIS	3		
Screenwriting 1		3	
Storyboarding for Directors		3	
Acting Workshop for Directors		3	
Film Editing 1		3	
Digital Design 1		3	
TERM 3			
Screenwriting 2		3	
Film Production Sound		3	
Directing 2		3	
Cinematography Technical Training		3	
Film Editing 2		3	
TERM 4			
History of Cinema 1 OR History of Cinema 2	3		
Business Affairs for Filmmakers	3		

Line Producing and Production Management			3
Post Production Sound			3
Film Editing 3			3
Advanced Film Directing 1			3
Mid-Program Review			3
TERM 5			
Pitching			3
Transdisciplinary Studio			3
TERM 6			
Studio or H&S Electives			
TERM 7			
Studio or H&S Electives			
TERM 8			
Professional Preparation			0
ADDITIONAL REQUIREMENTS			
Humanities and Sciences electives:			
Humanities		3	
Social Sciences		3	
Science and Technology		3	
Business and Professional Practice		3	
Any of the above		21	
Studio Electives			12
TOTAL			
Total H&S units			45
Total Studio Units			75
Total Required Units		120	

## Film BFA- Cinematography Track

TERM 1	H&S	Studio	
Writing Studio OR Writing Studio: Intensive	3		
Film Department Production Policies		0	
Set Safety		0	
UG Film: Tech Training		0	
Directing 1		3	
Intro to Cinematography		3	
Intro to Post Production		3	
Design 1		3	
Basics of Photo		3	
TERM 2			
Intro to Modernism OR Subject HHIS	3		
Screenwriting 1		3	
Storyboarding for Directors		3	
Acting Workshop for Directors		3	
Film Editing 1		3	

Aesthetics of Cinematography		3
TERM 3		
Screenwriting 2		3
Film Production Sound		3
Directing 2		3
Cinematography Technical Training		3
TERM 4		
History of Cinema 1 OR History of Cinema 2	3	
Business Affairs for Filmmakers	3	
Line Producing and Production Management		3
Lighting for Cinematography		3
Advanced Film Directing 1		3
Mid-Program Review		0
TERM 5		
Pitching		3
Advanced Cinematography		3
Transdisciplinary Studio		3
TERM 6		
Studio or H&S Electives		
TERM 7		
Studio or H&S Electives		
TERM 8		
Professional Preparation		0
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		
Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	3	
Any of the above	21	
Studio Electives		15
TOTAL		
Total H&S units	45	
Total Studio Units		75
Total Required Units	120	

### Graduate Film MFA Course of Study

Graduate Film students work closely with industry professionals to develop and shoot personal narrative, documentary and commercial work.

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

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.

For students entering Fall 2024.

Graduate Film MFA		
TERM 1 (Fall)		
Film Dept Production Policies		0
Set Safety		0
Screenwriting: Writing Visually		3
Grad Film: Tech Training		0
The Filmmaker and the Script		3
Narrative Editing: Theory & Practice		3
Visual Narrative Workshop		3
Powerful Black Voices in Film		3
TERM 2 (Spring)		
Producing & Set Procedures		3
Advanced Acting Workshop		3
Cine workshop: Lighting the Narrative OR Lighting for Cinematography		3
Narrative Film Practicum		3
Color: Theory & Practice		3
TERM 3 (Summer)		
Mid-Program Review		0
Individual Advisement & Thesis Research		1
Studio Electives		12
TERM 4 (Fall)		
Narrative Film Analysis OR Thinking Critically About Film		3
Written Thesis Development		1
Selling your Indie Film OR Narrative Editing Workshop OR Advanced Cinematography		3
Business Affairs for the Filmmakers		3
Studio Electives		3
TERM 5 (Spring)		
The Poetics of Film Editing OR Watching Films Like a DP		3
Professional Preparation		0
Written Thesis Creation		1
Completed Thesis		0
Studio Electives		9
TOTAL		
Total Required Units		69

## Photography and Imaging Department Course Descriptions

### Photography and Imaging BFA Course of Study

Learn to apply traditional and digital photography tools to cultivate your creative voice, hone your skills and investigate cultural questions.

Our program stresses conceptual development and social awareness aligned with the integration of professional techniques and strategies in developing a dynamic career in image-making.

Curriculum is subject to change.

For students entering Fall 2024.

Photography & Imaging BFA		
TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Design 1		3
Concept		3
Imaging 1		3
Advanced Photographic Processes 1		3
TERM 2		
Intro to Modernism OR 3 Credits of HHIS	3	
Composition		3
View Camera		3
Imaging 2		3
Core Lighting		3
TERM 3		
History of Photo 1 OR History of Photo 2	3	
Professional Presentation	3	
Basics of Video Production		3
3rd Term Review		0
Portrait Lighting		3
Color		3
TERM 4		
Architecture		3
Fine Art Photography		3
Still Life 1 OR Product Photography		3
TERM 5		
Business and Professional Practice OR Business, Entrepreneurship or Professional Practices course	3	
5th Term Review		0
Design 2		3
Location Photography		3

TERM 6		
Portfolio Development		3
Transdisciplinary Studio		3
TERM 7		
7th Term Review		0
Photo Production		3
TERM 8		
Final Crit		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		
Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	3	
Any of the above	18	
Studio electives		15
TOTAL		
Total H&S units	45	
Total Studio units		75
Total Required Units	120	

View the full course description [here](#).

## Entertainment Design Department Course Descriptions

### Entertainment Design BS Course of Study

Entertainment Design students at ArtCenter choose between specialized tracks in Concept, Animation, or Game Design.

Our Concept track blends and expands upon the illustration and industrial design disciplines. Students receive a rigorous education in drawing, rendering, model building, sculpting and the use of 3D digital tools. Students studying Animation will develop specialties in character animation, storyboarding, modeling, lighting, or art direction. Students in the Game Design track learn to create and convey game concepts for multiple platforms through prototyping and storytelling. Our program develops students as animators, artists, performers, storytellers and designers, equipping them with a wide and deep skillset that delves into design theory, game development, dramatic performance, and both traditional and digital drawing and painting.

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025

## Entertainment Design BS- Animation Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Perspective		3
2D 1 Fundamentals		3
Concept Art 1		3
Figure Drawing & Anatomy 1		3
CG 1 Fundamentals		3
Introduction to Entertainment Design		0
<b>TERM 2</b>		
Art of Research	3	
Storyboard 1		3
2D 2 Mechanics 1		3
Concept Art 2		3
CG 2 Mechanics 1		3
Previz 1		3
<b>TERM 3</b>		
Intro to Modernism OR Subject HHIS	3	
3rd Term Portfolio Review		0
2D 3 Mechanics 2		3
Shorts Prep		3
CG 3 Mechanics 2		3
Modeling 1		3
Lighting 1		3
<b>TERM 4</b>		
H&S Literature Type Courses	3	
Performance as Art	3	
Shorts 1-1		3
Animation electives		6
<b>TERM 5</b>		
Design History of Comic Animation OR Subject HHIS	3	
5th Term Portfolio Review		0
Shorts 1-2		3
Capstone PreProduction 1		3
Animation electives		3
<b>TERM 6</b>		
H&S Film Type Courses	3	
Capstone Preproduction 2		3
Capstone Preproduction 3		3
Animation electives		3
<b>TERM 7</b>		
H&S Creative Writing Type Courses	6	
Business 101 OR Business, Entrepreneurship or Professional Practices course	3	

Portfolio 1		3
Capstone Production 1		3
<b>TERM 8</b>		
Portfolio 2		3
Capstone Production 2		3
Capstone Production 3		3
Entertainment Design Industry		3
Grad Show Prep for Entertainment Design		0
<b>Additional Requirements</b>		
<b>Humanities &amp; Sciences Electives:</b>		
Humanities		0
Social Sciences		3
Science & Technology		3
Business & Professional Practice		3
Any of the above		3
Studio Electives		0
<b>TOTAL</b>		
Total H&S units		42
Total Studio units		90
Total Required Units	132	

## Entertainment Design BS- Concept Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Perspective 1		3
Human Anatomy		3
Visual Structure		3
Rendering and Lighting		3
Introduction to Entertainment Design		0
<b>TERM 2</b>		
Art of Research	3	
Concept Design 1		3
Lighting Fundamentals		3
Advanced Perspective		3
Digital Painting		3
Dynamic Character Drawing		3
<b>TERM 3</b>		
History of Fashion OR Subject HHIS	3	
Intro to 3D		3
Concept Design 2		3
Architectural Design		3
Costume Design		3
Character Design		3
<b>TERM 4</b>		

How Things Work Subject HSCI	3	
Animal Anatomy		3
Stylization		3
4th Term Review		0
World Building		3
Vehicles and Props OR Mechs and Robots		3
Designing with Color and Light		3
TERM 5		
H&S Creative Writing Type Courses	3	
Light and Color OR Subject HSCI	3	
Production Design		3
Entertainment Design 1		3
Advanced Digital Painting OR Matte Painting		3
Originality in Design		3
TERM 6		
H&S Film Type Courses	3	
6th Term Portfolio Review		0
Entertainment Design 2		3
TERM 7		
Entertainment Design 3		3
Portfolio/Senior Project 1		3
TERM 8		
Entertainment Design Industry	3	
Portfolio/Senior Project 2	3	
8th Term Portfolio Review		0
Grad Show Prep for Entertainment Design		0
ADDITIONAL REQUIREMENTS		
Humanities & Sciences electives:		
Humanities	3	
Social Sciences	3	
Science & Technology	3	
Business & Professional Practice	6	
Any of the above	6	
Studio Electives		6
TOTAL		
Total H&S units	42	
Total Studio units		90
Total Required Units	132	

## Entertainment Design BS- Game Design Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Game is Software		3
Creative Problem Solving		3

Game Design Fundamentals 1		3
Media That Matters		3
Introduction to Entertainment Design		0
TERM 2		
Art of Research	3	
Game Development 1		3
Intro to Transmedia Design		3
Game Design Fundamentals 2		3
TERM 3		
How Things Work	3	
Game Art Fundamentals		3
3rd Term Portfolio Review		0
Game Development 2 (3D Prototyping)		3
Game Design Fundamentals 3		3
Storytelling for Games OR Storytelling Basics for Games		3
TERM 4		
User Experience for Games		3
Level Design 1		3
Game Development 3 (Intermediate Prototyping)		3
World Building		3
Game Design Challenges		3
TERM 5		
Level Design 2		3
Game Development 4 (Adv Prototyping)		3
Transmedia IP Creation		3
Immersive Design and the Science of Feedback		3
Alternative Controllers		3
TERM 6		
6th Term Portfolio Review		0
Games as a Service		3
Prototyping Innovative Game Mechanics OR Advanced Quest & Mission Design		3
TERM 7		
Game Concept Development		3
Individual Game Project		3
TERM 8		
Advanced Game Project		3
Portfolio and Career Preparation		3
Grad Show Preparation		0
ADDITIONAL REQUIREMENTS		
Humanities & Sciences electives:		
Humanities	3	
Social Sciences	3	
Science & Technology	3	
Business & Professional Practice	3	
Any of the above		21



Studio Electives		9
TOTAL		
Total H&S units	42	
Total Studio units		90
Total Required Units	132	

## Interaction Design/Media Design Practices

### Course Descriptions

#### Interaction Design BS Course of Study

Focus on the user experience to create digital design that deeply impacts how we live today—and tomorrow.

By considering human factors, cognitive sciences and psychology, students learn to use the way people think, feel and behave as the basis for any product, environment or system.

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025.

Interaction Design BS		
TERM 1	H&S	Studio
Computer Science for Designers and Artists	3	
Writing Studio OR Writing Studio: Intensive	3	
Design 1		3
Persuasive Sketching 1		3
Interaction Design 1		3
Digital Basics: LinkedIn Learning 1.0		0
Interactive Prototyping 1		3
TERM 2		
Art of Research OR Human Factors and Design Psychology	3	
Type 1: Foundation		3
Design 2: Structure and Color		3
Persuasive Sketching 2		3
Interaction Design 2		3
Interactive Prototyping 2		3
TERM 3		
Prototype Process 1		3
Type 2: Structure		3
Communication Design 2: Info & Context		3
3rd Term Review		0
Interaction Design 3		3
Visual Interaction Design 2: UX/UI		3
TERM 4		

History and Futures of Interaction Design	3	
Physical Computing 1	3	
Type 3: Context		3
HCI for Interaction Design		3
Advanced Interactive Prototyping		3
TERM 5		
Branding Strategies	3	
Materials and Explorations		3
Systems, Services, and Digital Products		3
TERM 6		
Rapid Prototyping		3
Data Visualization		3
6th Term Review		0
IXD Topic Studio		3
TERM 7		
Emerging Technologies Studio		3
Transdisciplinary Studio		3
TERM 8		
IXD Graduation Studio		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		
Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	6	
Any of the above	12	
Studio Electives		12
TOTAL		
Total H&S units	45	
Total Studio units		87
Total Required Units	132	

## Graduate Media Design Practices MFA 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.

We offer a three-year program for incoming students who need additional design experience to complete the degree. This program features two additional terms (Development Year) designed to introduce sophisticated graduate students to their future practice as Media Designers. Once these two terms are completed, students enter the traditional MDP course track.

Curriculum subject to change.

For students entering Fall 2024.

## Graduate Media Design Practices MFA- 2 Year (4 terms)

TERM 1 - FALL	H&S	Studio
Critical Worldviews 1	3	
Studio 1		3
Studio 2		3
Grad Lab (Concept)		3
Creative Technology 3		3
TERM 2 - SPRING		
Critical Worldviews 2	3	
Grad Lab (Concept)		3
Studio 3		3
Studio 4		3
Creative Technology 4		3
TERM 3 - FALL		
Thesis Studio 1		9
Critical Practices 1	3	
Grad Lab (Thesis)		3
TERM 4 - SPRING		
Grad Lab (Thesis)		3
Thesis Studio 2		9
Critical Practices 2	3	
Completed Thesis	0	
TOTAL		
Total Required Units	60	

## Graduate Media Design Practices MFA- 3 Year (6 terms)

TERM 1 - FALL	H&S	Studio
Critical Histories 1	3	
Creative Technology 1		3
Dev Studio 1		3
Dev Studio 2		3
Grad Lab (Dev)		3
TERM 2 - SPRING		
Critical Histories 2	3	
Grad Lab (Dev)		3
Dev Studio 3		3
Dev Studio 4		3
Creative Technology 2		3
TERM 3 - FALL		
Critical Worldviews 1	3	

Studio 1		3
Studio 2		3
Grad Lab (Concept)		3
Creative Technology 3		3
TERM 4 - SPRING		
Critical Worldviews 2	3	
Grad Lab (Concept)		3
Studio 3		3
Studio 4		3
Creative Technology 4		3
TERM 5 - FALL		
Critical Practices 1	3	
Grad Lab (Thesis)		3
Thesis Studio 1		9
TERM 6 - SPRING		
Grad Lab (Thesis)		3
Thesis Studio 2		9
Critical Practices 2	3	
Completed Thesis	0	
TOTAL	18	72
Total Required Units	90	

View the full course description [here](#).

## Interaction Design MDes Course of Study

In our one-year online program, students will take project driven classes with creative and industry leaders and alums. You'll graduate from this program with extensive experience in emerging technologies such as AI and machine learning, participatory research and inclusive development of digital services, platforms, tools and applications. These are the new tool sets to drive strategic design in your organization and in your career. This interaction design program goes beyond the interface. We've designed a curriculum that focuses on professional creative development. For students with a background in design, you'll bring new skills and strategies to your company or institution by working with emerging technologies, organizational design, and incorporating user research and data into your designs.

Curriculum subject to change.

For students entering Fall 2024.

## Interaction Design MDes

FALL	H&S	Studio
Product, Services, Systems		6
Design Research and Strategy		3

Creative Prototyping 1		3
Writing for Interaction	3	
Grad Lab		0
SPRING		
IxD Topic Studio		3
People, Environments, and Society		3
Creative Prototyping 2		3
IxD History and Futures	3	
Strategies: People, Process, and Leadership		3
Grad Lab		0
SUMMER		
Capstone		6
Grad Lab		0
Completed Thesis		0
TOTAL	6	30
Total Required Units	36	

# Visual Art And Communication Division

## Art Department Course Description

### Fine Art BFA Course of Study

Discover your unique voice through a rigorous process of training, questioning and discovery.

Students can pursue a broad education in Fine Art or focus on Illustration. All students can simultaneously pursue a [Designmatters minor in Social Innovation](#). We foster an intimate community of artists who develop the tools to excel in the global art world through collaboration, experimentation and risk taking.

### Summer Program

The undergraduate Fine Art Department also runs a unique program in the Summer, which is modeled on the artist residency. Designed to provide artists with space and time to focus intensely on their work, all Fine Art students enrolled in the Summer term are assigned one of our forty-five artist studios while taking a selection of intensive student-led courses for eight weeks of in-class instruction and six weeks of independent studio time or individually-directed experience.

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025

Fine Art BFA		
TERM 1	H&S	Studio
Intro to Modernism OR Image As World Building OR Subject HHIS	3	
Writing Studio OR Writing Studio: Intensive	3	
Re-Thinking Art		3
One on One A		1
Design 1		3
Materials of Art & Design		3
TERM 2		
Take 6 credits from the following: History of Art 1 History of Art 2 Subject HHIS	6	
Take two of the following: Painting 1 Sculpture 1 Drawing 1 Installation 1 Video 1 Projects Summer Studio Composition & Painting Basics of Photography Art Lab		6
One on One B		1
TERM 3		
History of Art 3 OR Global Contemporary Art	3	
Take two of the following: Painting 1 Sculpture 1 Drawing 1 Installation 1 Video 1 Projects Summer Studio Composition & Painting Basics of Photography Art Lab		6
Studio Practice		3
Openings		1
TERM 4		
Art of Thinking: Philosophy OR Gender, Sex, and Love OR Image As World Building OR Contemporary Chinese Cinema OR Detention Hall: Philosophy Lab	3	
Art: Structure and Systems		3
Visting Artist Program OR Field OR Graduate Seminar		3
TERM 5		
Take 3 credits of Subject HNAR	3	
5th Term Review		3
TERM 6		
Take 3 credits of Subject HNAR	3	

Advanced Studio		3
Transdisciplinary Studio		3
TERM 7		
Senior Projects 1		3
Senior Projects Thesis 1		0
TERM 8		
Senior Projects 2		3
Senior Projects Thesis 2		0
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		
Social Sciences	3	
Science and Technology	3	
Any of the above OR Humanities OR Business and Professional Practice	15	
Studio Electives		27
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

## Fine Art BFA - Illustration Track

	H&S	Studio
TERM 1		
Intro to Modernism OR Image As World Building OR Subject HHIS	3	
Writing Studio OR Writing Studio: Intensive	3	
Re-Thinking Art		3
One on One A		1
Drawing Concepts 1		3
Design 1		3
TERM 2		
History of Art 1 OR History of Art 2 OR Subject HHIS	3	
Painting 1		3
One on One B		1
Compositon and Drawing		3
Take 1 of the following: Basics of Photography Sculpture 1 Installation 1 Video 1 Projects Summer Studio Composition & Painting Art Lab		3
Materials of Art & Design		3
TERM 3		
History of Art 3 OR Glabal Contemporary Art	3	
Take 1 of the following: Basics of Photography		

Sculpture 1 Installation 1 Video 1 Drawing 1 Projects Summer Studio Art Lab		3
Studio Practice		3
Openings		1
Media Experimentation OR Color Theory		3
TERM 4		
Art of Thinking: Philosophy	3	
Art: Structure and Systems		3
Visting Artist Program OR Field OR Graduate Seminar		3
Painting Projects OR RE-Presentation (DM) OR Media Experimentation		3
TERM 5		
Take 3 credits of Subject HNAR	3	
5th Term Review		3
TERM 6		
Take 3 credits of Subject HNAR	3	
Advanced Studio		3
Painting Projects OR Wet Paint OR Advanced Painting		3
Transdisciplinary Studio		3
TERM 7		
Senior Projects 1		3
Senior Projects Thesis 1		0
TERM 8		
Senior Projects 2		3
Senior Projects Thesis 2		0
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		
Social Sciences	3	
Science and Technology	3	
Any of the above OR Humanities OR Business and Professional Practice	18	
Studio Electives		15
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

## Graduate Art MFA Course of Study

Our highly individualized program—grounded in one-on-one studio visits—encourages and cultivates highly idiosyncratic creative voices.

Students balance rigorous critical, academic and practical coursework with ample studio time, working toward a final show and written thesis.

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

Curriculum subject to change.

For students entering Fall 2024.

Graduate Art MFA		
TERM 1 - FALL	H&S	Studio
Graduate Seminar	1	
Theories of Construction		3
Master's Project A		5
Electives	6	
TERM 2 - SPRING		
Graduate Seminar	1	
Theories of Construction		3
Master's Project B		5
Thesis Gateway	0	
Electives	6	
TERM 3 - SUMMER (ACL)		
Summer Seminar	3	
Summer Workshop		3
TERM 4 - FALL		
Graduate Seminar	1	
Theories of Construction		3
Master's Project C		5
Electives	6	
TERM 5 - SPRING		
Graduate Seminar	1	
Theories of Construction		3
Master's Project D		5
Completed Thesis	0	
Electives	6	
TOTAL	31	35
Total Required Units	66	

## Graphic Design Department Course Description

### Graphic Design BFA Course of Study

Graphic Design at ArtCenter cultivates innovative designers with leadership skills.

Students develop sophisticated typographic and image-making skill sets working across both emerging and

traditional media—everything from letterpress to data visualization and packaging to spatial experiences—to create emotionally resonant messages.

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025.

Graphic Design BFA		
TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Communication Design 1: Primer		3
Type 1: Fundamentals		3
Digital Basics: LinkedIn Learning 1.0		1
Design 1		3
Narrative Sketching		3
Materials of Art & Design		3
TERM 2		
Art of Research	3	
Motion Design 1		3
Communication Design 2: Information & Context		3
Typography 2: Structure		3
Design 2: Structure & Color		3
Narrative Imaging		3
TERM 3		
Intro to Modernism OR HHIS	3	
Package Design 1: Design Principles		3
Communication Design 3: Narrative & Scale		3
Type 3: Context		3
Visual Interaction Design 1: Intro to UI		3
TERM 4		
Graphic Design History 1	3	
Community Design 4: Identity Systems		3
Mid-Level Portfolio Review		0
Type 4		3
Intro to Transmedia 1		3
TERM 5		
Graphic Design History 2	3	
Information Design		3
Communication Design 5: Transmedia		3
Type 5: Transmedia		3
Transdisciplinary Studio		3
Area-of-Emphasis Studio (GMOT, GPKG, GPRT, GTRA, GVXD)		3
TERM 6		

Take 2 of the following: Area-of-Emphasis Studio (GMOT, GPKG, GPRT, GTRA, GVXD)		3
Area-of-Emphasis Studio (GMOT, GPKG, GPRT, GTRA, GVXD)		3
TERM 7		
Business 101 OR Business & Professional Practice Elective	3	
Final Portfolio Review		0
Area-of-Emphasis Advanced Studio (GMOT, GPKG, GPRT, GTRA, GVXD)		3
Area-of-Emphasis Studio (GMOT, GPKG, GPRT, GTRA, GVXD)		3
TERM 8		
Portfolio & Career Preparation		3
Area-of-Emphasis Advanced Studio (GMOT, GPKG, GPRT, GTRA, GVXD)		3
Area-of-Emphasis Studio (GMOT, GPKG, GPRT, GTRA, GVXD)		2
Additional Requirements		
Humanities & Sciences Electives:		
Humanities	3	
Social Sciences	3	
Science & Technology	3	
Business & Professional Practice	3	
Any of the above	15	
Studio Electives		0
TOTAL		
Total H&S units	45	
Total Studio units		87
Total Required Units	132	

## Creative Direction BFA Course of Study

Develop the tools to connect brands with audiences on any platform imaginable—and those yet to be conceived.

Creative Direction at ArtCenter combines immersive agency experience with coursework designed to create well-rounded creative professionals.

Curriculum is subject to change.

For students entering Fall 2024

Creative Direction BFA		
TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Digital Basics: LinkedIn Learning 1.0		1
Creative Direction 101		0

Communication Design 1		3
Basics of Video Production		3
Design 1		3
Type 1: Foundation		3
TERM 2		
Art of Research	3	
Art Direction 1		3
Visual Concepts		3
Creative Process		3
Basics of Photo OR Narrative Imaging OR Photography for Art Direction		3
TERM 3		
HHIS Elective	3	
Presentation & Career Preparation	3	
Art Direction 2		3
Comm Des 3: Narrative & Scale		3
Vis Ix Des 1: Intro to UI		3
Brand Concepts 1		3
TERM 4		
Intro to Modernism OR 3 credits from Subject HHIS	3	
4th Term Review		0
Comm Des 4: Identity Systems		3
Brand Concepts 2		3
Copywriting 1		3
Digital Narrative		3
TERM 5		
Branding Strategies	3	
Brand Concepts 3		3
Creating Culture		3
Type 2: Structure		3
TERM 6		
Crashvertising		3
6th Term Review		0
Copywriting 2		0
Ideal Lab		0
TERM 7		
Impact Lab		0
TERM 8		
Portfolio Studio		3
Campaign Lab		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences electives:		11
Humanities		3
Social Sciences		3
Science and Technology		3
Business and Professional Practice		3

Any of the above		15	
Studio Electives			
TOTAL			
Total H&S Units		45	
Total Studio Units			87
Total Required Units	132		

## Online Brand Design and Strategy MDes Course of Study

Develop the tools to connect brands with audiences on any platform imaginable—and those yet to be conceived.

Creative Direction at ArtCenter combines immersive agency experience with coursework designed to create well-rounded creative professionals.

Curriculum is subject to change.

For students entering Fall 2024.

Online Brand Design and Strategy MDes	
TERM 1 Fall	
Branding Studio 1	3
Branding Lab 1	0
Brand Seminar 1	2
Writing for Brand	3
Branding and Design History	1
Design Research and Strategy	3
Business and Branding	3
TERM 2 Spring	
Branding Studio 2	3
Branding Lab 2	0
Brand Seminar 2	3
Systematic Thinking	3
Brand/Culture/Anthropology	3
Branding Futures	3
TERM 3 Summer	
Branding Lab 3	0
Capstone Project	6
Completed Thesis	0
TOTAL	
Total Required Units	36

## Graduate Graphic Design MFA Course of Study

ArtCenter's Master of Fine Arts (MFA) in Graphic Design focuses on transmedia, craft, skill, leadership and strategic thought with a goal of practical professional improvement.

The typical length of study for the MFA in Graphic Design is two years: four full terms plus one summer term. Our two-year program consists of four full terms, a summer term reserved for studio-based independent study and an internship.

We offer a three-year program for incoming students who need additional design skills to complete the degree. 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.

For students entering Fall 2024.

Graduate Graphic Design MFA- 2 Year (5 terms)	
TERM 1 - FALL	
Digital Basics: LinkedIn Learning 1.0	1
Graduate Studio 3	6
Graduate Typography 3	3
Graduate Project Writing	3
Graduate Seminar 3	3
Grad Studio Materials Lab OR Digital Basics: LinkedIn Learning 2.0	2
TERM 2 - SPRING	
Design Research/Strategy	3
Graduate Visual Interaction Design 1: Intro to UI OR Graduate Motion Design 1 OR Graduate Packaging Design 1	
Mid-Level Thesis Review	0
Graduate Studio 4	6
Graduate Typography 4	3
Graduate Seminar 4	3
TERM 3 - SUMMER	
Graphic Design Internship OR Studio Independent Study OR Testlab Berlin (Credits in excess of 6 Credits will be applied as elective credit) OR Area-of-Emphasis Studio Elective	12
TERM 4 - FALL	
Professional Leadership	3
Graduate Thesis 1	6
Grad Thesis 1: Portfolio Lab	3
Thesis Related Graphic Studio	3
TERM 5 - SPRING	
Final Thesis Review	0
Graduate Thesis	6
Graduate Portfolio	3
Thesis Related Graphics Studio	3
Completed Thesis	0
TOTAL	



Total Required Units	75
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## Graduate Graphic Design MFA- 3 Year (7 terms)

TERM 1 - FALL	
Digital Basics: LinkedIn Learning 1.0	1
Graduate Studio 1	3
Graduate Typography 1	3
Graduate Motion Design 1	3
Digital Basics: LinkedIn Learning 2.0	2
Grad Studio Materials Lab	2
TERM 2 - SPRING	
Graduate Studio 2	3
Graduate Typography 2	3
Graduate Visual Interaction Design 1: Intro to UI	3
Graduate Packaging Design 1	3
TERM 3 - FALL	
Graduate Studio 3	6
Graduate Typography 3	3
Graduate Project Writing	3
Graduate Seminar 3	3
TERM 4 - SPRING	
Design Research/Strategy	3
Mid-level Thesis Review	0
Graduate Studio 4	6
Graduate Typography 4	3
Graduate Seminar 4	3
TERM 5 - SUMMER	
Graphic Design Internship OR Studio Independent Study OR Testlab Berlin (Credits in excess of 6 Credits will be applied as elective credit) OR Area-of-Emphasis Studio Elective	9
TERM 6 - FALL	
Professional Leadership	3
Graduate Thesis 1	6
Grad Thesis 1: Portfolio Lab	3
Final Thesis Review	0
TERM 7 - SPRING	
Graduate Thesis	6
Graduate Portfolio	3
Completed Thesis	0
TOTAL	
Total Required Units	86

## Illustration Department

### Course Description

#### Illustration BFA Course of Study

Our multi-track curriculum prepares students to blend creative excellence with business acumen to develop an understanding of illustration's impact on contemporary culture.

Curriculum is subject to change.

For students entering Fall 2024 and Spring 2025.

### Illustration BFA- Illustration Design Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Illustration Now!		0
Perspective		3
Head and Hands		3
Composition and Drawing		3
Design 1		3
TERM 2		
Drawing Concepts 1		3
Composition and Painting		3
Digital Illustration		3
Design 2: Structure and Color		3
TERM 3		
Intro to Modernism OR HHIS	3	
Drawing for Illustration		3
Type 1: Foundation		3
Materials of Art and Design		3
TERM 4		
History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1	3	
Sketching for Illustration		3
Image and Idea		3
4th Term Review		0
RE-Presentation: Narrative & Bodies OR Media Experimentation		3
Color Theory		3
TERM 5		
Intro to Printmaking OR Printmaking		3
Illustration Design OR Type 2: Structure OR Painting Concepts OR Wet Paint		3
Drawing Projects		3
Illustration Design Lab		3
TERM 6		
Illustration Strategies		3

Illustration for Publishing OR Type 3: Context OR Children's Book Illustration		3
TERM 7		
Application Studio OR Senior Projects OR Illustration for the NYT OR Archetype Press OR Notorious		3
TERM 8		
Business 101 OR Business and Professional Practice electives	3	
Portfolio Design Lab		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences Electives:		
Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	3	
Any of the above	21	
Studio Electives		6
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

## Illustration BFA - Entertainment Arts Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Illustration Now!		0
Perspective		3
Head and Hands		3
Composition and Drawing		3
Design 1		3
TERM 2		
Viscom Fundamentals 1		3
Composition and Painting		3
Digital Life OR Photoshop Painting Fundamentals		3
Design 2: Structure and Color		3
TERM 3		
Intro to Modernism OR HHIS	3	
Analytical Figure Drawing		3
Intro to Maya and 3D Animation		3
Creative Perspective		3
Dynamic Sketching for Illustration		3
TERM 4		
Sketching for Illustration		3
Sketching for Entertainment		3
Image and Idea		3

Inventive Drawing OR Inventive Costume		3
4th Term Review		0
TERM 5		
History of Illustration OR History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1	3	
Action Analysis		3
Character Design 1		3
Visual Development		3
Background Painting/Animated Films		3
TERM 6		
Storyboarding for Animation		3
3D Layout OR Color and Story OR Design and Color for Animation		3
Historical Environments: Matte Painting OR Composition Painting and Film OR Graphic Design for Entertainment Arts OR Introduction to Matte Painting		3
TERM 7		
Style OR Storyboarding 2 or Children's Book Illustration OR Entertainment Arts Project Studio		3
TERM 8		
Business 101 OR Business and Professional Practice electives	3	
Portfolio Design Lab Entertainment Arts		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences Electives:		
Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	3	
Any of the above	21	
Studio Electives		0
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

## Illustration BFA - Entertainment Arts Consumer Products Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Illustration Now!		0
Perspective		3
Head and Hands		3
Composition and Drawing		3

Design 1		3
TERM 2		
Viscom Fundamentals 1		3
Composition and Painting		3
Digital Life OR Photoshop Painting Fundamentals		3
Design 2: Structure and Color		3
TERM 3		
Intro to Modernism OR HHIS	3	
Analytical Figure Drawing		3
Creative Perspective		3
Drawing for Illustration		3
Dynamic Sketching for Illustration		3
TERM 4		
Sketching for Illustration		3
Sketching for Entertainment		3
Image and Idea		3
Inventive Drawing OR Inventive Costume		3
4th Term Review		0
TERM 5		
History of Illustration OR History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1	3	
Intro to Maya & 3D Animation		3
Character Design 1		3
Visual Development		3
Graphic Design for Entertainment Arts		3
TERM 6		
Consumer Products 1		3
Color and Story OR Design and Color for Animation		3
TERM 7		
Style OR Children's Book Illustration		3
TERM 8		
Business 101 OR Business and Professional Practice electives	3	
Portfolio Design Lab Entertainment Arts		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences Electives:		
Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	3	
Any of the above	21	
Studio Electives		3
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

## Illustration BFA - Fine Art Painting Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Illustration Now!		0
Perspective		3
Head and Hands		3
Composition and Drawing		3
Design 1		3
TERM 2		
Drawing Concepts 1		3
Composition and Painting		3
Media Experimentation		3
Design 2: Structure and Color		3
TERM 3		
History of Art 1 OR History of Art 2	3	
Painting 1 OR Painting Concepts		3
Image and Idea		3
Materials of Art and Design		3
TERM 4		
Intro to Modernism OR HHIS	3	
Drawing Projects		3
Contemporary Painting Practices OR Portraiture OR Re-Thinking Art		3
4th Term Review		0
Color Theory		3
TERM 5		
Studio Practice		3
Intro to Printmaking OR Printmaking		3
RE-Presentation: Narrative and Bodies		3
Painting Projects OR Wet Paint		3
TERM 6		
Studio Electives		9
TERM 7		
History of Art 3	3	
Senior Projects		3
Studio Elective		3
TERM 8		
Professional Practices for Artists OR Business 101	3	
Portfolio Design Lab		3
Studio Elective		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences Electives:		
Humanities	3	
Social Sciences	3	

Science and Technology	3	
Business and Professional Practices	3	
Any of the above	18	
Studio Electives		0
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

### Illustration BFA - Motion Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Illustration Now!		0
Perspective		3
Head and Hands		3
Composition and Drawing		3
Design 1		3
TERM 2		
Composition and Painting		3
Photoshop Painting Fundamentals		3
Drawing for Illustration		3
Design 2: Structure and Color		3
TERM 3		
Intro to Modernism OR HHIS	3	
Motion Design 1		3
Image and Idea		3
RE-Presentation: Narrative & Bodies OR Communication Design 1: Primer		3
Type 1: Foundation		3
TERM 4		
History of Illustration OR History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1	3	
Intro to Printmaking OR Printmaking OR Archetype Press OR Sketching for Illustration		3
3D Motion Graphics		3
Sequential Design 1		3
4th Term Portfolio Review		0
Type 2: Structure		3
TERM 5		
Type 3: Context		3
Drawing Projects OR Communication Design 2: Information & Context OR Illustration Design Lab		3
Motion Design 2		3
Sequential Design 2		3

TERM 6		
Advanced Cinematic Motion OR Communication Design 4: Identity Systems OR Composition Painting and Film		3
Sequential Design 3		3
TERM 7		
Type 5 Motion OR Composition Painting and Film OR Advances Cinematic Motion OR Sequential Design 3 OR Advanced Motion Studio 8		3
TERM 8		
Business 101 OR Business and Professional Practice electives	3	
Portfolio Design Lab OR Portfolio and Career Preparation		3
Advanced Motion Studio 8 OR Type 5 Motion OR Advanced Cinematic Motion		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences Electives:		
Humanities		3
Social Sciences		3
Science and Technology		3
Business and Professional Practice		3
Any of the above		21
Studio Electives		0
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

### Illustration BFA - Surface Design Track

TERM 1	H&S	Studio
Writing Studio OR Writing Studio: Intensive	3	
Illustration Now!		0
Perspective		3
Head and Hands		3
Composition and Drawing		3
Design 1		3
TERM 2		
Composition and Painting		3
Craft Technique Surface Design OR Craft Workshop		3
Digital Illustration		3
Design 2: Structure and Color		3
TERM 3		
Intro to Modernism or HHIS	3	
Drawing for Illustration		3

Intro to Textile/Surface Design		3
Color Trend for Surface Design		3
Materials of Art & Design		3
TERM 4		
Image and Idea		3
Surface Design Lab OR Illustration Design Lab		3
4th Term Review		0
Illustration for License		3
Creative Text OR Type 1: Foundation		3
TERM 5		
History of Art 1 OR History of Art 2 OR History of Art 3 OR Graphic Design History 1 OR History of Illustration	3	
Intro to Printmaking OR Printmaking		3
Gouache Techniques		3
Sewing Lab OR Sewing Lab X Surface: Collaboration		3
TERM 6		
Topic Studios for Surface		3
RETHINK: Fashion Workshop OR Viscom for Wearables OR Illustration Internship OR PENSOLE Footwear Design OR London Ancient and Modern		3
Product Design 4 OR Textile Sponsored Project		3
TERM 7		
Business 101 OR Business and Professional Practice electives	3	
Makers Lab Workshop		0
Paperchase OR Consumer Products 1		3
TERM 8		
Portfolio Design Lab OR Portfolio Design Lab Surface Projects		3
ADDITIONAL REQUIREMENTS		
Humanities and Sciences Electives:		
Humanities	3	
Social Sciences	3	
Science and Technology	3	
Business and Professional Practice	3	
Any of the above	21	
Studio electives		3
TOTAL		
Total H&S Units	45	
Total Studio Units		75
Total Required Units	120	

# Interdisciplinary Studies Division

## Humanities and Sciences Department Course Descriptions

### Course of Study

While students are required to take H&S classes to meet requirements in humanities, social sciences, science and technology, and business and professional practice, ArtCenter now offers three minors—Business, Creative Writing and Material Science— that allow students to focus 15 of their Humanities and Sciences credits and requirements toward a clear and visible goal.

*Prerequisite: For acceptance into one of these minors, students must have taken Writing Studio or Writing Studio Intensive or have passed the writing placement exam.*

Curriculum is subject to change.

### Business Minor

Class	Credits
Business and Economics (HBUS-10)	3
Three of the following courses:	
Business of Licensing (HENT-210)	3
IP Law (HPRO-300)	3
Money Math for the Right Brain (HBUS-220)	3
Brand Strategies (HSOC-210) OR Brand Matters (HSOC-212)	3
Designing a Social Enterprise (HENT-212)	3
Intro to Entrepreneurship (HENT-100)	3
Global Economy (HBUS-230)	3
Principles of Marketing (HBUS-240)	3
Strategy HBUS-202	3
Capstone project	
Launch Prep (HENT-400) OR Designing for Change (HBUS-303)	3
Total Required Units	15

### Creative Writing Minor

Class	Credits
Narrative Strategies (HNAR-200)	3

Two creative writing courses such as:	
Short Story (HNAR-301)	3
Poetry Workshop (HNAR-205)	3
Screenwriting (HNAR-337)	3
Advanced Screenwriting (HNAR-437)	3
Writing for Video Games (HNAR-311)	3
Children's Literature (HNAR-310)	3
Story and Form (HNAR-201)	3
Speculative Writing Lab (HNAR-202)	3
Graphic Fact: True Comics (HNAR-222)	
Comics & Zines (HNAR-223)	
Beginnings, Middles, and Ends (HNAR-306)	
Writing under the influence (HNAR-323)	
Reading and Writing Fairytales (HNAR-327)	
The Graphic Novel (HNAR-382)	
One literature course such as:	
Genre Literature (HNAR-313)	3
Reading Black Women's Literature (HNAR-212)	
Greek Mythology (HNAR-320)	3
Immigrant/1st Generation American Literature (HNAR-210)	3
James Joyce's Ulysses (HNAR-303)	3
Magical Realisms (HNAR-325)	3
Moby Dick (HNAR-312)	3
Queer Voices Across Literature (HNAR-318)	3
Shakespeare Plays and Films (HNAR-290)	3
The Heroine (HNAR-302)	
Girl Power in Myth and Media (HNAR-304)	
Dante's Inferno (HNAR-319)	
Witch Lit (HNAR-328)	
Contemporary US Latnix Poetry (HNAR-368)	
The Vampire (HNAR-329)	
Culminating with:	
Capstone Project Seminar (HNAR-350)	3
<i>Certain creative writing-based Transdisciplinary Studio (TDS) courses can be substituted for a writing course.</i>	
Total Required Units	15

## Material Science Minor

Class	Credits
Complete five 3-credit courses from the following Humanities and Sciences offerings:	
Intro to Materials for ID (HSCI-208) [currently not running]	3
Theory of Structure (HSCI-205)	3
Properties of Artistic Materials (HSCI-218)	3
Nanotechnology and Design (HSCI-233)	3

Materials and Methods 1 (HSCI-206)	3
Science and Sustainability (HSCI-250)	3
Design for Sustainability (HSCI-251)	3
Light and Color (HSCI-217)	3
Manufacturing Technology (HSCI-280)	3
Adventures in Materials (HSCI-306)	
Matter of Life: Earth Outbound (HSCI-320)	
Intro to Material Science and Engineering (HSCI-106)	
Artifacts, Crime, and Materials (HSCI-207A)	
Bio-inspired Design (HSCI-223A)	
Sustainable Fashion and Materials (HSCI-392A)	
Total Required Units	15

## Integrated Studies—First Year Immersion Course Descriptions

### First Year Immersion Course of Study

ArtCenter's First Year Immersion program includes courses in Humanities and Sciences, creative technologies, visual acuity and a variety of drawing practices.

Additionally, a two-term study skills seminar provides exposure to the College's major fields of study and includes field trips and lectures that help students immerse themselves in Los Angeles' creative culture.

Curriculum is subject to change.

For students entering Fall 2024, Spring 2025 and Summer 2025

## First Year Immersion

Class	Credits
TERM 1	
Visual and Materials Cultures 1	3
Creative Technologies 360	3
FYI Studio 1	3
Drawing	3
Shop Skills Materials Lab	1
Visual Thinking 1	3
Materials Lab	2
TERM 2	
Visual and Materials Cultures 2	3
Immersion Technologies Laboratory	3
FYI Studio 2	3
Visual Thinking 2	3
Major Specific Course*	3
TOTAL	

Total Required Units	33
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\*Students interested in Industrial Design majors may be required to take two Major Specific Courses. Graphics and Creative Direction also require two Major Specific Courses.

## Designmatters

### Course Descriptions

#### Course of Study

ArtCenter's Minor in Social Innovation is comprised of a mix of Designmatters real-world transdisciplinary studios, select Humanities and Sciences courses, and optional study abroad/cultural exchange programs. The Designmatters Minor is offered to all undergraduate majors at ArtCenter.

Curriculum subject to change.

### Designmatters Minor

Class	Credits
Three Designmatters Humanities & Sciences courses:	
Designmatters Humanities and Sciences	9
Two additional Designmatters TDS courses:	
Transdisciplinary Studio (TDS)	6
Total Required Units	15

## Courses

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# Degrees

## Creative Direction

### Creative Direction

#### Degree Type

Bachelor of Fine Arts

#### Program Learning Outcomes

test

#### Term 1

Course Code Title	Credits
HWRI-102 or HWRI-101	3
CRDR-100 DB: LinkedIn Learning 1.0	1
CRDR-101 Creative Direction 101	0
CRDR-102 Communication Design 1	3
CRDR-176 Basics of Video Production	3
INT-102 Design 1 GPK/ILL/CRDR	3
INT-111 Type 1: Foundation	3

#### Term 2

Course Code Title	Credits
HSOC-100 Art of Research (ADT,GPK)	3
CRDR-151 Art Direction 1	3
CRDR-153 Visual Concepts	3
CRDR-171 Creative Process	3
INT-108 or CRDR-161 or CRDR-3313	

#### Term 3

Course Code Title	Credits
HHIS Course (3 credits)	3
HPRO-202 Presentation & Career Prep	3
CRDR-201 Art Direction 2	3
CRDR-202 Comm Des 3: Narrative & Scale	3
CRDR-203V Vis Ix Des 1: Intro to UI	3
CRDR-205 Brand Concepts 1	3

#### Term 4

Course Code Title	Credits
HHIS-110 or HHIS Course (3 credits)	3
CRDR-250 4th Term Review	0
CRDR-252 Comm Des 4: Identity Systems	3
CRDR-255 Brand Concepts 2	3
CRDR-262 Copywriting 1	3
CRDR-263 Digital Narrative	3

#### Term 5

Course Code Title	Credits
HSOC-210 Branding Strategies	3
CRDR-305 Brand Concepts 3	3
CRDR-372 Creating Culture	3
INT-162 Type 2: Structure	3

#### Term 6

Course Code Title	Credits
CRDR-299 Crashvertising	3
CRDR-350 6th Term Review	0
CRDR-362 Copywriting 2	3
CRDR-366 Idea Lab	3

#### Term 7

Course Code Title	Credits
CRDR-416 Impact Lab	3

#### Term 8

Course Code Title	Credits
CRDR-450 Portfolio Studio	3
CRDR-466 Campaign Lab	3

### Studio Electives

### Humanities & Sciences

Course Code Title	Credits
Humanities Course (3 credits)	3
Social Sciences Course (3 credits)	3
Science & Technology Course (3 credits)	3
Business & Professional Practice Course (3 credits)	3
Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Courses (15 credits)	15
Total Required Units	132

### Entertainment Design

### Entertainment Design (ANIM)

#### Degree Type

Bachelor of Science

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
EANI-102	Perspective	3
EANI-104	2D 1 Fundamentals	3
EANI-105	Concept Art 1	3
EANI-107	Figure Drawing & Anatomy 1	3
EANI-112	CG 1 Fundamentals	3
ENT-100	Intro to Entertainment Design	0

## Term 2

Course Code	Title	Credits
	HSOC-101 or HSOC-100	3
EANI-153	Storyboard 1	3
EANI-154	2D 2 Mechanics 1	3
EANI-155	Concept Art 2	3
EANI-161	CG 2 Mechanics 1	3
EANI-201	Previz 1	3

## Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
EANI-200	3rd Term Portfolio Review	0
EANI-204	2D 3 Mechanics 2	3
EANI-207	Shorts Prep	3
EANI-211	CG 3 Mechanics 2	3
EANI-215	Modeling 1	3
EANI-258	Lighting 1	3

## Term 4

Course Code	Title	Credits
	H&S Literature Type Courses (3 credits)	3
HCRT-250	Performance As Art	3
EANI-255	Shorts 1-1	3
	EANI Courses (6 credits)	6

## Term 5

Course Code	Title	Credits
	HHIS-256 or HHIS Course (3 credits)	3
EANI-300	5th Term Portfolio Review	0
EANI-305	Shorts 1-2	3
EANI-374	Capstone PreProduction 1	3
	EANI Course (3 credits)	3

## Term 6

Course Code	Title	Credits
	H&S Film Type Courses (3 credits)	3
EANI-375	CapStone PreProduction 2	3
EANI-376	CapStone PreProduction 3	3
	EANI Course (3 credits)	3

## Term 7

Course Code	Title	Credits
	H&S Creative Writing Type Courses (6 credits)	6
	HBUS-101 or HBUS, HENT, or HPRO Course (3 credits)	3
EANI-403	Portfolio 1	3
EANI-474	CapStone Production 1	3

## Term 8

Course Code	Title	Credits
EANI-453	Portfolio 2	3
EANI-475	Capstone Production 2	3
EANI-476	CapStone Production 3	3
ECPT-450	Entertainment Design Industry	3
ENT-450P	Grad Show Prep for Ent Design	0

## Humanities & Sciences

Course Code	Title	Credits
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (3 credits)	3
	Total Required Units	132

## Entertainment Design (CONC)

**Degree Type**  
Bachelor of Science

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ECPT-101	Perspective 1	3
ECPT-104	Human Anatomy	3
ECPT-157	Visual Structure	3
ECPT-202	Rendering and Lighting	3
ENT-100	Intro to Entertainment Design	0

## Term 2

Course Code	Title	Credits
	HSOC-101 or HSOC-100	3
ECPT-107	Concept Design 1	3
ECPT-152	Lighting Fundamentals	3
ECPT-201	Advanced Perspective	3
ECPT-203	Digital Painting	3
ECPT-215	Dynamic Character Drawing	3

## Term 3

Course Code	Title	Credits
	HHIS-254 or HHIS Course (3 credits)	3
ECPT-158	Intro to 3D	3
ECPT-206	Concept Design 2	3
ECPT-221	Architectural Design	3
ECPT-262	Costume Design	3
ECPT-315	Character Design	3

## Term 4

Course Code	Title	Credits
	HSCI-281 or HSCI Course (3 Credits)	3
ECPT-105	Animal Anatomy	3
ECPT-261	Stylization	3
ECPT-300	4th Term Portfolio Review	0
ECPT-309A	World Building	3
	ECPT-314 or ECPT-270	3
ECPT-316	Designing With Light and Color	3

## Term 5

Course Code	Title	Credits
	H&S Creative Writing Type Courses (3 Credits)	3
	HSCI-217 or HSCI Course (3 Credits)	3
ECPT-326	Production Design	3
ECPT-351	Entertainment Design 1	3
	ECPT-354 or ECPT-303	3
ECPT-421	Originality in Design	3

## Term 6

Course Code	Title	Credits
	H&S Film Type Courses (3 credits)	3
ECPT-350	6th Term Portfolio Review	0
ECPT-352	Entertainment Design 2	3

## Term 7

Course Code	Title	Credits
ECPT-353	Entertainment Design 3	3
ECPT-401	Portfolio/Senior Project 1	3

## Term 8

Course Code	Title	Credits
ECPT-450	Entertainment Design Industry	3
ECPT-451	Portfolio/Senior Project 2	3
ECPT-455	8th Term Portfolio Review	0
ENT-450P	Grad Show Prep for Ent Design	0

## Studio Electives

### Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (6 Credits)	6
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (6 Credits)	6
	Total Required Units	132

# Entertainment Design (GAME)

## Degree Type

Bachelor of Science

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
EGAM-101A	Game Is Software	3
EGAM-105	Game Production 1	3
EGAM-115	Game Design Fundamentals	3
EGAM-131	Media That Matters	3
ENT-100	Intro to Entertainment Design	0

## Term 2

Course Code	Title	Credits
	HSOC-101 or HSOC-100	3
EGAM-102	Game Dev 1	3
EGAM-110	Visual Design and Games	3
EGAM-153	Intro to Transmedia Design	3
EGAM-231	Mathematics, Economics & Games	3

## Term 3

Course Code	Title	Credits
	HSCI-281 or HSCI Course (3 Credits)	3
EGAM-120	Game Art Fundamentals	3
EGAM-200	3rd Term Portfolio Review	0
EGAM-202A	Game Dev 2 (Int Prototyping)	3
	EGAM-211 or EGAM-161	3
EGAM-266	System Design for Games	3

## Term 4

Course Code	Title	Credits
EGAM-221	User Experience for Games	3
EGAM-251	Level Design 1	3
EGAM-262	Game Development 3	3
EGAM-263	World Building	3
EGAM-265	Game Design Challenges	3

## Term 5

Course Code	Title	Credits
EGAM-252	Level Design 2	3
EGAM-302	Game Dev 4 (Adv Prototyping)	3
EGAM-303	Transmedia IP Creation	3
EGAM-311A	Immersive Design	3
EGAM-353	Alternative Controllers	3

## Term 6

Course Code	Title	Credits
EGAM-350	6th Term Portfolio Review	0
EGAM-352A	Game Concept Development	3
EGAM-361	Games As a Service	3

## Term 7

Course Code	Title	Credits
EGAM-401A	Individual Game Project	3
EGAM-411	Advanced Game Project 1 (TDS)	3

## Term 8

Course Code	Title	Credits
EGAM-412	Advanced Game Project 2 (TDS)	3
EGAM-450	Portfolio and Career Preparatn	3
EGAM-455	Grad Show Preparation	0

## Studio Electives

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
	Total Required Units	132

## Film

## Film

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
FILM-001	Film Dept Production Policies	0
FILM-004	Set Safety	0
FILM-121	Directing 1	3
FILM-130	Intro to Cinematography	3
FILM-150	Intro to Post Production	3
	INT-101 or INT-103	3
INT-108	Basics of Photo	3

## Term 2

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
FILM-101	Screenwriting 1	3
FILM-122	Storyboarding for Directors	3
FILM-123	Acting Workshop for Directors	3
FILM-152	Film Editing 1	3
FILM-231	Aesthetics of Cinematography	3

## Term 3

Course Code	Title	Credits
FILM-102	Screenwriting 2	3
FILM-140	Film Production Sound	3
FILM-221	Directing 2	3
FILM-222	Directing 2: Tech Training	0
FILM-230	Cinematography Tech Training	3

## Term 4

Course Code	Title	Credits
	HHIS-230 or HHIS-231	3
HPRO-230	Bus Affairs for Filmmakers	3
FILM-210	Line Prod & Prod Mgmt	3
FILM-240	Post Production Sound	3
FILM-556	Advanced Film Directing 1	3

## Term 5

Course Code	Title	Credits
FILM-575	Mid-Program Review	0
FILM-302	Pitching	3
FILM-306	Advanced Film Directing 2	3
	Transdisciplinary Studio Course (33 Credits)	

## Term 6

Studio or H&S Electives

## Term 7

Studio or H&S Electives

## Term 8

Course Code	Title	Credits
FILM-455B	Professional Preparation (0)	0

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
	Total Required Units	120

## Film - Cinematography

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
FILM-001	Film Dept Production Policies	0
FILM-004	Set Safety	0
FILM-121	Directing 1	3
FILM-130	Intro to Cinematography	3
FILM-150	Intro to Post Production	3
	INT-101 or INT-103	3
INT-108	Basics of Photo	3

## Term 2

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
FILM-101	Screenwriting 1	3
FILM-122	Storyboarding for Directors	3
FILM-123	Acting Workshop for Directors	3
FILM-152	Film Editing 1	3
FILM-231	Aesthetics of Cinematography	3

## Term 3

Course Code	Title	Credits
FILM-102	Screenwriting 2	3
FILM-140	Film Production Sound	3
FILM-221	Directing 2	3
FILM-222	Directing 2: Tech Training	0
FILM-230	Cinematography Tech Training	3

## Term 4

Course Code	Title	Credits
	HHIS-230 or HHIS-231	3
HPRO-230	Bus Affairs for Filmmakers	3
FILM-210	Line Prod & Prod Mgmt	3
FILM-232	Lighting for Cinematography	3
FILM-556	Advanced Film Directing 1	3

## Term 5

Course Code	Title	Credits
FILM-575	Mid-Program Review	0
FILM-302	Pitching	3
FILM-330	Advanced Cinematography	3
	Transdisciplinary Studio Course (33 Credits)	

## Term 6

Studio or H&S Electives

## Term 7

Studio or H&S Electives

## Term 8

Course Code	Title	Credits
FILM-455B	Professional Preparation (0)	0

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
	Total Required Units	120

## Film - Editing

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
FILM-001	Film Dept Production Policies	0
FILM-004	Set Safety	0
FILM-121	Directing 1	3
FILM-130	Intro to Cinematography	3
FILM-150	Intro to Post Production	3
	INT-101 or INT-103	3
INT-108	Basics of Photo	3

## Term 2

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
FILM-101	Screenwriting 1	3
FILM-122	Storyboarding for Directors	3
FILM-123	Acting Workshop for Directors	3
FILM-152	Film Editing 1	3
INT-100	Digital Design 1	3

## Term 3

Course Code	Title	Credits
FILM-102	Screenwriting 2	3
FILM-140	Film Production Sound	3
FILM-221	Directing 2	3
FILM-222	Directing 2: Tech Training	0
FILM-230	Cinematography Tech Training	3
FILM-250	Film Editing 2	3

## Term 4

Course Code	Title	Credits
	HHIS-230 or HHIS-231	3
HPRO-230	Bus Affairs for Filmmakers	3
FILM-210	Line Prod & Prod Mgmt	3
FILM-240	Post Production Sound	3
FILM-251	Film Editing 3	3
FILM-556	Advanced Film Directing 1	3

## Term 5

Course Code	Title	Credits
FILM-575	Mid-Program Review	0
FILM-302	Pitching	3
	Transdisciplinary Studio Course (33 Credits)	

## Term 6

Studio or H&S Electives

## Term 7

Studio or H&S Electives

## Term 8

Course Code	Title	Credits
FILM-455B	Professional Preparation (0)	0

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
	Total Required Units	120

## Graduate Film

### Degree Type

Master of Fine Arts

## Term 1 (Fall)

Course Code	Title	Credits
FILM-001	Film Dept Production Policies	0
FILM-004	Set Safety	0
FILM-500	Writing Visually	3
FILM-520A	The Director & the Script	3
FILM-550	Editing: Theory & Practice	3
FILM-563	Visual Narrative Workshop	3
FILM-569	Powerful Black Voices in Film	3

## Term 2 (Spring)

Course Code	Title	Credits
FILM-511	Producing & Set Procedures	3
FILM-521	Advanced Acting Workshop	3
	FILM-530 or FILM-532	3
FILM-652	Narrative Film Practicum	3
FILM-653	Color: Theory & Practice	3

## Term 3 (Summer)

Course Code	Title	Credits
FILM-575	Mid-Program Review	0
FILM-597	Thesis Research	1
	Studio Electives (12 Credits)	12

## Term 4 (Fall)

Course Code	Title	Credits
FILM-562	Narrative Film Analysis	3
FILM-598	Written Thesis Development	1
	FILM-660 or FILM-650 or FILM-534	3
FILM-663	Bus Affairs for Filmmakers	3
	Studio Electives (3 Credits)	3

## Term 5 (Spring)

Course Code	Title	Credits
FILM-560	Thinking Critically About Film	3
FILM-655B	Professional Preparation (0)	0
FILM-698	Written Thesis Creation	1
FILM-700	Completed Thesis	0
	Studio Electives (9 Credits)	9
	Total Required Units	69

## Fine Art

## Fine Art

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
HHIS-222	History of Art 3	3
	HWRI-102 or HWRI-101	3
ART-101	Re-Thinking Art	3
ART-105	One on One A	1
	INT-103 or INT-101 or INT-102	3
INT-158	Materials of Art & Design	3



## Term 2

Course Code	Title	Credits
	HHIS Course (3 Credits)	3
	Two of the Following: ART-111, ART-162, ART-171, ART-231A, ART-271, or INT-108	6
ART-202	Studio Practice	3
ART-205	One on One B	1

## Term 3

Course Code	Title	Credits
	HHIS Course (3 Credits)	3
	Two of the Following: ART-111, ART-162, ART-171, ART-231A, ART-271, or INT-108	6
ART-305	One on One C	1

## Term 4

Course Code	Title	Credits
	HCRT Course (3 Credits)	3
HHIS-325	Global Contemporary Art	3
ART-204	Art: Structure and Systems	3
	ART-221 or ART-502	3

## Term 5

Course Code	Title	Credits
	HNAR Course (3 Credits)	3
ART-300	5th Term Review	3
	ART Course (3 Credits)	3

## Term 6

Course Code	Title	Credits
	HNAR Course (3 Credits)	3
ART-385	Advanced Studio	3
	Transdisciplinary Studio Course (33 Credits)	33

## Term 7

Course Code	Title	Credits
ART-451	Senior Projects 1	3
ART-451L	Senior Projects Thesis 1	0
	ART Course (3 Credits)	3

## Term 8

Course Code	Title	Credits
ART-452	Senior Projects 2	3
ART-452L	Senior Projects Thesis 2	0
	ART Course (3 Credits)	3

## Humanities & Sciences

Course Code	Title	Credits
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Courses (15 credits)	15
	Total Required Units	114

## Fine Art - Illustration

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
HHIS-222	History of Art 3	3
	HWRI-102 or HWRI-101	3
ART-101	Re-Thinking Art	3
ART-105	One on One A	1
	INT-103 or INT-101 or INT-102	3

## Term 2

Course Code	Title	Credits
	HHIS Course (3 Credits)	3
ART-111	Painting 1	3
ART-205	One on One B	1
ILL-113	Drawing Concepts 1	3
	INT-108 or ART-162 or ART-231A or ART-271	3
INT-158	Materials of Art & Design	3

## Term 3

Course Code	Title	Credits
	HSCI Course (3 Credits)	3
ART-202	Studio Practice	3
ART-305	One on One C	1
ILL-208	Composition & Drawing	3
	ART Course (3 Credits)	3

## Term 4

Course Code	Title	Credits
	HCRT Course (3 Credits)	3
HHIS-325	Global Contemporary Art	3
ART-204	Art: Structure and Systems	3
	ART-221 or ART-502	3
	ILL-315 or ILL-305 or ILL-204	3

## Term 5

Course Code	Title	Credits
	HNAR Course (3 Credits)	3
ART-300	5th Term Review	3

## Term 6

Course Code	Title	Credits
	HNAR Course (3 Credits)	3
ART-385	Advanced Studio	3
	Transdisciplinary Studio Course (33 Credits)	

## Term 7

Course Code	Title	Credits
ART-451	Senior Projects 1	3
ART-451L	Senior Projects Thesis 1	0

## Term 8

Course Code	Title	Credits
ART-452	Senior Projects 2	3
ART-452L	Senior Projects Thesis 2	0

## Studio Electives

## Humanities & Sciences

Course Code	Title	Credits
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Courses (15 credits)	15
	Total Required Units	120

## First Year Immersion

## First Year Immersion

### Degree Type

Bachelor of Immersion

## 1st Semester

Course Code	Title	Credits
HHIS-121	Visual and Material Cultures 1	3
HSCI-102	Creative Technologies 360	3
IMER-101	FYI Studio 1	3
IMER-103	Drawing	3
IMER-107M	Shop Skills Materials Lab	1
IMER-108	Visual Thinking 1	3
IMER-108M	Materials Lab	2

## 2nd Semester

Course Code	Title	Credits
HHIS-171	Visual and Material Cultures 2	3
HSCI-110	Immersion Technologies Lab	3
IMER-151	FYI Studio 2	3
IMER-158	Visual Thinking 2	3
	Major Specific Course	3
	Total Required Units	33

## Grad Transp Sys Design

## Graduate Transportation Design-Systems

### Degree Type

Master of Science

## Term 1

Course Code	Title	Credits
TRAN-503A	Customer Centered Research 1	1
TRAN-505A	Digital Design Skills Part 1	2
TRAN-506	Design Leadership & Team Bldg	1
TRAN-507	Intro to Future-Casting & UX	2
TRAN-508	Storytelling Fundamentals	2
TRAN-509	Systems Thinking	1
TRAN-511A	Tran Histories & Futures 1	3
TRAN-520	Transportation Sys Studio 1	3

## Term 2

Course Code	Title	Credits
TRAN-502	Vehicle & Systems Architecture	1
TRAN-512A	Tran Histories & Futures 2	3
TRAN-517	Design Strategy Sprint 1	1
TRAN-530A	IxD for Mobility	3
TRAN-553A	Customer Centered Research 2	2
TRAN-555A	Digital Design Skills Part 2	2
TRAN-558	Storytelling Advanced	2
TRAN-560	Digital Workshops	0
TRAN-570	Transportation Sys Studio 2	2

## Term 3

Course Code	Title	Credits
TRAN-513A	Tran Histories & Futures 3	3
TRAN-531	IxD for Mobility Systems	3
TRAN-560	Digital Workshops	0
TRAN-567	Design Strategy Sprint 2	1
TRAN-575	Research Support	1
TRAN-620	Transportation Sys Studio 3	3
TRAN-646A	Graduation Strategy	1
	Studio Electives (3 Credits)	3

## Term 4

Course Code	Title	Credits
TRAN-560	Digital Workshops	0
TRAN-602	Thesis Project Preparation	3
TRAN-670	Transportation Sys Studio 4	6
	Studio Electives (3 Credits)	3

## Term 5

Course Code	Title	Credits
TRAN-611	Thesis Development Studio	6
	Electives or TRAN-690	6

## Term 6

Course Code	Title	Credits
TRAN-612	Thesis Validation Studio	6
TRAN-642	Thesis Writing Studio	3
TRAN-700	Completed Thesis	0
	Studio Electives (3 Credits)	3
	Total Required Units	82

## Graduate Art

### Graduate Art

#### Degree Type

Master of Fine Arts

### 1st Semester Fall

Course Code	Title	Credits
ART-502	Graduate Seminar	1
ART-506	Theories of Construction	3
ART-521	Master's Project A	5
	Electives (6 Credits)	6

### 2nd Semester Spring

Course Code	Title	Credits
ART-502	Graduate Seminar	1
ART-506	Theories of Construction	3
ART-522	Master's Project B	5
ART-550	Thesis Gateway	0
	Electives (6 Credits)	6

### 3rd Semester Summer (ACL)

Course Code	Title	Credits
ART-560	Summer Seminar	3
ART-570	Summer Workshop	3
ART-575	2nd-Year Gateway	0

### 4th Semester Fall

Course Code	Title	Credits
ART-502	Graduate Seminar	1
ART-506	Theories of Construction	3
ART-621	Master's Project C	5
	Electives (6 Credits)	6

### 5th Semester Spring

Course Code	Title	Credits
ART-502	Graduate Seminar	1
ART-506	Theories of Construction	3
ART-622	Master's Project D	5
ART-700	Completed Thesis	0
	Electives (6 Credits)	6
	Total Required Units	66

# Graduate Industrial Design

## Graduate Furniture, Lighting & Fixtures Design (GFLF2)

### Degree Type

Master of Science

### 1st Semester Fall

Course Code	Title	Credits
SXD-501	Topic Studio - Furniture	3
SXD-502	Topic Studio - Lighting	3
SXD-504F	Digital Process 6: Furniture	3
SXD-505F	Materials & Innovation 1: FLF	3
SXD-538	Hist of Production Furniture	3

### 2nd Semester Spring

Course Code	Title	Credits
SXD-507	Adv Topic Studio-Furniture	3
SXD-508	Adv Topic Studio-Lighting	3
SXD-509F	Digital Process 7: FLF	3
SXD-510	Grad Seminar	3
SXD-548	Theory, Concept, Culture	3

### 3rd Semester Summer (ArtCenter Lite)

Course Code	Title	Credits
	SXD-900 or Elective Courses	6

### 4th Semester Fall

Course Code	Title	Credits
SXD-310	Topic Studio	3
SXD-601F	Thesis Studio 1: FLF	6
SXD-602F	Fabrication Innovation 1: FLF	3
SXD-609	Classroom to Career	3

### 5th Semester Spring

Course Code	Title	Credits
SXD-604F	Thesis Studio 2: FLF	9
SXD-606F	Fabrication Innovation 2: FLF	3
SXD-655	Graduate Exhibition Design	3
SXD-700	Completed Thesis	0
	Total Required Units	66

# Graduate Furniture, Lighting & Fixtures Design (GFLF3)

### Degree Type

Master of Science

### 1st Semester Fall

Course Code	Title	Credits
HSOC-210	Branding Strategies	3
SXD-204	Color, Material and Concept	3
SXD-251	Digital Process 4	3
PRD-202	Visual Communication 3	3
SXD-310	Topic Studio	3

### 2nd Semester Spring

Course Code	Title	Credits
	HHIS-299 or HHIS-293A	3
HSCI-203	Illumination: Lighting	3
SXD-301	Digital Process 5	3
SXD-310	Topic Studio	3
SXD-310	Topic Studio	3

### 3rd Semester Fall

Course Code	Title	Credits
SXD-501	Topic Studio - Furniture	3
SXD-502	Topic Studio - Lighting	3
SXD-504F	Digital Process 6: Furniture	3
SXD-505F	Materials & Innovation 1: FLF	3
SXD-538	Hist of Production Furniture	3

### 4th Semester Spring

Course Code	Title	Credits
SXD-507	Adv Topic Studio-Furniture	3
SXD-508	Adv Topic Studio-Lighting	3
SXD-509F	Digital Process 7: FLF	3
SXD-510	Grad Seminar	3
SXD-548	Theory, Concept, Culture	3

### 5th Semester Summer (ArtCenter Lite)

Course Code	Title	Credits
	SXD-900 or Elective Courses	6

## 6th Semester Fall

Course Code	Title	Credits
SXD-310	Topic Studio	3
SXD-601F	Thesis Studio 1: FLF	6
SXD-602F	Fabrication Innovation 1: FLF	3
SXD-609	Classroom to Career	3

## 7th Semester Spring

Course Code	Title	Credits
SXD-604F	Thesis Studio 2: FLF	9
SXD-606F	Fabrication Innovation 2: FLF	3
SXD-655	Graduate Exhibition Design	3
SXD-700	Completed Thesis	0
Total Required Units		96

## Graduate Industrial Design

### Degree Type

Master of Science

### Term 1

Course Code	Title	Credits
IND-501	M1 Studio	3
IND-502	Visualization 1	3
IND-503	Visual Form 1	3
IND-505	Materials & Methods 1	3
IND-507	Sparks & Connections	3
IND-551	3D Development 1	3
IND-652	Visualization CG Lab	3

### Term 2

Course Code	Title	Credits
IND-521	M2 Studio (Tactical Design)	3
IND-530	Materials & Methods 2A	3
IND-531	Materials & Methods 2B	3
IND-533	Visual Form 2	3
IND-552	Visualization 2	3
IND-571	3D Development 2	3
IND-608	Design Investigations	3

## Term 3

Course Code	Title	Credits
IND-540	Materials & Methods 3A	3
IND-541	Materials & Methods 3B	3
IND-555	System Design Research	3
IND-557	M3 Studio	3
IND-601	3D Development 3	3
IND-602	Visual Form 3	3
IND-610	Visualization 3	3

## Term 4

Course Code	Title	Credits
IND-550	4th Term Review	0
IND-605	Entrepreneur Methodology	3
IND-651	M4 Studio	3
IND-671	Visualization 4	3
Studio Electives (3 Credits)		3

## Term 5

Course Code	Title	Credits
IND-606	Entrepreneur Studio	3
IND-670	Workshop 5	3
IND-681	M5 Studio	3
Studio Electives (3 Credits)		3

## Term 6

Course Code	Title	Credits
IND-672	Workshop 6	3
IND-682	M6 Studio (Thesis)	3
IND-700	Completed Thesis	0
Electives (6 Credits)		6
Total Required Units		99

## Graduate Industrial Design - Innovation Systems Design

### Degree Type

Master of Science

## Term 1

Course Code	Title	Credits
IND-501	M1 Studio	3
IND-502	Visualization 1	3
IND-503	Visual Form 1	3
IND-505	Materials & Methods 1	3
IND-507	Sparks & Connections	3
IND-551	3D Development 1	3
IND-652	Visualization CG Lab	3

## Term 2

Course Code	Title	Credits
IND-521	M2 Studio (Tactical Design)	3
IND-530	Materials & Methods 2A	3
IND-531	Materials & Methods 2B	3
IND-533	Visual Form 2	3
IND-552	Visualization 2	3
IND-571	3D Development 2	3
IND-608	Design Investigations	3

## Term 3

Course Code	Title	Credits
IND-540	Materials & Methods 3A	3
IND-541	Materials & Methods 3B	3
IND-555	System Design Research	3
IND-557	M3 Studio	3
IND-601	3D Development 3	3
IND-602	Visual Form 3	3
IND-610	Visualization 3	3

## Term 4

Course Code	Title	Credits
IND-550	4th Term Review	0
	Drucker Business Courses (18 Credits)	18
IND-651	M4 Studio	3

## Term 5

Course Code	Title	Credits
	Drucker Business Courses (18 Credits)	18
IND-681	M5 Studio	3

## Term 6

Course Code	Title	Credits
IND-672	Workshop 6	3
IND-682	M6 Studio (Thesis)	3
IND-700	Completed Thesis	0
	Total Required Units	111

## Graduate Media Design

### Graduate Media Design Practices (GMDP2)

#### Degree Type

Master of Fine Arts

### 1st Semester Fall

Course Code	Title	Credits
GMDP-517	Critical Worldviews 1	3
GMDP-568	Studio 1	3
GMDP-569	Studio 2	3
GMDP-574	Grad Lab (Concept)	3
GMDP-616	Creative Technology 3	3

### 2nd Semester Spring

Course Code	Title	Credits
GMDP-567	Critical Worldviews 2	3
GMDP-574	Grad Lab (Concept)	3
GMDP-598	Studio 3	3
GMDP-599	Studio 4	3
GMDP-646	Creative Technology 4	3

### 3rd Semester Fall

Course Code	Title	Credits
GMDP-602	Thesis Studio 1	9
GMDP-603	Critical Practices 1	3
GMDP-624	Grad Lab (Thesis)	3

### 4th Semester Spring

Course Code	Title	Credits
GMDP-624	Grad Lab (Thesis)	3
GMDP-651	Thesis Studio 2	9
GMDP-653	Critical Practices 2	3
GMDP-700	Completed Thesis	0
	Total Required Units	60

# Graduate Media Design Practices (GMDP3)

## Degree Type

Master of Fine Arts

## 1st Semester Fall

Course Code	Title	Credits
GMDP-504	Critical Histories 1	3
GMDP-516	Creative Technology 1	3
GMDP-518	Dev Studio 1	3
GMDP-519	Dev Studio 2	3
GMDP-524	Grad Lab (Dev)	3

## 2nd Semester Spring

Course Code	Title	Credits
GMDP-509	Critical Histories 2	3
GMDP-524	Grad Lab (Dev)	3
GMDP-548	Dev Studio 3	3
GMDP-549	Dev Studio 4	3
GMDP-566	Creative Technology 2	3

## 3rd Semester Fall

Course Code	Title	Credits
GMDP-517	Critical Worldviews 1	3
GMDP-568	Studio 1	3
GMDP-569	Studio 2	3
GMDP-574	Grad Lab (Concept)	3
GMDP-616	Creative Technology 3	3

## 4th Semester Spring

Course Code	Title	Credits
GMDP-567	Critical Worldviews 2	3
GMDP-574	Grad Lab (Concept)	3
GMDP-598	Studio 3	3
GMDP-599	Studio 4	3
GMDP-646	Creative Technology 4	3

## 5th Semester Fall

Course Code	Title	Credits
GMDP-602	Thesis Studio 1	9
GMDP-603	Critical Practices 1	3
GMDP-624	Grad Lab (Thesis)	3

## 6th Semester Spring

Course Code	Title	Credits
GMDP-624	Grad Lab (Thesis)	3
GMDP-651	Thesis Studio 2	9
GMDP-653	Critical Practices 2	3
GMDP-700	Completed Thesis	0
Total Required Units		90

## Graphic Design

## Graphic Design

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
GPRT-102	Communication Design 1: Primer	3
GPRT-103	Type 1: Fundamentals	3
GRFX-100	DB: LinkedIn Learning 1.0	1
INT-102	Design 1 GPK/ILL/CRDR	3
INT-120	Narrative Sketching	3
INT-158	Materials of Art & Design	3

## Term 2

Course Code	Title	Credits
	HSOC-101 or HSOC-100	3
GMOT-152A	Motion Design 1	3
GPRT-152	Comm Des 2: Info & Context	3
GPRT-153	Type 2: Structure	3
INT-152	Design 2: Structure and Color	3
INT-161	Narrative Imaging	3

## Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
GPKG-202	Package Des 1: Des Principles	3
GPRT-202	Comm Des 3: Narrative & Scale	3
GPRT-203	Type 3: Context	3
GVXD-203	Vis Ix Des 1: Intro to UI	3

## Term 4

Course Code	Title	Credits
HHIS-240	Graphic Design History 1	3
GPRT-252	Comm Des 4: Identity Systems	3
GRFX-250	Mid-Level Portfolio Review	0
GPRT-253	Type 4	3
GTRA-203	Intro to Transmedia 1	3

## Term 5

Course Code	Title	Credits
HHIS-340	Graphic Design History 2	3
GPRT-305	Information Design	3
GTRA-302	Comm Design 5: Transmedia	3
GTRA-303	Type 5	3
	Transdisciplinary Studio Course (33 Credits)	
	Area-of-Emphasis Studio Elective 3 (3 Credits)	

## Term 6

Course Code	Title	Credits
	Area-of-Emphasis Studio Elective 6 (6 Credits)	

## Term 7

Course Code	Title	Credits
	HBUS-101 or Business & Professional Practice Elective (3 Credits)	3
GRFX-400	Final Portfolio Review	0
	Area-of-Emphasis Studio Elective 3 (3 Credits)	

## Term 8

Course Code	Title	Credits
GRFX-456	Portfolio & Career Preparation	3
	Area-of-Emphasis Studio Elective 2 (2 Credits)	

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Courses (15 credits)	15
	Total Required Units	132

## Graphic Design (GGFX2)

**Degree Type**  
Master of Fine Arts

### 1st Semester Fall

Course Code	Title	Credits
GMGX-500	DB: LinkedIn Learning 1.0	1
GMGX-601	Graduate Studio 3	6
GMGX-603	Graduate Typography 3	3
GMGX-604	Graduate Project Writing	3
GMGX-605	Graduate Seminar 3	3
	INT-503M or GMGX-550	2

### 2nd Semester Spring

Course Code	Title	Credits
GMGX-556	Design Research and Strategy	3
	GMGX-561 or GMGX-514 or GMGX-562	3
GMGX-600	Mid-Level Thesis Review	0
GMGX-651	Graduate Studio 4	6
GMGX-653	Graduate Typography 4	3
GMGX-655	Graduate Seminar 4	3

### 3rd Semester Summer

Course Code	Title	Credits
	GMGX-590 or GMGX-690 or GMGX-595 or GMGX-695 or TestLab Berlin	6
GMGX-621	Graduate Forum	3



## 4th Semester Fall

Course Code	Title	Credits
GMGX-609	Professional Leadership	3
GMGX-621A	Graduate Forum 2	3
	Advanced Graphic Studio Elective 6 (6 Credits)	
	Area-of-Emphasis Studio Elective 3 (3 Credits)	

## 5th Semester Spring

Course Code	Title	Credits
GMGX-650	Final Thesis Review	0
GMGX-661A	Graduate Thesis	6
GMGX-661L	Graduate Portfolio	3
	Area-of-Emphasis Studio Elective 6 (6 Credits)	
GMGX-700	Completed Thesis	0
	Total Required Units	75

## Graphic Design (GGFX3)

### Degree Type

Master of Fine Arts

### 1st Semester Fall

Course Code	Title	Credits
GMGX-500	DB: LinkedIn Learning 1.0	1
GMGX-501	Graduate Studio 1	3
GMGX-503	Graduate Typography 1	3
GMGX-514	Graduate Motion Design 1	3
GMGX-550	DB: LinkedIn Learning 2.0	2
INT-503M	Grad Studio Materials Lab	2

### 2nd Semester Spring

Course Code	Title	Credits
GMGX-551	Graduate Studio 2	3
GMGX-553	Graduate Typography 2	3
GMGX-561	Vis Ix Des 1: Intro to UI	3
GMGX-562	Graduate Packaging Design 1	3

### 3rd Semester Fall

Course Code	Title	Credits
GMGX-601	Graduate Studio 3	6
GMGX-603	Graduate Typography 3	3
GMGX-604	Graduate Project Writing	3
GMGX-605	Graduate Seminar 3	3

## 4th Semester Spring

Course Code	Title	Credits
GMGX-556	Design Research and Strategy	3
GMGX-600	Mid-Level Thesis Review	0
GMGX-651	Graduate Studio 4	6
GMGX-653	Graduate Typography 4	3
GMGX-655	Graduate Seminar 4	3

## 5th Semester Summer

Course Code	Title	Credits
	GRFX-590 or GRFX-690 or GRFX-595 or GRFX-695 or TestLab Berlin	6
GMGX-621	Graduate Forum	3

## 6th Semester Fall

Course Code	Title	Credits
GMGX-609	Professional Leadership	3
GMGX-621A	Graduate Forum 2	3
	Advanced Graphic Studio Elective 6 (6 Credits)	

## 7th Semester Spring

Course Code	Title	Credits
GMGX-650	Final Thesis Review	0
GMGX-661A	Graduate Thesis	6
GMGX-661L	Graduate Portfolio	3
GRFX-700	Completed Thesis	0
	Total Required Units	86

## Illustration

## Illustration - Entertainment Arts

### Degree Type

Bachelor of Fine Arts

### Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ILL-101	Illustration Now!	0
ILL-106	Perspective	3
ILL-167	Head & Hands	3
ILL-208	Composition & Drawing	3
INT-102	Design 1 GPK/ILL/CRDR	3

## Term 2

Course Code	Title	Credits
ILL-102	Viscom Fundamentals 1	3
ILL-153	Composition & Painting	3
	ILL-277 or ILL-298	3
INT-152	Design 2: Structure and Color	3

## Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
ILL-204	Analytical Figure Drawing	3
ILL-210	Intro to Maya & 3D Animation	3
ILL-256	Creative Perspective	3
ILL-355	Dynamic Sketching for Illustra	3

## Term 4

Course Code	Title	Credits
ILL-207	Sketching for Illustration	3
ILL-241	Sketching for Entertainment	3
ILL-253	Image and Idea	3
	ILL-254 or ILL-285	3
ILL-275	4th Term Portfolio Review	0

## Term 5

Course Code	Title	Credits
	HHIS-220 or HHIS-221 or HHIS-222 or HHIS-240 or HHIS-250	3
ILL-307	Action Analysis	3
ILL-310	Character Design 1	3
ILL-356	Visual Development	3
ILL-415	Background Ptg/Animated Films	3

## Term 6

Course Code	Title	Credits
ILL-269	Storyboarding for Animation	3
	ILL-309 or INT-252 or ILL-255A	3
	ILL-391 or ILL-322 or ILL-339 or ILL-370	3

## Term 7

Course Code	Title	Credits
	ILL-333 or ILL-368A or ILL-357 or ILL-399	3

## Term 8

Course Code	Title	Credits
	HBUS-101 or Business & Professional Practice Elective (3 Credits)	3
ILL-455	Portfolio Design Lab Ent Arts	3

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
	Total Required Units	120

## Illustration - Entertainment Arts Consumer Products

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ILL-101	Illustration Now!	0
ILL-106	Perspective	3
ILL-167	Head & Hands	3
ILL-208	Composition & Drawing	3
INT-102	Design 1 GPK/ILL/CRDR	3

## Term 2

Course Code	Title	Credits
ILL-102	Viscom Fundamentals 1	3
ILL-153	Composition & Painting	3
	ILL-277 or ILL-298	3
INT-152	Design 2: Structure and Color	3

## Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
ILL-204	Analytical Figure Drawing	3
ILL-256	Creative Perspective	3
ILL-305	Drawing for Illustration	3
ILL-355	Dynamic Sketching for Illustra	3

## Term 4

Course Code	Title	Credits
ILL-207	Sketching for Illustration	3
ILL-241	Sketching for Entertainment	3
ILL-253	Image and Idea	3
	ILL-254 or ILL-285	3
ILL-275	4th Term Portfolio Review	0

## Term 5

Course Code	Title	Credits
	HHIS-220 or HHIS-221 or HHIS-222 or HHIS-240 or HHIS-250	3
ILL-210	Intro to Maya & 3D Animation	3
ILL-310	Character Design 1	3
ILL-399	Entertainment Arts Proj Studio	3
ILL-356	Visual Development	3

## Term 6

Course Code	Title	Credits
ILL-301A	Consumer Products 1	3
	INT-252 or ILL-255A	3

## Term 7

Course Code	Title	Credits
	ILL-333 or ILL-357	3

## Term 8

Course Code	Title	Credits
	HBUS-101 or Business & Professional Practice Elective (3 Credits)	3
ILL-455	Portfolio Design Lab Ent Arts	3

## Studio Electives

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
	Total Required Units	120

## Illustration - Fine Arts Painting

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ILL-101	Illustration Now!	0
ILL-106	Perspective	3
ILL-167	Head & Hands	3
ILL-208	Composition & Drawing	3
INT-102	Design 1 GPK/ILL/CRDR	3

## Term 2

Course Code	Title	Credits
ILL-113	Drawing Concepts 1	3
ILL-153	Composition & Painting	3
ILL-267	Media Experimentation	3
INT-152	Design 2: Structure and Color	3

## Term 3

Course Code	Title	Credits
	HHIS-220 or HHIS-221	3
	ART-111 or ILL-213	3
ILL-253	Image and Idea	3
INT-158	Materials of Art & Design	3

## Term 4

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
ILL-220	Drawing Projects	3
	ILL-221 or ILL-171 or ART-101	3
ILL-275	4th Term Portfolio Review	0
INT-251	Color Theory	3

## Term 5

Course Code	Title	Credits
ART-202	Studio Practice	3
	ART-251 or ART-252	3
ILL-326	RE-Presentation (DM)	3
	ILL-417 or ILL-323	3

## Term 6

Course Code	Title	Credits
	Studio Electives (9 Credits)	9

## Term 7

Course Code	Title	Credits
HHIS-222	History of Art 3	3
ILL-445	Senior Projects	3
	Studio Electives (3 Credits)	3

## Term 8

Course Code	Title	Credits
	HBUS-320 or HBUS-101	3
ILL-453	Portfolio Design Lab	3
	Studio Electives (3 Credits)	3

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (18 credits)	18
	Total Required Units	120

## Illustration - Motion

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ILL-101	Illustration Now!	0
ILL-106	Perspective	3
ILL-167	Head & Hands	3
ILL-208	Composition & Drawing	3
INT-102	Design 1 GPK/ILL/CRDR	3

## Term 2

Course Code	Title	Credits
ILL-153	Composition & Painting	3
ILL-298	Photoshop Painting Fundmntls	3
ILL-305	Drawing for Illustration	3
INT-152	Design 2: Structure and Color	3

## Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
ILL-211A	Motion Design 1	3
ILL-253	Image and Idea	3
	ILL-326 or ILL-103	3
INT-111	Type 1: Foundation	3

## Term 4

Course Code	Title	Credits
	HHIS-220 or HHIS-221 or HHIS-222 or HHIS-240 or HHIS-250	3
	ART-251 or ART-252 or GPRT-3083 or ILL-207	
ILL-214A	3D Motion Graphics	3
ILL-266	Sequential Design 1	3
ILL-275	4th Term Portfolio Review	0
INT-162	Type 2: Structure	3

## Term 5

Course Code	Title	Credits
ILL-200	Type 3: Context	3
	ILL-220 or ILL-152 or ILL-261	3
ILL-265	Motion Design 2	3
ILL-368	Sequential Design 2	3

## Term 6

Course Code	Title	Credits
ILL-414 or ILL-264 or ILL-322		3
ILL-466	Sequential Design 3	3

## Term 7

Course Code	Title	Credits
ILL-302 or ILL-322 or ILL-414 or ILL-466 or ILL-473		3

## Term 8

Course Code	Title	Credits
HBUS-101 or Business & Professional Practice Elective (3 Credits)		3
ILL-453 or GRFX-456		3
ILL-473 or ILL-302 or ILL-414		3

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
	Total Required Units	120

## Illustration - Surface Design

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
HWRI-102 or HWRI-101		3
ILL-101	Illustration Now!	0
ILL-106	Perspective	3
ILL-167	Head & Hands	3
ILL-208	Composition & Drawing	3
INT-102	Design 1 GPK/ILL/CRDR	3

## Term 2

Course Code	Title	Credits
ILL-153	Composition & Painting	3
	ILL-248 or TDS-346A	3
ILL-258	Digital Illustration	3
INT-152	Design 2: Structure and Color	3

## Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
ILL-305	Drawing for Illustration	3
ILL-335	Intro to Textile/Surface Design	3
ILL-340	Color Trend for Surface Design	3
INT-158	Materials of Art & Design	3

## Term 4

Course Code	Title	Credits
ILL-253	Image and Idea	3
	ILL-263 or ILL-261	3
ILL-275	4th Term Portfolio Review	0
ILL-379	Illustration for License	3
	INT-202 or INT-111	3

## Term 5

Course Code	Title	Credits
	HHIS-220 or HHIS-221 or HHIS-222 or HHIS-240 or HHIS-250	3
	ART-251 or ART-252	3
ILL-209	Gouache Techniques	3
	PRD-278 or ILL-308A	3

## Term 6

Course Code	Title	Credits
ILL-350A	Topic Studio for Surface	3
	ILL-358A or PRD-472 or ILL-900 or PRD-280 or ILL-829A	3
	PRD-215 or ILL-XXX	3

## Term 7

Course Code	Title	Credits
	HBUS-101 or Business & Professional Practice Elective (3 Credits)	3
ILL-009	Makers Lab Workshop	0
	ILL-386 or ILL-301A	3

## Term 8

Course Code Title	Credits
ILL-453 or ILL-453A	3

## Studio Electives

## Humanities & Sciences

Course Code Title	Credits
Humanities Course (3 credits)	3
Social Sciences Course (3 credits)	3
Science & Technology Course (3 credits)	3
Business & Professional Practice Course (3 credits)	3
Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
Total Required Units	120

## Illustration Design

### Degree Type

Bachelor of Fine Arts

## Term 1

Course Code Title	Credits
HWRI-102 or HWRI-101	3
ILL-101 Illustration Now!	0
ILL-106 Perspective	3
ILL-167 Head & Hands	3
ILL-208 Composition & Drawing	3
INT-102 Design 1 GPK/ILL/CRDR	3

## Term 2

Course Code Title	Credits
ILL-113 Drawing Concepts 1	3
ILL-153 Composition & Painting	3
ILL-258 Digital Illustration	3
INT-152 Design 2: Structure and Color	3

## Term 3

Course Code Title	Credits
HHIS-110 or HHIS Course (3 credits)	3
ILL-305 Drawing for Illustration	3
INT-111 Type 1: Foundation	3
INT-158 Materials of Art & Design	3

## Term 4

Course Code Title	Credits
HHIS-250 or HHIS-220 or HHIS-221 or HHIS-222 or HHIS-240	3
ILL-207 Sketching for Illustration	3
ILL-253 Image and Idea	3
ILL-275 4th Term Portfolio Review	0
ILL-326 or ILL-267	3
INT-251 Color Theory	3

## Term 5

Course Code Title	Credits
ART-251 or ART-252	3
ILL-260 or INT-162 or ILL-213 or ILL-323	3
ILL-220 Drawing Projects	3
ILL-261 Illustration Design Lab	3

## Term 6

Course Code Title	Credits
ILL-361A Illustration Strategies	3
ILL-377 or ILL-200 or ILL-357	3

## Term 7

Course Code Title	Credits
ILL-318 or ILL-454 or ILL-445 or ILL-179A or GPRT-308	3

## Term 8

Course Code Title	Credits
HBUS-101 or Business & Professional Practice Elective (3 Credits)	3
ILL-453 Portfolio Design Lab	3

## Studio Electives

## Humanities & Sciences

Course Code Title	Credits
Humanities Course (3 credits)	3
Social Sciences Course (3 credits)	3
Science & Technology Course (3 credits)	3
Business & Professional Practice Course (3 credits)	3
Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (21 credits)	21
Total Required Units	120

## Interaction Design

### Interaction Design

#### Degree Type

Bachelor of Science

#### Term 1

Course Code Title	Credits
HSCI-234 CompSci for Designers/Artists	3
HWRI-102 or HWRI-101	3
INT-102 Design 1 GPK/ILL/CRDR	3
INT-154 Persuasive Sketching 1	3
IXD-101 Interaction Design 1	3
IXD-103A DB: LinkedIn Learning 1.0	0
IXD-106 Interactive Prototyping 1	3

#### Term 2

Course Code Title	Credits
HSOC-101 or HSCI-202	3
INT-111 Type 1: Foundation	3
INT-152 Design 2: Structure and Color	3
INT-204 Persuasive Sketching 2	3
IXD-151 Interaction Design 2	3
IXD-156 Interactive Prototyping 2	3

#### Term 3

Course Code Title	Credits
IDFN-102 Prototype Process 1	3
INT-162 Type 2: Structure	3
IXD-154 Comm Des 2: Info & Context	3
IXD-200A 3rd Term Review	0
IXD-201A Interaction Design 3	3
IXD-206 Visual IxD 2: UX/UI	3

## Term 4

Course Code Title	Credits
HHIS-260 History & Futures of IxD	3
HSCI-214 Physical Computing 1	3
IXD-203 Type 3: Context	3
IXD-231 HCI for Interaction Design	3
IXD-256 Adv Interactive Prototyping	3

## Term 5

Course Code Title	Credits
HSOC-210 Branding Strategies	3
INT-254 Materials and Explorations	3
IXD-304 Sys, Services, & Digital Prod	3

## Term 6

Course Code Title	Credits
INT-201 Rapid Prototyping	3
IXD-255 Data Visualization	3
IXD-350A 6th Term Review	0
IXD-360 IxD Topic Studio	3

## Term 7

Course Code Title	Credits
IXD-375 Emerging Technology Studio	3
Transdisciplinary Studio Course (33 Credits)	

## Term 8

Course Code Title	Credits
IXD-452 Graduation Studio	3

## Studio Electives

### Humanities & Sciences

Course Code Title	Credits
Humanities Course (3 credits)	3
Social Sciences Course (3 credits)	3
Science & Technology Course (3 credits)	3
Business & Professional Practice Course (6 Credits)	6
Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (12 Credits)	12
Total Required Units	132

# Master of Design in Interaction Design

## Degree Type

Master of Design

## 1st Semester Fall

Course Code	Title	Credits
GIXD-501	Product, Services, Systems	6
GIXD-502	Design Research and Strategy	3
GIXD-503	Creative Prototyping 1	3
GIXD-514	Writing for Interaction	3
GIXD-550	Grad Lab	0

## 2nd Semester Spring

Course Code	Title	Credits
GIXD-550	Grad Lab	0
GIXD-601	People, Environments, Society	3
GIXD-602	Strat: Pple, Proc, & Leadrshp	3
GIXD-603	Creative Prototyping 2	3
GIXD-610	IxD Topic Studio	3
GIXD-614	IxD History and Futures	3

## 3rd Semester Summer

Course Code	Title	Credits
GIXD-550	Grad Lab	0
GIXD-650	Capstone	6
GIXD-700	Completed Thesis	0
Total Required Units		36

## Masters BD&S

# Master of Design in Brand Design and Strategy

## Degree Type

Master of Design in Brand Design and Strategy

## 1st Semester Fall

Course Code	Title	Credits
GBDS-501	Branding Studio 1	3
GBDS-510L	Branding Lab 1	0
GBDS-511	Brand Seminar 1	2
GBDS-512	Writing for Brand	3
GBDS-513	Branding and Design History	1
GBDS-521	Design Research and Strategy	3
GBDS-531	Business and Branding	3

## 2nd Semester Spring

Course Code	Title	Credits
GBDS-551	Branding Studio 2	3
GBDS-560L	Branding Lab 2	0
GBDS-561	Brand Seminar 2	3
GBDS-562	Systemic Thinking	3
GBDS-563	Brand/Culture/Anthropology	3
GBDS-571	Branding Futures	3

## 3rd Semester Summer

Course Code	Title	Credits
GBDS-610L	Branding Lab 3	0
GBDS-655	Capstone Project	6
GBDS-700	Completed Thesis	0
Total Required Units		36

## Photography and Imaging

# Photography & Imaging

## Degree Type

Bachelor of Fine Arts

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
INT-103	Design 1 PHO/FAR	3
PHOT-102	Concept	3
PHOT-111	Imaging 1	3
PHOT-121A	Adv Photographic Processes 1	3



## Term 2

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
PHOT-104A	Composition	3
PHOT-107A	View Camera	3
PHOT-112	Imaging 2	3
PHOT-160A	Core Lighting	3

## Term 3

Course Code	Title	Credits
	HHIS-270 or HHIS-271	3
HPRO-200	Professional Presentation	3
INT-176	Basics of Video Production	3
PHOT-200	3rd Term Review	3
PHOT-217W	Portrait Lighting Workshop	0
PHOT-257	Color	3

## Term 4

Course Code	Title	Credits
PHOT-251	Architecture	3
PHOT-254	Fine Art Photography	3
	PHOT-311 or PHOT-338	3

## Term 5

Course Code	Title	Credits
	HBUS-201 or HBUS, HENT, or HPRO Course (3 Credits)	3
PHOT-300	5th Term Review	0
PHOT-312	Design 2	3
PHOT-358A	Location Photography	3

## Term 6

Course Code	Title	Credits
PHOT-360	Portfolio Development	3
	Transdisciplinary Studio Course (33 Credits)	

## Term 7

Course Code	Title	Credits
PHOT-400	7th Term Review	0
PHOT-411	Photo Production	3

## Term 8

Course Code	Title	Credits
PHOT-461A	Final Crit	3

## Studio Electives

### Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (18 credits)	18
	Total Required Units	120

## Product Design

### Product Design

**Degree Type**  
Bachelor of Science

#### Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
IDFN-102	Prototype Process 1	3
PRD-134	Product Analysis	3
INT-112	Design Fundamentals 1	3
PRD-102	Visual Communication 1	3
PRD-151	Product Design 1	3

#### Term 2

Course Code	Title	Credits
	HHIS Course (3 Credits)	3
PRD-176	Product Prototype Process 2	3
INT-100	Digital Design 1	3
INT-165	Design Fundamentals 2	3
PRD-150	2nd Term Review	0
PRD-152	Visual Communication 2	3
PRD-201	Product Design 2	3

## Term 3

Course Code	Title	Credits
HHIS-280	History of Industrial Design	3
HSCI-206	Materials & Methods 1	3
PRD-202	Visual Communication 3	3
PRD-205	3D Modeling 1	3
PRD-251	Product Design 3	3
PRD-254	ID Graphics	3

## Term 4

Course Code	Title	Credits
HSCI-202	Human Factors & Design Psych	3
PRD-215	Product Design 4	3
PRD-250	4th Term Review	0
	PRD-255 or PRD-477 or PRD-204 3 or PRD-258	3
PRD-256	Visual Communication 4	3
PRD-422	Internship Portfolio	3

## Term 5

Course Code	Title	Credits
HSCI-251	Design for Sustainability	3
	PRD-302 or PRD-319	3
PRD-309	Design Lab 1	3
PRD-404	Industrial Design Research	3

## Term 6

Course Code	Title	Credits
HBUS-300	Business of Design	3
PRD-350	6th Term Review	0
PRD-352	Visual Communication 6	3
PRD-359	Design Lab 2	3

## Term 7

Course Code	Title	Credits
HBUS-200	The Design Professional	3
PRD-409	Design Lab 3	3
PRD-450	Capstone Workshop	0
	Transdisciplinary Studio Course (33 Credits)	

## Term 8

Course Code	Title	Credits
PRD-455	Product Capstone Project	3
PRD-480	Prof Prep & Grad Review	3
PRD-485	Grad Assessment	0

## Studio Electives

### Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (6 Credits)	6
	Total Required Units	132

## Spatial Experience Design

### Spatial Experience Design

#### Degree Type

Bachelor of Science

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
SXD-101	Digital Process 1	3
SXD-102	Spatial Design 1	3
SXD-103	Design Lab 1	3
SXD-104	Materials and Making	3
SXD-105	Visual Communication 1	3

## Term 2

Course Code	Title	Credits
HSOC-210	Branding Strategies	3
SXD-151	Digital Process 2	3
SXD-152	Spatial Design 2	3
PRD-359	Design Lab 2	3
PRD-152	Visual Communication 2	3

## Term 3

Course Code	Title	Credits
HSCI-203	Illumination: Lighting	3
SXD-200	3rd Term Review	0
SXD-201	Digital Process 3	3
SXD-202	Spatial Design 3	3
PRD-409	Design Lab 3	3
SXD-204	Color, Material & Concept	3
PRD-202	Visual Communication 3	3

## Term 4

Course Code	Title	Credits
	HHIS-110, HHIS-280 or HHIS Course (3 Credits)	3
HSCI-332	GRID: Cog Sci+Spatial Design	3
SXD-251	Digital Process 4	3
SXD-252	Spatial Design 4	3
SXD-253	Design Lab 4	3
SXD-261	Structure-Interior Architect	3

## Term 5

Course Code	Title	Credits
HSCI-205	Theory of Structure	3
HSOC-283	Sustainable Bldg Pract for Env	3
SXD-310	Topic Studio	3
SXD-312	Sustainability Studio	3
SXD-313	Portfolio Studio	3

## Term 6

Course Code	Title	Credits
	HHIS Course (3 Credits)	3
SXD-301	Digital Process 5	3
SXD-310	Topic Studio	3
SXD-350	6th Term Review	0
SXD-354	Spatial Materials & Surfaces	3
SXD-364	Experience Design	3

## Term 7

Course Code	Title	Credits
HSCI-202	Human Factors & Design Psych	3
	SXD-310 or Transdisciplinary Studio or Designmatters Studio (3 Credits)	3
SXD-413	Portfolio Studio 2	3
SXD-415	Degree Project: Development	3

## Term 8

Course Code	Title	Credits
SXD-310	Topic Studio	3
SXD-465	Degree Project: Studio	3
SXD-475	Senior Exhibition Design	3

## Studio Electives

## Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Science & Technology Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (6 Credits)	6
	Total Required Units	144

## Graduate Spatial Experience Design (GSXD2)

### Degree Type

Master of Science

## 1st Semester Fall

Course Code	Title	Credits
SXD-504S	Digital Process 6: Spatial	3
SXD-505S	Materials & Innovation 1: SXD	3
SXD-512	Spatial Scengrphy Studio 1	3
SXD-516	Adv Spatial Graphics	3
SXD-537	Space, Brand & Experience	3

## 2nd Semester Spring

Course Code	Title	Credits
SXD-509S	Digital Process 7: SXD	3
SXD-510	Grad Seminar	3
SXD-514	Ambient Media + Interactivity	3
SXD-522	Spatial Scengrphy Studio 2	3
SXD-548	Theory, Concept, Culture	3

## 3rd Semester Summer (ArtCenter Lite)

Course Code	Title	Credits
	SXD-900 or Elective Courses	6

## 4th Semester Fall

Course Code	Title	Credits
SXD-310	Topic Studio	3
SXD-601S	Thesis Studio 1: SXD	6
SXD-602S	Fabrication Innovation 1: SXD	3
SXD-609	Classroom to Career	3

## 5th Semester Spring

Course Code	Title	Credits
SXD-604S	Thesis Studio 2: SXD	9
SXD-606S	Fabrication Innovation 2: SXD	3
SXD-655	Graduate Exhibition Design	3
SXD-700	Completed Thesis	0
Total Required Units		66

## Graduate Spatial Experience Design (GSXD3)

### Degree Type

Master of Science

## 1st Semester Fall

Course Code	Title	Credits
SXD-201	Digital Process 3	3
	SXD-202 or SXD-364	3
SXD-203	Design Lab 3: Applied Graphics & Interactive	3
SXD-205	Visual Communication 3	3
SXD-310	Topic Studio	3

## 2nd Semester Spring

Course Code	Title	Credits
	HHIS-299 or HHIS-293A	3
SXD-252	Spatial Design 4	3
SXD-253	Design Lab 4	3
SXD-261	Structure-Interior Architect	3
SXD-310	Topic Studio	3

## 3rd Semester Fall

Course Code	Title	Credits
SXD-504S	Digital Process 6: Spatial	3
SXD-505S	Materials & Innovation 1: SXD	3
SXD-512	Spatial Scengrphy Studio 1	3
SXD-516	Adv Spatial Graphics	3
SXD-537	Space, Brand & Experience	3

## 4th Semester Spring

Course Code	Title	Credits
SXD-509S	Digital Process 7: SXD	3
SXD-510	Grad Seminar	3
SXD-514	Ambient Media + Interactivity	3
SXD-522	Spatial Scengrphy Studio 2	3
SXD-548	Theory, Concept, Culture	3

## 5th Semester Summer (ArtCenter Lite)

Course Code	Title	Credits
	SXD-900 or Elective Courses	6

## 6th Semester Fall

Course Code	Title	Credits
SXD-310	Topic Studio	3
SXD-601S	Thesis Studio 1: SXD	6
SXD-602S	Fabrication Innovation 1: SXD	3
SXD-609	Classroom to Career	3

## 7th Semester Spring

Course Code	Title	Credits
SXD-604S	Thesis Studio 2: SXD	9
SXD-606S	Fabrication Innovation 2: SXD	3
SXD-655	Graduate Exhibition Design	3
SXD-700	Completed Thesis	0
Total Required Units		96

## Transportation Design

## Transportation Design

### Degree Type

Bachelor of Science

## Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
HHIS-281A	History of Automobile Design	3
TRAN-102	Visual 1	3
IDFN-102	Prototype Process 1	3
IDFN-111	Design 1	3

## Term 2

Course Code	Title	Credits
	Art History Elective	3
HSCI-211	Vehicle Technology	3
IDFN-151	Visual 2	3
IDFN-153	Model 2	3
IDFN-161	Design Process 2	3

## Term 3

Course Code	Title	Credits
HSCI-212	Vehicle Architecture	3
HSOC-101	Art of Research (ID Majors)	3
TRAN-200	3rd Term Review	0
TRAN-201	Design 3 Exterior	3
TRAN-202	Design 3 Interior	3
TRAN-203	Model 3	3
TRAN-221	Viscomm Fundamentals 3	3

## Term 4

Course Code	Title	Credits
HSCI-202	Human Factors & Design Psych	3
HSOC-285	Insights for Trans Design	3
TRAN-251	Design 4 Exterior	3
TRAN-252	Design 4 Interior	3
TRAN-253	Model 4	3
TRAN-271	Visual 4	3

## Term 5

Course Code	Title	Credits
TRAN-300	5th Term Review	0
	TRAN-301 or TRAN-302	3
TRAN-303	Model 5	3
TRAN-321	Visual 5	3
TRAN-326A	Portfolio and Presentation	3

## Term 6

Course Code	Title	Credits
HSCI-200	Automotive Engineering	3
TRAN-353	Transportation Design 6	3
TRAN-355	Model 6	3
TRAN-371	Viscomm Fundamentals 6	3

## Term 7

Course Code	Title	Credits
HBUS-302	Automotive Industry	3
TRAN-400	7th Term Review	0
TRAN-401	Design 7	3
TRAN-405	Model 7	1
TRAN-421	Viscomm Fundamentals 7	3

## Term 8

Course Code	Title	Credits
	HBUS-200 or Course from Minor Area (3 Credits)	3
TRAN-451	Design 8	3
TRAN-455	Model 8	1
TRAN-471	Visual 8	1

## Studio Electives

### Humanities & Sciences

Course Code	Title	Credits
	Humanities Course (3 credits)	3
	Social Sciences Course (3 credits)	3
	Business & Professional Practice Course (3 credits)	3
	Humanities, Social Sciences, Science & Tech, OR Bus/Prof Prac Course (3 credits)	3
	Total Required Units	132

# Courses

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ACN

## **TRAN-232X : Intermediate Marine Design**

There will be two sections of Marine Design: introductory and intermediate; both will be taught online in a synchronous format through Zoom. Please register for TRAN-231X Intro to Marine Design and bring your portfolio to the initial class meeting for assessment. Students will then be placed in the appropriate section of the course based on skill and experience. The Intermediate course meets on the same day and time as Intro to Marine Design.

**Credits 3**

## Creative Direction

### **CRDR-100: DB: LinkedIn Learning 1.0**

Digital Basics: LinkedIn Learning 1.0 is a self-directed course taught online that covers the basic principles of 2D design software such as Adobe Illustrator, Photoshop, and InDesign. It leverages the unique relationship ArtCenter has with LinkedIn Learning to educate students via a select set of online LinkedIn Learning videos. Students watch the videos, learn the content, and are assessed on their learning at the end of the term.

**Credits 1**

### **CRDR-101: Creative Direction 101**

This class is an introduction to the world of advertising. It will highlight publications and sites to visit; award shows; best agencies; best current work; career paths; best grad books/sites; work ethic required and work process.

**Credits 0**

### **CRDR-102: Communication Design 1**

This class covers historical aspects of the advertising and graphic design fields, as well as addressing communication strategies including the effective use of metaphors, iconography, idioms, allegories, clichés and methodologies. The nature of symbol and cultural essence are considered in assignments where the dynamic role of image, photography or illustration is stressed. Problem solving and conceptual thinking are strongly emphasized, as are the development of philosophical and professional attitudes related to the role of the designer as interpreter of society and promoter of products and services. This course provides an intensive introduction to both the creation and critique of original ideas.

**Credits 3**

### **CRDR-102L: Comm Design - InDesign Lab**

Students will learn the basic tools and functions of Adobe InDesign to successfully design and build their books and portfolios. The workshop will cover setting up documents, working with tools and panels, keyboard shortcuts, type and text frames, using grids, using master pages and importing and linking images. Students should feel free to bring projects they are working on with them to the workshop for help and critique. Meets for five weeks, starting week 2.

**Credits 0**

### **CRDR-151: Art Direction 1**

First basic course in a consecutive sequence of three classes. This class is about creating imagery that breaks with the conventions of time, viewpoint and content, not advertising protocol. Emphasis is on the transformation of ideas into images, and effective communication that occurs when an idea produces an image that is perceived and understood by an intended audience. While art direction is the focus, students will have opportunities to concept ads. Course material focuses on the early works of Doyle Dane and Bernbach, the agency which began the "Creative Revolution" during the '60s and still exists today.

**Credits 3**

## **CRDR-152A: Motion Design 1**

MD1 is the first course where students learn how to bring their design to life with motion. Students will use lessons learned from Narrative Sketching/Imaging and digital language learned from Digital Basics to develop their creative suggestion before choreographing their solutions. MD1 will feature 2 main projects with some shorter learning objective assignments earlier in the term. The 1st project will be kinetic type that focuses on handling typography in motion. The 2nd project will feature more sophisticated approach with an expanded approach to the assignment. The 3rd & final Motion piece using graphic elements. Imagery will be limited to stills or keyed elements. Storyboards, animation. 20-30 sec.

**Credits 3**

## **CRDR-153: Visual Concepts**

This course provides conceptualizing process, design, and production of creating still images for advertising. It focuses on formulating effective ideas for images that communicate the message, as well as constructing outstanding visuals.

**Credits 3**

## **CRDR-157: Imagery and Meaning**

Lens-based imagery is fast becoming a universal language. This course explores the use of photography as a creative tool for graphic designers, creative directors, and others who wish to develop their skills and vision in the art direction of photography and professional photographers. We will study the history of collaborative image making while adding camera assignments, so that we may better understand the technical / aesthetic issues of photography. These include lensing, lighting, layout, file management, and image manipulation. We will further develop the skills needed to discern the quality of an image and to direct and create original photographic communications rather than using formulaic stock imagery. to discern the quality of an image and to direct and create original photographic communications rather than using formulaic stock imagery.

**Credits 3**

## **CRDR-161: Narrative Imaging**

This course will enable students to use photography and videography to effectively capture situations and to unleash the narrative and symbolic potential of images. The course starts by creating a narrative with stills and ends with creating a narrative with motion. Students will learn: storytelling from narrative single images to a multi image narratives and photo essays; how to understand meaning in photographs; compositions and cropping; original and found images (photo editing); art directing and how to conduct a photo shoot. This class teaches the art of the storyboard as a powerful story-telling device used in motion graphics.

**Credits 3**

## **CRDR-171: Creative Process**

This is the second class in a consecutive sequence of three writing courses. Students will learn techniques for solving advertising problems in unique ways, and develop non-traditional portfolio pieces.

**Credits 3**

## **CRDR-176: Basics of Video Production**

Students will learn how to shoot, direct, art direct and edit short narrative film. The class will also explore the impact of sound in a production. Students will learn the basics of cinematic structure and how to storyboard an idea to produce an effective, visually compelling moving image piece. The first project is highly structured to give students the experience and skills to then develop their own vision in the final project. The class uses Premier Pro as the editing software.

**Credits 3**

## **CRDR-201: Art Direction 2**

Second intermediate course in a consecutive sequence of classes. Special emphasis is placed on final art direction and copy. Students are encouraged to collaborate with other disciplines such as Photography, Graphics and Illustration to prepare their advertising concepts for portfolio consideration.

**Credits 3**

## **CRDR-202: Comm Des 3: Narrative & Scale**

Introduces narrative sequence through temporal or spatial means. Messaging in 3 moves or more (images, screens, pages, sentences) or in 3 dimensions. Media agnostic (students may choose an appropriate medium/method). Builds on CD1+2 but adds serial/multiple communication. Deals with series/stories/sequences/choices/transitions. Project types: Messaging in sequence. Multiple pages or screens. Image or language sequences. Storyboards. Interaction or navigation choices. More complex grids. Multi-page documents. Motion.

**Credits 3**

## **CRDR-203P: Type 3: Context**

This course asks students to apply what they have learned in Type 2 to particular contexts, allowing the individual nature of the project content and audience to start influencing and determining their typographic choices.

**Credits 3**

## **CRDR-203V: Vis Ix Des 1: Intro to UI**

Web Design introduces students to web technologies and the basics of web design. They learn how to organize content, visually design sites, and build a working prototype by applying a basic understanding of HTML and CSS, also taught in the class. Students also take a workshop to help them with web technologies.

**Credits 3**

## **CRDR-205: Brand Concepts 1**

This course provides an introduction to the fundamentals of advertising with emphasis on conceptual process and development, and basic advertising methodologies and techniques.

**Credits 3**

## **CRDR-250: 4th Term Review**

Required for all 4th term Advertising students. Portfolio review & successful review by Dept Chair.

**Credits 0**

## **CRDR-252: Comm Des 4: Identity Systems**

Course description and learning outcome: Developing a graphic voice for client or message. Consistency of voice through different media/contexts. Importance of design as editing (research, content forms) and designer as author of content. May involve branding. More complex problems than CD 1, 2, 3. Media agnostic. Opens up to communicating solutions in print, packaging, motion, interactive, environmental, 3D. Project types: Longer more in depth projects, 1 or 2 per term. Possibility of student-generated projects aligned to their individual interests or in collaboration with work in another class. Maybe all students work on a different project. ie. A theme is given but they must develop/generate content themselves.

**Credits 3**

## **CRDR-255: Brand Concepts 2**

**Credits 3**

## **CRDR-255: Brand Concepts 2**

This is a beginning course that builds on the information from Advertising Concepts 1. Emphasis is on the application of conceptual advertising principles and design. Research, copywriting and marketing knowledge are applied to advertising assignments.

**Credits 3**

## **CRDR-262: Copywriting 1**

**Credits 3**

## **CRDR-262: Copywriting 1**

This is the first class in a consecutive sequence of three writing courses. Course material provides an introduction to the craft of advertising copywriting and gives students a basic understanding of the copywriting process as it applies to advertising.

**Credits 3**

## **CRDR-263: Digital Narrative**

This course provides an introduction to the design and conceptual process of creating television commercials. Focus is on the technical, as well as the emotional content of various commercial formats through storyboard design.

**Credits 3**



## **CRDR-264: The Advertising Photographer**

The Advertising Photographer: From Concept to Completion, is a course that mirrors the development and execution of a professional advertising photo shoot. Beginning with brand or products' research to concept ideation and storytelling, Students will learn how to communicate stylized ideas through the use of photography, imaging, and photo-treatments. This course guides students through the process of executing a professional advertising photo shoot. Course demos will include a fully produced photo shoot with an automobile, models, professional grip, and stylists. Each student will get a chance to partake in each roll; photographer, assistant, digital tech, and producer. The shoot will be followed by an in-depth look into the process of making selects, as well as building out layered Photoshop files for final finish and color grade. This course will include several industry guest speakers that will provide in depth insight into their area of expertise. The course will culminate with students producing, shooting, and finalizing their own photo shoot. These shoots will be centered around a client or product with an understanding of how the content will speak to the target demographic. Students will learn all aspects of an advertising shoot that include; estimates, pre-production deck, scout locations, pre-block out shots, and team building of stylists, make-up artists, and assistants needed to execute a professional advertising shoot. The outcome will be a composite of multiple images for the application of the perfect color grade.

**Credits 3**

## **CRDR-281: Toolbox**

It's not a box, it's a place that explores the boundaries of communication. It's a course built with multidisciplinary teams to create content at the speed of culture tackling a variety of contemporary topics that make people look, make them think, make them care. This is an fast paced class requiring critical thinking at a high level. The tools are: Inspiration, Freedom to Experiment, and Awareness.

**Credits 3**

## **CRDR-299: Crashvertising**

This intense immersion course, meeting a full day for multiple days, allows students to experience the pace and intensity of working in a real-world advertising agency. Led by an eminent creative director, students will work on multiple assignments on a range of media, both traditional and non-traditional.

**Credits 3**

## **CRDR-305: Brand Concepts 3**

This intermediate-level course emphasizes the definition of target audience, marketing objectives, and the development of specific creative briefs through to finished comprehensives.

**Credits 3**

## **CRDR-312: Media Maker's Lab**

Media Makers Lab is a new class combining the skills of advertising, film and design students in an intense collaborative immersion of short storytelling of advertising concepts applied to multiple social media platforms. The class is specifically created to emulate the process of a creative team working in an ad agency or a design firm crossing into the world of marketing. It will be a 5 hour class made up of 3-4 teams comprising one from ad, one from film and one from design to work on a series of briefs every two weeks from concept through to final production. Week one is getting a concept approved. Week two is shooting your concept, editing with sound design and presenting finished video(s) in class the second week. There will be 6 assignments each term. It will move fast. You will shoot on a smart phone or a digital SLR, no big budget shoots. Shoestring productions only. You must submit a website/ portfolio to be accepted into the class. We will curate/form these teams prior to the first class. You will get an email telling who your partners are. You're expected to introduce yourself to each other before the first class. With your get-to-know-each-other you will come to the first class with the name of your company that you've agreed on as a team. You will present that name with a brief *raison d'être* to support your company name The outcome is to disrupt the status quo of the conventional business model of ad agencies, clients and commercial production companies with the simple application of strong concepts and clear storytelling.

**Credits 3**

## **CRDR-313: Conscious Communication**

Conscious Communication is an intense immersion course at ArtCenter College of Design that allows students to experience the pace of a professional environment, creating work relevant to current real-world social issues. Led by photographer and creative director Matthew Rolston, students will produce a series of targeted short-form videos, ultimately making powerful pieces of audiovisual communication. The class addresses issues that affect us all, among them: the movements for diversity, equity and inclusion; mental health; the climate crisis; the promotion of joy and kindness; and many other pressing topics. The course is ideal for aspiring advertising professionals, creative directors, filmmakers, photographers, and those who wish to communicate powerfully in the public interest. For more information about the course, please visit [www.consciouscommunication.io](http://www.consciouscommunication.io).

**Credits 3**

## **CRDR-331: Photography for Art Direction**

Photography is the current universal language. This course will explore the use of photography as a creative tool for designers, creative directors, and others who wish to increase their skills to engage photography and photographers in their vision. We will study the history of collaborative image making while adding camera assignments to better understand technical issues including lensing, lighting, layout, color, file management, and image manipulation. Our focus is on the skills needed to discern the quality of an image and to direct and create original and compelling photographic communications as opposed to formulaic stock imagery."

**Credits 3**

## **CRDR-349: Smashvertising**

This intense immersion course, meeting a full day for multiple days, allows students to experience the pace and intensity of working in a real-world advertising agency. Led by an eminent creative director, students will work on multiple assignments on a range of media, both traditional and non-traditional.

**Credits 3**

## **CRDR-350: 6th Term Review**

Required for all 6th term Advertising students. Portfolio review & successful review by Dept Chair.

**Credits 0**

## **CRDR-356: Crafting Disruption**

An advanced, fast paced class combining conceptual thinking with the ability to craft and execute across the many digital platforms, connecting brands, products and services to unsuspecting consumers in a way that disrupts their normal patterns of consumption.

**Credits 3**

## **CRDR-358: Thinking for Next**

The unexplored space of new market advertising: Every brand wants to be successful in their market, dominating the competition and delivering products that keep them relevant, profitable and moving ever forward. As advertising partners, it's our job to find new creative ways to help them accomplish this goal. In this class we will be creating layered campaigns that take the brand beyond where they have been, pushing the limits of their identity and explore the endless creative possibilities. Moving them forward into new unexplored market spaces. Thinking for next is a medium to advanced course, that will focus on creating comprehensive campaigns centered on emerging market opportunities. Students will use research and existing brand identities to design and craft projects that work cohesively across an array of media platforms.

**Credits 3**

## **CRDR-362: Copywriting 2**

An advanced understanding into the craft of advertising copywriting. Assignments given is to reinforce/teach students about the importance of presenting information clearly, provocatively and memorably.

**Credits 3**

## **CRDR-366: Idea Lab**

Teaching advanced concept skills with an emphasis on campaign development, strategic thinking, writing, layout and design. Students will get tools that will help them produce advertising ideas guided by strategic framework. They will gain insights into the largely unconscious nature of the creative process.

**Credits 3**

## **CRDR-372: Creating Culture**

This is an interdisciplinary project class that works with other disciplines in a studio situation to create collaborative solutions to design and advertising problems. This studio may occur within the context of a sponsored project or other interdisciplinary working arrangement.

**Credits 3**

## **CRDR-413: Channel U**

The unexplored space of new market advertising: USING YOUR LIFE & FEELINGS TO COMMUNICATE ON BEHALF OF COMPANIES. Don't create advertising - communicate with other human beings. Most advertising is bland, impersonal and irrelevant to the people viewing it. So, it's ineffective. Whatever the media, the best communication feels personal, like one human being talking to another. So rather than simply figuring out a new way to say this product is 'so awesome', it's more effective to bring your own humanity to the product or message. This requires looking for ideas within, (not on Google and YouTube). Unearthing your thoughts, feelings and experiences around a brief.

**Credits 3**

## **CRDR-416: Impact Lab**

Students will consider the development of projects in both traditional and non-traditional media, from ad campaigns to television commercials. The objective of this class is the establishment of a finite conceptual direction, the blueprint of a project.

**Credits 3**

## **CRDR-421A: CRDR Competition Course**

In this studio course, Creative Direction students will create entries for the Annual Show competition. Students will develop their entries individually or on self-selected teams (as permitted by competition rules), but will meet as a class for strategy development, brainstorming, mutual critique, and feedback from faculty. This course requires the students to enter the One Show competition.

**Credits 3**

## **CRDR-450: Portfolio Studio**

Emphasis is on the development of advertising pieces for the finished portfolio. All aspects of photography, design and typography are finalized. Students also complete personal I.D., Letter head, Business card, resume, website and leave behind. 160

**Credits 3**

## **CRDR-454: Bookcamp**

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

**Credits 3**

## **CRDR-464: The Power of Pleasure**

Sensuality, seduction and pleasure are at the core of almost every effort in the worlds of entertainment, advertising and marketing. In order to ignite desire and create brand awareness in consumers and audiences, it is necessary to speak in symbolic visual terms. A curated selection of films, advertising campaigns, photography, brand materials and 'brand codes' will be examined in order to form an understanding of the traditions of the art of visual seduction and how such traditions constantly evolve in response to society's ever-changing conditions and values. Students will create concepts, research documents, mood boards and a short film using pre-existing footage, the focus of which will be an instructor-assigned luxury brand communication project.

**Credits 3**

## **CRDR-466: Campaign Lab**

**Credits 3**

## **CRDR-466: Campaign Lab**

This course will review past work and assign new projects that will focus on categories that will complete the finished portfolio. Discussions will cover present advertising trends and current agency activities. There will be special emphasis on preparing and perfecting all concepts through to final photography, illustration and copy application. This class in conjunction with the Portfolio Studio class is the culmination of all work that will complete the final portfolio.

**Credits 3**

## **HSCI-801A: TestLab Berlin: HSCI Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801A: TestLab Berlin: Cultrl Immrnsn**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801B: TestLab Berlin: HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801B: TestLab Berlin: HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## Department Chairs

### **HSAP-815A: Konstfack H&S 1**

Konstfack, or University College of Arts, Crafts and Design, is the largest art and design school in Sweden. Every year, over 900 students are enrolled in Bachelor's and Master's programs, Teacher Education classes and Professional courses. Konstfack is located in Stockholm, the largest city and capital of Sweden. Classes are held in the school's main building, an old telephone factory transformed by architect Gert Wingardh into a modernist structure. Konstfack boasts some of the best facilities available at an art and design school. The school is equipped with computer labs, woodwork and metalwork shops, screen-printing and textile printing facilities, weaving room, color workshop, graphics workshop, photo and TV studios, glassworks, ceramics workshop, and studios for sculpture and painting. Konstfack is a school with international character. It has exchange agreements with some 60 universities and colleges. Exchange students have the opportunity to interact and work with students from Sweden and 25 other countries.

**Credits 3**

## **HSAP-829A: London Ancient and Modern**

This project comprises a spring term class immediately followed by 10 days in London. Students follow a given brief in the class, which focuses on the development and production of a California-centric project which focuses on the culture. Students work alone on their projects resulting in 12 individualized researched approaches. Students then showcase their projects to leading designers in London and host an exhibition of their work there. Students are graded at the end of the trip for their project work and class participation during term at ArtCenter and their participation and engagement overseas.

**Credits 3**

## **HSAP-860A: TAMA: H&S Research**

Real-life design challenge in an international university setting on the topic of Ceramic Futures: Designing Digital & Sustainable Ceramics. Tama and ArtCenter students will engage in intensive research to drive opportunities for innovation in digital ceramics design & fabrication and sustainable ceramics materials & processes. Students will engage with knowledge partners who are pioneers in the ceramics industry in Japan, as well as living treasures in traditional ceramics craft & culture. Students will collaborate on international, cross-disciplinary teams & will gain realworld experience to tackle current design challenges in an international cosmopolitan setting with networking opportunities for internships and future employment.

**Credits 3**

## **HSAP-860B: TAMA: H&S Cultural Immersion**

A series of lectures, hands-on workshops & field trips for students to expose students to a range of perspectives on Japanese cultural heritage, aesthetics, craftsmanship & design history. Lead by ArtCenter Faculty with curated guest lectures, workshops and demonstrations by professors from Tama Art University faculty & industry professionals from the design and ceramics industry.

**Credits 3**

## **HSCI-801A: TestLab Berlin: HSCI Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSCI-802A: Pacific Rim (TAMA): HSCI Elec**

Extending the Pacific Rim collaboration, established in 2005 between ArtCenter and Tama Art University Tokyo, to create social impact with artisans in Northern Thailand. Over the last ten years we have explored a wide range of projects in the Pacific Rim project from: Aging population to Sustainable Illumination. Each project has an extensive two-week research trip, which exposes our students to both the historical and the contemporary forces, which drive Art & Design. The full semester experience is game changing for our students. When they return, they bring the richness of this experience back to Art Center and the Art Center community. Learning Outcome: CONTEMPORARY DESIGN INSPIRED BY THAI CRAFT: Eco-Fiber Innovation in Home Products, Lighting, Soft Goods -To preserve rich Northern Thai "Lanna" craft traditions and extend these traditions to new markets & global lifestyles. -To explore how agricultural by products can drive materials innovation and the evolution of eco-fiber. -Students will design contemporary home goods-small-scale furnishings, lighting, table-top products & soft goods-driven by innovative applications of eco-fiber & inspired by traditions & techniques of Lanna craft.

**Credits 3**

## **HSCI-802B: Pacific Rim (TAMA):HSCI Elec2**

Extending the Pacific Rim collaboration, established in 2005 between ArtCenter and Tama Art University Tokyo, to create social impact with artisans in Northern Thailand. Over the last ten years we have explored a wide range of projects in the Pacific Rim project from: Aging population to Sustainable Illumination. Each project has an extensive two-week research trip, which exposes our students to both the historical and the contemporary forces, which drive Art & Design. The full semester experience is game changing for our students. When they return, they bring the richness of this experience back to Art Center and the Art Center community. Learning Outcome: CONTEMPORARY DESIGN INSPIRED BY THAI CRAFT: Eco-Fiber Innovation in Home Products, Lighting, Soft Goods -To preserve rich Northern Thai "Lanna" craft traditions and extend these traditions to new markets & global lifestyles. -To explore how agricultural by products can drive materials innovation and the evolution of eco-fiber. -Students will design contemporary home goods-small-scale furnishings, lighting, table-top products & soft goods-driven by innovative applications of eco-fiber & inspired by traditions & techniques of Lanna craft.

**Credits 3**

## **HSOC-801A: TestLab Berlin:Cultrl Immrsn**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801B: TestLab Berlin:HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801B: TestLab Berlin:HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **ILL-396: Just Vibin: Des for Atmosphere**

In this class students will design a wallcovering, a textile, and two related items for a hospitality environment, with an eye toward creating an immersive mood. Students will work with a selection of themes and create an identity which is harmonious and uplifting for digital events or socially-distanced gatherings. Our template will be Brooklyn's Ethel's Club, Proper Hotel, and The Jungalow. Guest artists from these projects will participate. Inspiration starts with Justina Blakeney, Nathalie L  t  , and Sheila Bridges. "We believe that good design increases quality of life. We believe that creativity, not wealth, is the key." - Justina Blakeney

**Credits 3**

## **IXD-802A: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **IXD-802B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **PRD-802A: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **PRD-802B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **PRD-804A: Footwear Des Busn S1**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **PRD-804B: Footwear Des Busn S2**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **PRD-804C: Footwear Des Busn S3**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **PRD-812A: INSEAD: Creative Strategies**

Focuses on the use of creative strategies to drive business success. Integrates business and design through lectures and team exercises, resulting in a final digital design project done in teams in CT 2. Designers will each work in teams with MBAs and will coach the MBAs in the design process and strategic integration.

**Credits 3**

## **PRD-812B: INSEAD: Product Design Studio**

IXD fundamentals bootcamp- a two week intensive course that will prepare you for the Digital Project in Creative Strategies Part 2. It will include developing skills in Figma (prototyping SW). the other component of this 3 credit course is a reading and discussion segment focused on the Lean Start-up. Students will read and discuss the text. The course will include a field trip to meet with an Lean Development team.

**Credits 3**

## **PRD-812C: INSEAD: Ixd & SDG Bootcamps**

Prior to being involved in the two Innovation by Design workshops, you will be in a customized training course to better prepare you for an engagement with Executive MBA participants. Innovation by Design is a three and a half day programme that will help integrate design thinking with business thinking. EMBA participants will be shown how to create and support a culture of design within their organisation and at the same time acquire the knowledge to put creative thinking into action. Students will be the design coaches for 2 EMBA sessions. They will be assigned roles and responsibilities.

**Credits 3**

## **PRD-813A: Digital Athletic Sprint 1**

PasX will be a two week intensive deep dive into a prescribed athletic brand. Covering research, brand analysis, and future line expansion opportunities. Students will create prototypes and tech packs for their final presentation.

**Credits 3**

## **PRD-813B: Digital Athletic Sprint 2**

PasX will be a two week intensive deep dive into a prescribed athletic brand. Covering research, brand analysis, and future line expansion opportunities. Students will create prototypes and tech packs for their final presentation.

**Credits 3**

## **PRD-813C: Digital Athletic Sprint 3**

PasX will be a two week intensive deep dive into a prescribed athletic brand. Covering research, brand analysis, and future line expansion opportunities. Students will create prototypes and tech packs for their final presentation.

**Credits 3**



## **PRD-814A: CMF-X Studio 1 ADOBE Sprint**

Use Adobe Substance to create digital materials, colors and surfaces in the metaverse.

**Credits** 3

## **PRD-814B: CMF-X Studio 2 HOKA Sprint**

Create real-world CMF for athletic footwear and apparel.

**Credits** 3

## **PRD-814C: CMF-X Studio 3 GM Sprint**

Combine real-world and metaverse CMF for an automotive brand.

**Credits** 3

## **SAP-800: SAP Individualized Study Away**

SAP Individualized Study Away Program Placeholder Course

**Credits** 12

## **SAP-801: App:**

**Credits** 3

## **SAP-818A: SOUND Space Berlin: Stu 1**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits** 3

## **SAP-818B: SOUND Space Berlin: Stu 2**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits** 3

## **SAP-818C: SOUND Space Berlin: Stu 3**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits 3**

## **SAP-818D: SOUND Space Berlin: Stu 4**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits 3**

## **SAP-819A: CSU Semester at Sea Studio 1**

CSU Semester at Sea is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-819B: CSU Semester at Sea Studio 2**

CSU Semester at Sea is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-819C: CSU Semester at Sea Studio 3**

CSU Semester at Sea is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-819D: CSU Semester at Sea Studio 4**

CSU Semester at Sea is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-819E: CSU Semester at Sea H&S 1**

CSU Semester at Sea is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-819F: CSU Semester at Sea H&S 2**

CSU Semester at Sea is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-820: Studio 1:**

See comments on Section. Each section has unique description.

**Credits 3**

## **SAP-821: Studio 2:**

See comments under Section. Each section has a unique description.

**Credits** 3

## **SAP-822: Studio 3:**

See comments under Section. Each section will have a unique description.

**Credits** 3

## **SAP-823: Studio 4:**

See comments under Section. Each section will have a unique description.

**Credits** 3

## **SAP-824: Studio 5:**

**Credits** 3

## **SAP-825: Studio 6:**

**Credits** 3

## **SAP-827: Studio 8:**

See comments on Section. Each section has unique description.

**Credits** 0

## **SAP-828: testlabBerlin**

What is health and wellness for the millennial generation? How does the notion of physicality, beauty and wellbeing evolve in times of deep cultural technological shifts and profoundly changing values? The diverse and futureforward city of Berlin serves as resource and test lab for explorations on the leading edge between culture and commerce. Goal of this studio abroad project is to create fresh thinking that can augment the individual and social perception and experience in the realm of health and wellness. Areas of creative exploration of this transdisciplinary studio sponsored by Johnson & Johnson will include temporary Pop-up retail & wellness spaces and visionary applications for emerging media mobile / wearable / social / participatory / immersive / augmented). The testlabBerlin studio will be situated in one of the most exciting emerging locations, Bikini Berlin. The project will be connected to the international fashion and trend show Bread&Butter, and to the design festival DMY. Mentorship of the Art Center student team will be provided by a group of leading Berlin-based designers and artists. testlabBerlin is a sponsored 14 week studio abroad project in the summer term 2011. Full semester credit: 12 units studio credit / 6 units of HDS credit. Available to fifth term and above students by application. Lead faculty: Rob Ball

**Credits** 3

## **SAP-828A: Testlab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits** 3

## **SAP-828B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits** 3

### **SAP-828C: Testlab Berlin: Studio 3**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

### **SAP-828D: Testlab Berlin: PRP**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

### **SAP-828E: Testlab Berlin: CUL**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

### **SAP-828F: Testlab Berlin: HMN**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

### **SAP-828G: Testlab Berlin: Studio 4**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

### **SAP-828H: Testlab Berlin: MAT**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

### **SAP-829A: London Ancient/Modern**

London provokes and inspires. This Spring Term you will create a personal project based on a given theme and then in the Spring Break fly to London, where each day you will be immersed in the heady mix of style and culture high and low. Learn to think about these influences the way the British do. Everything is inspiration and you will get the opportunity to present your projects to some of the leading thinkers and tastemakers of this global, inclusive, and ever-changing international city. Come and see what all the fuss is about. Open to all majors with 3.00 GPA and above.

Application for this class is by portfolio and interview only. Students will be responsible for related expenses.

**Credits 3**

### **SAP-830: Place Holder**

**Credits 12**

### **SAP-831: The Berlin Collective**

The Berlin Collective is a unique six-week experience, giving students the rare opportunity to share a working Studio in a major European city. The project is hosted by the Illustration Department, but will include students from a variety of majors, encouraging a truly transdisciplinary spirit. By Permission Only. 6 Cr

**Credits 6**

### **SAP-840: Central Saint Martins**

**Credits 12**

### **SAP-840A: Central Saint Martins ST1**

**Credits 1**

**SAP-840B: Central Saint Martins  
ST2**

Credits 1

**SAP-840C: Central Saint Martins  
ST3**

Credits 1

**SAP-840D: Central Saint Martins  
ST4**

Credits 1

**SAP-840E: Central Saint Martins  
CUL**

Credits 1

**SAP-840F: Central Saint Martins  
HMN**

Credits 1

**SAP-841: Northumbria University  
Stu 1**

Credits 3

**SAP-842: Northumbria University  
Stu 2**

Credits 3

**SAP-843: Northumbria University  
H&S 1**

Credits 3

**SAP-844: Northumbria University  
H&S 2**

Credits 3

**SAP-845: Northumbria University  
Stu 3**

Credits 3

**SAP-846: Konstfack Univ of Art  
Studio 1**

Credits 3

**SAP-847: Konstfack Univ of Art  
Studio 2**

Credits 3

**SAP-848: Konstfack Univ of Art  
Studio 3**

Credits 3

**SAP-849: Konstfack Univ of Art  
Studio 4**

Credits 3

**SAP-850: Konstfack Univ of Art  
Intrnshp**

Credits 3

## **SAP-851: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**

## **SAP-852: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**

## **SAP-853: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**

## **SAP-854: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**

## **SAP-857A: Re-Boot Berlin Studio 1**

**Credits 3**

## **SAP-857B: Re-Boot Berlin Studio 2**

**Credits 3**

## **SAP-857C: Re-Boot Berlin Studio 3**

**Credits 3**

## **SAP-857D: Re-Boot Berlin Studio 4**

**Credits 3**

## **SAP-857E: Re-Boot Berlin Culture**

**Credits 3**

## **SAP-857F: Re-Boot Berlin H & S 2**

**Credits 3**

### **SAP-858A: Underground Berlin: Studio 1**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

### **SAP-858A: Underground Berlin: Studio 1**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**



## **SAP-858B: Underground Berlin: Studio 2**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858C: Underground Berlin: Studio 3**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858D: Underground Berlin: Studio 4**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858E: Underground Berlin: Humanities**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858F: Underground Berlin: Social Sci**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858G: Underground Berlin: Bus+PRP**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-859A: TestLab Berlin:Cultrl Immrsn**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859B: TestLab Berlin:German Lang**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859C: TestLab Berlin: H&S Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859D: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859E: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-860: TAMA: Future Craft**

See comments on Section. Each section has unique description.

**Credits 15**

## **SAP-860A: TAMA: Futures Studio 1**

DESIGNING DIGITAL + SUSTAINABLE CERAMICS

Explore crossing new digital techniques with ancient hand making traditions, learning from the wisdom of craft. In the context of Japan's unique balance of preserving tradition and innovating the future, how might digital design drive a traditional material? How might digitalization impact the future of the design field; and what new possibilities will this digital future afford? Ceramic Innovation Opportunities: Opportunities for innovation range from explorations of new materials & form; to sustainable alternatives that embrace local resources; to digital fabrication processes that embrace the intersection of technology and craft. Pacific Rim 15 Collaboration: Tama X ArtCenter: Students from two partner schools collaborate on international teams. Tama Art University, Tokyo brings craft traditions & cutting edge design. ArtCenter brings industry excellence & So Cal innovation.

**Credits 3**

## **SAP-860B: TAMA: Futures Studio 2**

### DESIGNING DIGITAL + SUSTAINABLE CERAMICS

Explore crossing new digital techniques with ancient hand making traditions, learning from the wisdom of craft. In the context of Japan's unique balance of preserving tradition and innovating the future, how might digital design drive a traditional material? How might digitalization impact the future of the design field; and what new possibilities will this digital future afford? Ceramic Innovation Opportunities: Opportunities for innovation range from explorations of new materials & form; to sustainable alternatives that embrace local resources; to digital fabrication processes that embrace the intersection of technology and craft. Pacific Rim 15 Collaboration: Tama X ArtCenter: Students from two partner schools collaborate on international teams. Tama Art University, Tokyo brings craft traditions & cutting edge design. ArtCenter brings industry excellence & So Cal innovation.

**Credits 3**

## **SAP-860C: TAMA: Futures Studio 3**

### DESIGNING DIGITAL + SUSTAINABLE CERAMICS

Explore crossing new digital techniques with ancient hand making traditions, learning from the wisdom of craft. In the context of Japan's unique balance of preserving tradition and innovating the future, how might digital design drive a traditional material? How might digitalization impact the future of the design field; and what new possibilities will this digital future afford? Ceramic Innovation Opportunities: Opportunities for innovation range from explorations of new materials & form; to sustainable alternatives that embrace local resources; to digital fabrication processes that embrace the intersection of technology and craft. Pacific Rim 15 Collaboration: Tama X ArtCenter: Students from two partner schools collaborate on international teams. Tama Art University, Tokyo brings craft traditions & cutting edge design. ArtCenter brings industry excellence & So Cal innovation.

**Credits 3**

## **SAP-860D: TAMA: Futures Studio 4**

### DESIGNING DIGITAL + SUSTAINABLE CERAMICS

Explore crossing new digital techniques with ancient hand making traditions, learning from the wisdom of craft. In the context of Japan's unique balance of preserving tradition and innovating the future, how might digital design drive a traditional material? How might digitalization impact the future of the design field; and what new possibilities will this digital future afford? Ceramic Innovation Opportunities: Opportunities for innovation range from explorations of new materials & form; to sustainable alternatives that embrace local resources; to digital fabrication processes that embrace the intersection of technology and craft. Pacific Rim 15 Collaboration: Tama X ArtCenter: Students from two partner schools collaborate on international teams. Tama Art University, Tokyo brings craft traditions & cutting edge design. ArtCenter brings industry excellence & So Cal innovation.

**Credits 3**

## **SAP-868A: Univ of the Arts London S1**

University of the Arts London is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-868B: Univ of the Arts London S2**

University of the Arts London is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-868C: Univ of the Arts London S3**

University of the Arts London is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-868D: Univ of the Arts London S4**

University of the Arts London is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-868E: Univ of the Arts London H&S 1**

University of the Arts London is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-868F: Univ of the Arts London H&S 2**

University of the Arts London is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-868G: Univ of the Arts London H&S 2**

University of the Arts London is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-869A: Accademia Italiana Studio 1**

Accademia Italiana is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-869B: Accademia Italiana Studio 2**

Accademia Italiana is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-869C: Accademia Italiana Studio 3**

Accademia Italiana is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-869D: Accademia Italiana Studio 4**

Accademia Italiana is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-869E: Accademia Italiana H&S 1**

Accademia Italiana is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-869F: Accademia Italiana H&S 2**

Accademia Italiana is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-882: CAPA Remote Global Internship**

**Credits 3**

## **SAP-883: DIS Scandinavia**

**Credits 3**

## **SAP-883A: DIS Scandinavia Studio 1**

DIS Furniture Design is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-883B: DIS Scandinavia Studio 2**

DIS Furniture Design is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-883C: DIS Scandinavia Studio 3**

DIS Furniture Design is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-883D: DIS Scandinavia H&S 1**

DIS Furniture Design is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-884A: ArtCenter Berlin Studio 1**

ArtCenter Berlin Studio is a trans-disciplinary topic-based project that provides ACCD students a unique cultural, political, and historical lens into Europe, Germany, and Berlin, in particular. Context is critical, the zeitgeist of the Berlin location provides important grounding for investigation and exploring new ways of thinking. The project tests ArtCenter student's conceptual abilities in unfamiliar surroundings while applying their technical tool kit to create relevant, real-world solutions.

**Credits 3**

## **SAP-884B: ArtCenter Berlin Studio 2**

ArtCenter Berlin Studio is a trans-disciplinary topic-based project that provides ACCD students a unique cultural, political, and historical lens into Europe, Germany, and Berlin, in particular. Context is critical, the zeitgeist of the Berlin location provides important grounding for investigation and exploring new ways of thinking. The project tests ArtCenter student's conceptual abilities in unfamiliar surroundings while applying their technical tool kit to create relevant, real-world solutions.

**Credits 3**

## **SAP-884C: ArtCenter Berlin Studio 3**

ArtCenter Berlin Studio is a trans-disciplinary topic-based project that provides ACCD students a unique cultural, political, and historical lens into Europe, Germany, and Berlin, in particular. Context is critical, the zeitgeist of the Berlin location provides important grounding for investigation and exploring new ways of thinking. The project tests ArtCenter student's conceptual abilities in unfamiliar surroundings while applying their technical tool kit to create relevant, real-world solutions.

**Credits 3**

## **SAP-884D: CET Japan Studio 4**

CET Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-884S: ArtCenter Berlin Special Proj**

ArtCenter Berlin Special Project Topic is a trans-disciplinary topic-based project that provides ACCD students a unique cultural, political, and historical lens into Europe, Germany, and Berlin, in particular. Context is critical, the zeitgeist of the Berlin location provides important grounding for investigation and exploring new ways of thinking. The project tests ArtCenter student's conceptual abilities in unfamiliar surroundings while applying their technical tool kit to create relevant, real-world solutions.

**Credits 3**

## **SAP-885: Hongik University**

**Credits 12**

## **SAP-886A: CET Japan Studio 1**

CET Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-886B: CET Japan Studio 2**

CET Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-886C: CET Japan Studio 3**

CET Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-886D: CET Japan Studio 4**

CET Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-886E: CET Japan H&S 1**

CET Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-886F: CET Japan H&S 2**

CET Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-887A: CET AICAD in Japan Studio 1**

CET AICAD in Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-887B: CET AICAD in Japan Studio 2**

CET AICAD in Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-887C: CET AICAD in Japan Studio 3**

CET AICAD in Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-887D: CET AICAD in Japan Studio 4**

CET AICAD in Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 3**

## **SAP-887E: CET AICAD in Japan H&S 1**

CET AICAD in Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-887F: CET AICAD in Japan H&S 2**

CET AICAD in Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-887G: CET AICAD in Japan H&S 3**

CET AICAD in Japan is an individualized study away program. Department and Study Away Program approval required.

**Credits 1**

## **SAP-899: SAP Conversion Credit**

Used to show converted SAP credit in the Colleague system.

**Credits 3**

## Designmatters

### **TDS-400: Birthing Barriers Dev Studio**

In continued partnership with Kindred Space Los Angeles, students will collaboratively further design established comprehensive multi-modal awareness campaigns with the goal of facilitating access to equitable child birthing experiences, increasing awareness around black midwifery and improving health outcomes while addressing the Black Maternal health crisis in America.

**Credits 3**

### **TDS-415A: Just City: Olympics (DM TDS)**

This design studio course will engage the on-going process of visioning and city-making ahead of the 2028 Olympic Games. Students will develop projects that might enhance urban life for the greatest number of Angelenos long after the 2028 Olympic torch is extinguished. Such projects might address transportation needs, housing, leisure and public spaces, education, labor and matters of inequality. This course is eligible for the Designmatters Minor in Social Innovation

**Credits 3**



## **TDS-432C: Branded (DM TDS)**

Prada pulls racist trinkets. Netflix airs transphobic special. Cannes awards gender-biased ads. What do these headlines tell us? Brands are every bit as social as they are commercial. Viewed through the lens of identity, brands hold the power to exploit, marginalize, and even create social identities. Similarly, brands play a vital-and sometimes violent-role in defining the "other," blurring the line between profit and politics. In this studio, students learn how to read brands as belief systems that inscribe social codes. Lecture content and course readings draw on the fields of psychology, political theory, brand strategy, and more to underscore how brands like Prada, Netflix, Cannes (and more) affect race, gender, and class relations, among myriad other sociopolitical categories. Student teams translate course learnings into a brand identity system of their making that resists negative social stereotypes. They may also find some new identities of their own in the process. This course is eligible for the Designmatters Minor in Social Innovation.

**Credits 3**

## **TDS-435B: It's That Deep:Teaching (DM)**

In Designmatters' first fully developed and scoped TDS by Illustration students Racheal Chan and Constant Pearson, this course reframes education as "a process of living and not a preparation for future living", as American philosopher John Dewey stated more than a century ago. How can we transform the traditional classroom into one of vibrant community, where the growth and flourishing of all in the classroom is of utmost importance? Here, we are concerned with respecting the full potential of everyone that enters the classroom with intentional and deliberate education. In this studio, we will define what education means to us through developing pedagogy and curriculum that is uniquely informed by our individual practices. This course will make space for students to investigate how they might embody a pedagogy that supports diverse, inclusive and accessible educational experiences by way of designing their own unique process book and serve as a basis for future educational opportunities. intentional and deliberate education. In this studio, we will define what education means to us through developing pedagogy and curriculum that is uniquely informed by our individual practices. This course will make space for students to investigate how they might embody a pedagogy that supports diverse, inclusive and accessible educational experiences by way of designing their own unique process book and serve as a basis for future educational opportunities.

**Credits 3**

## **TDS-439: Dead Malls (DM TDS)**

In this Design Matters TDS, students will zero in on possible futures of DEAD MALLS. We start by asking two key questions. First: Should dead, unused suburban malls be resurrected or remain ancient commercial ruins of twentieth century spatial planning? Second: If they are to be resurrected, what if Dead Malls could be turned into Healthy Space - healthy for living, learning, working, healing and play? Given the urban and suburban complexity the topic, we will learn from guest speakers, panel discussions, field trips and workshops regarding how to transforming large scale "dead" and unused architecture into viable community-centers, such as, Equity housing, Community health centers, educational centers for Green Living or Entertainment Centers. Our focus will be on healthy options - healthy for people, planet and profit. This course is eligible for the Designmatters Minor in Social Innovation

**Credits 3**

## **TDS-442: Aesthetics of Power (DM TDS)**

What does it mean for design to be beautiful, or to be considered "good"? How do aesthetics fit into design for social change? While aesthetics are often associated with ideas of style or beauty, the study of aesthetics has expanded to include analyzing many forms of sensory experience in relation to values, taste, and power. The Aesthetics of Power will explore the social forces shaping design knowledge and practice while examining how knowledge and resources reproduce cultural, social, and ecological imbalances. This studio course will challenge students to apply what they learn in order to build more sophisticated design and research methods. This course is eligible for the Designmatters Minor in Social Innovation

**Credits 3**

## **TDS-448A: Electrifying Equality (DM TDS)**

As California prepares for a ban on gasoline vehicles by 2035, and the nation is funding and building toward an increasingly electrified future, how can we ensure the wave of changes to come serve all equally, rather than some more equally than others? From the paved over Red Car rail lines to glossed over Redlining, our city has a history of development that embodies the motivations and needs of some populations more than - and at times at the expense of - others. What can we learn from this history and the electrification efforts being made today locally, nationally, and globally? To be effective, this effort will need This transdisciplinary studio welcomes perspectives and skills from across ArtCenter disciplines to design a broad range of concepts: How might we devise a charging experience inclusive of a range of languages, heights, or disabilities? How might we design a campaign that sparks awareness and advocates for all communities to share in the benefits of electrification? or is shared far beyond the region? All with a willingness to help and contribute are welcome to Join us as we survey the ever changing landscape of the electrification movement and delve into the perspectives and challenges of communities, business owners, and the dynamics of government programs and corporate interests. We will leave with a clearer understanding from those at the forefront of the movement - and perhaps work that becomes a case study for informs best practices in directing funding resources more equally, equitably, and effectively throughout Los Angeles' fabric of ethnically rich and socioeconomically diverse residents in the coming years.

**Credits 3**

## **TDS-450A: Safe Ninos Concepcion DEV**

BUILDING ON THE WORK DONE IN SU23 Safe Ninos TDS. Students will further develop ideas to design innovative healing environments for child burn survivors at Coaniquem's campuses across Chile. The student team will propose real world solutions: Engaging environments that are welcoming and Therapeutic, as well as fun and interactive. MISSION: Develop high impact solutions and resourceful innovations for real world implementation at Coaniquem.

**Credits 3**

## **TDS-457A: KINSHIP: Reconnecting (DM)**

This Designmatters TDS will address the concept of "kinship" and what it means to rediscover our deep connections and belonging to a world of non-human others. In this studio, students will understand, debate, and explore varied conceptual frameworks of kinship concerning the greater-than-human world; Apply class content from a range of sources-including ecological philosophy, aboriginal knowledge-ways, animism, and more-toward designed outcomes and; Design an artifact that translates kinship concepts into an event, ritual, or system.

**Credits 3**

## **TDS-458C: Vaccinate Pasadena!**

Data shows that Pasadena's vaccination efforts have been more successful than surrounding cities, but unevenly distributed. While overall 99.7% of Pasadena residents having received at least one dose of the vaccine, Black and Latinx populations, as well as children aged 5-11 and adults aged 18-44, have lower rates of vaccination. In addition, the vaccine will soon be approved for the final group of the youngest children, aged 0-4, with the decision power resting with their parents and guardians. What can be done to support vaccination rates for all of these populations? How can people be directed to trustworthy and reliable sources about health information? What can be done to help people navigate the healthcare system and get access to the vaccines? In this studio, students will work with the Pasadena Public Health Department and on-the-ground subject matter experts such as promotoras, lay health advocates who connect Spanish-speaking communities with the healthcare system, and community clinics to develop a community-based campaign to address these questions, using traditional and non-traditional media and methods.

**Credits 3**

## **TDS-459A: Design Green Justice (DM TDS)**

Native Habitat Restoration and Greening Initiatives within urban ecosystems is a primary concern to environmental justice advocates, restoration ecologists, and communities facing the increasing impacts of climate change. This studio will work within a community located along the Los Angeles Basin on concepts to advocate for and envision green spaces and native habitat restoration. The class will focus on visualizing site-specific connections between the community, plant and animal life through mapping, awareness campaigns, educational tools and other design outcomes. We will brainstorm and prototype together with community stakeholders, environmentalists, and scientists. Both in design and restoration, instructors will bring students into frameworks that practice environmental equity and justice, including indigenous land practices.

**Credits 3**

## **TDS-460: Igniting Local Change(DM TDS)**

How might LGBTQIA+ communities in LA's South Bay be well positioned to advocate for health justice at the local level? This is a key question for this Designmatters transdisciplinary studio in partnership with the Cedars-Sinai Research Center for Health Equity. Tobacco use in LGBTQIA+ communities, and related health effects, is on the rise. Why? Some say aggressive advertising by tobacco corporations. Some say stress from constant discrimination. Some say less access to healthcare. We say, like others, all of the above and more. Given the systemic and intersectional nature of these issues, this project will use smoke-free advocacy and policy building as a foundation for exacting healthy change in LA's South Bay neighborhoods. Students will work with researchers, policymakers, and LGBTQIA+ community leaders to develop relevant communications strategies that will provide practical and provocative guides for policymaking. Outcomes may include branded experiences, web design, printed and digital collateral, social media campaigns, among others. All students 5th term and above are welcome! This course is eligible for the Designmatters Minor in Social Innovation.

**Credits 3**

## **TDS-465: Design Futures (DM TDS)**

Social movements are not just about fighting against injustice but are also about imagining alternatives to current realities. What lessons can creatives learn from science fiction and social justice movements to help them build better futures? In this course, students will study the connection between futurism, science fiction, and social justice movements. Together we will look at how past moments from Black, Brown, Queer, and other social justice movements as examples of design and world-building. Students will meet with BIPOC artists, designers, and organizers, to practice hands-on methods of "critical making" and learn how to infuse beliefs and values into the spaces, objects, and systems we design. From examining the Netflix show Black Mirror to lessons from New York Ballroom culture, students will learn foundational language, frameworks, and tools to help them bring alternative futures closer to the present. Site visits will include the archive of award-winning science fiction writer Octavia E. Butler at The Huntington Library and Octavia's Bookshelf, Pasadena's first BIPOC author-focused independent bookstore. Open to all students, all Majors, 5th term and above. This course is eligible for the Designmatters Minor in Social Innovation. Outcomes will vary and can include print and digital work, sketching, painting, product design, advertisements, etc

**Credits 3**

## **TDS-482A: Safe Ninos Dev Studio**

(1-Week Trip to Santiago, Chile, followed by a 13-week studio course at ArtCenter) Seeking 2 to 3 upper-term Entertainment Design students to join the Safe Niños team! Every year, 6 million children across South and Latin America are burned from exposure to open flames, hot objects or fireworks. COANIQUEM, a nonprofit medical treatment center that provides free holistic treatment for burn survivors across South and Latin America, is challenging ArtCenter students to create new multi-media strategies for burn prevention messaging for children. In a Spring studio, students worked to build concepts for new worlds of burn prevention messaging, creating characters, environments, rules and stories across media applications. This Fall, the Safe Niños team will continue to develop the concepts to a more complete world, informed directly by the mission of COANIQUEM and aesthetics and culture of Chile. Students will travel to Santiago, Chile from September 4 to 9 to visit COANIQUEM's campus, meet with Chilean production companies, and explore Santiago. After returning to campus, the Development Seminar class will meet once a week from Weeks 1 to 13 to develop concepts for an animated series and related media and materials, with the goal of getting as close to a complete first episode as possible!

**Credits** 3

## **TDS-482B: Safe Niños: Concepción Su23**

(3) Studio TDS Credits + (3) H&S Research credits. Students will co-create with kids, families, and staff to design innovative healing environments for child burn survivors at Coaniquem's campuses across Chile. Interdisciplinary student teams will propose real world solutions: Engaging environments that are welcoming and Therapeutic, as well as fun and interactive. MISSION: Develop high impact solutions and resourceful innovations for real world implementation at Coaniquem. FIELD RESEARCH: 2 Weeks in Chile: Travel first to the main COANIQUEM's pediatric burn center in Santiago to understand their mission and learn first-hand from previous Safe Niños collaborations. Then travel to their new location in Chile: Concepcion. We will seek for opportunities to make an impact while building deep connections with people.

**Credits** 3

## Entertainment Design

### **EANI-102: Perspective**

Students will learn about 1, 2, and 3 point perspective and how to apply those principles to Storyboarding and compositions.

**Credits** 3

### **EANI-104: 2D 1 Fundamentals**

Student will learn the principles/fundamentals of animation through assignments such as bouncing balls and pendulums.

**Credits** 3

### **EANI-105: Concept Art 1**

Students will learn the fundamentals of color and shape design, while also developing into simple character design and screen compositions.

**Credits** 3

### **EANI-107: Figure Drawing & Anatomy 1**

Students will learn about the fundamentals of figure drawing and anatomy. Students will get familiar with drawing models and how to translate live observations to paper.

**Credits** 3

### **EANI-112: CG 1 Fundamentals**

Student will learn about the fundamentals of CG animation. Students will get familiar with the animation software, using character rigs, etc.

**Credits** 3

### **EANI-153: Storyboard 1**

Students will learn about the fundamentals of storyboarding, storytelling, story arcs, compositions, editing, pacing, cinematography, etc.

**Credits** 3

### **EANI-154: 2D 2 Mechanics 1**

Continuing from 2D 1 Fundamentals This course will focus on the basics of human mechanics with a primary focus of bipedal locomotion.

**Credits** 3

## **EANI-155: Concept Art 2**

Continuing from Concept Art 1 Students will learn how to design simple characters, props and environments.

**Credits 3**

## **EANI-156: Figure Drawing & Anatomy 2**

This intermediate figure and anatomy course will continue the understanding of muscle and bone structure and movement by studying the figure through live models and demo.

**Credits 3**

## **EANI-161: CG 2 Mechanics 1**

Continuing from CG 1 Fundamentals This course will focus on the continued fundamentals of 3D software using Maya in regards to animating. Students will be introduced to animation assignments such as the bouncing ball, sack of flour and walk cycles. They will execute what they learned from CG 1 Fundamentals.

**Credits 3**

## **EANI-200: 3rd Term Portfolio Review**

Students will be reviewed and assessed on the progress of their work and advised on future class choices.

**Credits 0**

## **EANI-201: Previz 1**

Students will learn how to create a sequence in CG, focusing on editing, pacing and cinematography.

**Credits 3**

## **EANI-204: 2D 3 Mechanics 2**

**Credits 3**

## **EANI-204: 2D 3 Mechanics 2**

Continuing from 2D 2 Mechanics 1 This course will focus on the basics of animal mechanics with a primary focus on quadrupedal locomotion.

**Credits 3**

## **EANI-207: Shorts Prep**

Students will learn the essentials of creating a short film. Focusing on story pitching, editing, storyboarding, 2D and 3D software and After Effects.

**Credits 3**

## **EANI-211: CG 3 Mechanics 2**

**Credits 3**

## **EANI-211: CG 3 Mechanics 2**

Continuing from CG 2 Mechanics 1 Students will focus on animation mechanics, coming to grips with constraints, learning about FK versus IK, storytelling poses and simple set of actions.

**Credits 3**

## **EANI-215: Modeling 1**

Students will learn how to model basic character, prop & environment models (students will use their designs from Concept Design 1).

**Credits 3**

## **EANI-254: 2D 4 Acting 1**

Continuing from 2D 3 Mechanics 2 This course will focus on acting basics with a primary focus on pantomime performance.

**Credits 3**

## **EANI-255: Shorts 1-1**

Students will create a 2 minute animated short film in group (any medium of their choosing) -- students can NOT make a film individually. This is the 1st half of two classes during which students focus on the story, concept art and asset production.

**Credits 3**

## **EANI-257: Shorts 1**

Students will work in a group and create a 30 second 2D short film.

**Credits 3**

## **EANI-257C: Shorts 1 C**

Animation students can take this class to help out on the short films developed on Shorts 1. Students will help out on story, storyboarding, visual development, animating, ink & paint, etc.

**Credits 3**

## **EANI-258: Lighting 1**

Students will learn to light a CG animated scene, focusing on light, color, comping, shadows, highlights, depth, etc.

**Credits 3**

## **EANI-259: Stop Motion I**

This class covers fabrication: students will learn how to build stop-motion puppets and sets.

**Credits** 3

## **EANI-261: CG 4 Acting 1**

Continuing from CG 3 Mechanics 2 This course will focus pantomime acting and how to clearly express emotional intent through body language without dialog.

**Credits** 3

## **EANI-265: Modeling 2**

This class continues from Modeling 1. Students will learn how to model more advanced character, prop and environment models. Also focusing on basic texturing of the characters, props and environment models.

**Credits** 3

## **EANI-271: Special FX**

This class covers CG special FX: students will learn how to create CG water, smoke, cloth, hair, explosions, etc.

**Credits** 3

## **EANI-300: 5th Term Portfolio Review**

During the 5th term review meeting, the student's overall progress and artwork done in 3rd, 4th and 5th term is reviewed. A determination will be made whether the student is able to move onto 6th, 7th and 8th term.

**Credits** 0

## **EANI-300 : 5th Term Portfolio Review**

**Credits** 0

## **EANI-301: Previz 2**

Continuing from Previz 1, students will learn how to create a sequence in CG, focusing on editing, pacing and cinematography.

**Credits** 3

## **EANI-303: Storyboarding 2**

Continuing from Storyboarding 1 Students will learn more advanced techniques regarding storytelling, creating story pitches and storyboarding.

**Credits** 3

## **EANI-304: 2D 5 Acting 2**

Continuing from 2D Acting 1 Students will learn how to animate a dialog, acting performance.

**Credits** 3

## **EANI-305: Shorts 1-2**

Students will create a 2 minute animated short film in group (any medium of their choosing) -- students can NOT make a film individually. This is the 2ND half of two classes during which students focus on the animation, ink&color, lighting, rendering, etc. The end goal of this class is to fully finish the film to a professional standard.

**Credits** 3

## **EANI-305C: Shorts 1-2 C**

Course for lower term Animation students and non-major students to help on short films in EANI-305: Shorts 1-2.

**Credits** 3

## **EANI-306: Figure Drawing & Anatomy 3**

Continuing from Figure Drawing & Anatomy 2 This course is designed to enhance your analytical understanding of the human form. This will facilitate your ability to design and create from imagination and have a better grasp of movement, form, and function. Analysis is essential to learning accurate anatomy in order to be better able to animate and create human and animal forms and to more convincingly draw from life.

**Credits** 3

## **EANI-307: Shorts 2-1**

Continuing from Shorts 1 Students will create a 2 minute CG short film in a group. This is the 1st half of two classes during which students focus on the story and concept art and asset production.

**Credits** 3

## **EANI-307C: Shorts 2-1 C**

Animation students can take this class to help out on the short films developed on Shorts 2-1. Students will help out on story, storyboarding, visual development, animating, ink & paint, etc.

**Credits** 3

## **EANI-308: Rigging I**

This class covers rigging fundamentals. Both body and facial rigging will be taught. The goal is to get students comfortable rigging simple humanoid characters.

**Credits** 3

## **EANI-309: Summer CG Acting Class**

Want to sharpen your CG acting animation over the summer? THIS is your class. Animate 2 or 3 appealing, entertaining acting shots with Marlon Nowe! Prerequisite is you have passed EANI-211 CG 3

**Credits** 3

## **EANI-311: CG 5 Acting 2**

Continuing from CG 4 Acting 1 Students will learn how to create a sequence of shots using an interesting, contemporary technique. What technique is used depends on the students' choice and what is frequently used in the animation industry. An example of a technique could be VR, AR, stop-motion, etc.

**Credits** 3

## **EANI-313: Intro to Virtual Production**

Explore the future of film and tv production as seen in projects such as The Mandalorian. Students will learn how production processes are being revolutionized with modern technology and virtual production techniques providing benefits such as real-time previz, virtual location scouting, and in-camera vfx. This course is designed to give students an introductory overview of the virtual production pipeline. Through lectures, demonstrations, and projects, students will gain an appreciation for the use cases, toolsets (including real-time game engines), preparation steps, and shooting process in a virtual production studio (also known as the volume). The class will culminate in the hands-on experience of shooting a project in the volume.

**Credits** 3

## **EANI-317: Art of the Pitch**

Students create an original IP and learn how to pitch it on the internet to get attention online! For presentation on Kickstarter, YouTube and other social media. Students will work in 2 person teams to create a pitch video to use on the internet. Open to Animation and Concept students.

**Credits** 3

## **EANI-322: Show, Don't Tell**

"Show, Don't Tell" is a story authorship class that concentrates on recognizing common visual beats manifested in narrative compositions. Students will learn story structures, visual tools to create tension and engagement and how to modulate tension and release in visual stories.

**Credits** 3

## **EANI-331: Environment Art for Games**

Students will be exposed to the process of creating 3d models, assets, and environments specifically for video games. Utilizing software like Maya, Substance Designer/ Painter, and the Unreal Engine, the focus will be on refining fundamental modeling, shading, and world building skills in the context of creating game-ready art. Students will collaborate with the game design track to create actual playable levels.

**Credits** 3

## **EANI-332: Game Animation Fundamentals**

This course will focus on the basics of creating game animation utilizing industry standard 3D software and game engine pipelines. The class will focus on creating character movement influenced by the technical requirements of game development. Students will create a series of animation clips based on a game design for several unique in game performances.

**Credits** 3

## **EANI-345: Summer Animation Jam**

In this class you'll be able to make your own animated project in team or alone. Whether it's a 2D short film, experimental VR project or a made-up game trailer/ cinematic. Or maybe you want to put together an animated pitch for your own IP. As long as it's animated and can be finished in a summer term, you can do it in this class!

Prerequisite is you have passed EANI-305 SHORTS 1-2

**Credits** 3

## **EANI-353: Story 3 Thesis**

Continuing from Story 2 Students will develop a thesis story and learn how to put together a professional sorry pitch package.

**Credits** 3

## **EANI-353C: Thesis Pre Production 1C**

Animation students can take this class to help out on the short films developed in THESIS PRE PRODUCTION 1. Students will help out on story, script and storyboarding.

**Credits 3**

## **EANI-355: Concept Art 3 Thesis**

Continuing from Concept Art 2 Students will create all concept art necessary for their thesis film.

**Credits 3**

## **EANI-355C: Thesis Designs C**

Animation students can take this class to help out on the short films developed in Thesis Designs. Students will help out on visual development, visdev modeling, mood of the film, etc.

**Credits 3**

## **EANI-357: Shorts 2-2**

Continuing from Shorts 2-1 Students will create a 2 minute CG short film in a group. This is the 2nd half of two classes during which students focus on animating, lighting, comping, editing their short film.

**Credits 3**

## **EANI-357C: Shorts 2-2 C**

Animation students can take this class to help out on the short films developed on Shorts 2-1. Students will help out on story, storyboarding, visual development, animating, ink & paint, etc.

**Credits 3**

## **EANI-358: Lighting 2**

Continuing from Lighting 1 Students will learn to light a CG sequence, focusing on light, color, comping, shadows, highlights, depth, etc.

**Credits 3**

## **EANI-359: Stop Motion 2**

This class builds off the fundamentals of fabricating puppets and sets to start learning the stop-motion animation process.

**Credits 3**

## **EANI-365: Modeling 3**

Continuing from Modeling 2 This class will focus on modeling human character and/or creatures. The student will be able to pick what kind of modeling he/she wants to focus on as well.

**Credits 3**

## **EANI-373: Capstone Pre Prod 1**

Students will pitch capstone story ideas to a professional panel. After the winning stories are selected, teams are formed. Each team will work on one of the winning stories. Students will develop the script, a 1st draft of the story reel and record temporary voice-over.

**Credits 3**

## **EANI-374: Capstone PreProduction 1**

**Credits 3**

## **EANI-374: CapStone PreProduction 1**

Students will form teams and create a short animated film in any medium of their choosing. Students can NOT make a film individually. The team aspect is essential to ALL CapStone classes. In this 1st part of the CapStone film production, students will create pitches and present them in front of a panel. After which the panel will pick the winning films, after which teams will be formed and production on a 1st pass of the storyreel will start. The end goal of this class is a solid 1st pass of the story animatic with temp music and sound FX.

**Credits 3**

## **EANI-375: CapStone PreProduction 2**

Students will form teams and create a short animated film in any medium of their choosing. Students can NOT make a film individually. The team aspect is essential to ALL CapStone classes. In this class students will focus on creating a final story animatic with temp music, dialog (if necessary) and sound fx.

**Credits 3**

## **EANI-375C: CapStone PreProd 2 C**

Course for lower term Animation students and non-major students to help on short films in EANI-375: CapStone Preproduction 2.

**Credits 3**



## **EANI-376: CapStone PreProduction 3**

Students will form teams and create a short animated film in any medium of their choosing. Students can NOT make a film individually. The team aspect is essential to ALL CapStone classes. In this class students will focus creating ALL visual development (character/prop/environment design, look of film, etc) for their CapStone film.

**Credits 3**

## **EANI-376C: CapStone PreProduction 3 C**

Course for lower term Animation students and non-major students to help on short films in EANI-376: CapStone Preproduction 3.

**Credits 3**

## **EANI-377: Summer Capstone**

In this class under supervision of Capstone faculty you can continue to work on your Capstone project (finish/enhance storyreel, previz, visual development, rigging, animation, CG lighting, etc). This class can then be waived against other Capstone classes, EXCEPT Capstone Pre Pro 1).

Prerequisite is you have passed EANI-305 SHORTS 1-2

**Credits 3**

## **EANI-401: Layout 3 Thesis**

Continuing from Story 3 Thesis Students will create a 2D animatic and/or 3D previz reel for their thesis.

**Credits 3**

## **EANI-403: Portfolio 1**

Students will focus on creating a professional portfolio. The focus in terms of skill-set will be decided by the students.

The end goal is to create artwork to a high professional level, which the student can use to apply for animation related jobs.

**Credits 3**

## **EANI-405: Assets Thesis**

Continuing from Concept Art 3 Thesis Students will create all assets needed for their thesis film, whether it is 3D models, 2D backgrounds, rigging characters, model sheets, etc.

**Credits 3**

## **EANI-405C: Thesis Pre Production 2 C**

Animation students can take this class to help out on the short films developed in THESIS PRE PRODUCTION 2. Students might help out animating, rigging, modeling, etc.

**Credits 3**

## **EANI-450: 8th Term Portfolio Review**

During the 8th term review meeting, the student's overall progress and artwork done in 6th, 7th and 8th term is reviewed. Recommendations will be made on career development, job applications, internships and portfolio development.

**Credits 0**

## **EANI-451: Animation Thesis**

Continuing from Layout 3 Thesis Students will animate their entire thesis film.

**Credits 2**

## **EANI-451C: Thesis Production 1 C**

Animation students can take this class to help out on the short films developed in THESIS PRODUCTION 1C. Students might help out animating, rigging, modeling, create backgrounds, etc.

**Credits 3**

## **EANI-452: Edit Thesis**

Continuing from Layout 3 Thesis Students will learn how to edit their thesis film, while also focusing on sound editing and creating a soundtrack. Publishing the final product through social media will also be part of the class.

**Credits 3**

## **EANI-453: Portfolio 2**

Students will focus on creating a professional portfolio. The focus in terms of skill-set will be decided by the students.

The end goal is to create artwork to a high professional level, which the student can use to apply for animation related jobs.

**Credits 3**

## **EANI-458: Lighting 3 Thesis**

Continuing from Lighting 1 Students will light and comp their entire thesis film.

**Credits 3**

## **EANI-458C: Thesis Production 2 C**

Animation students can take this class to help out on the short films developed in THESIS PRODUCTION 2 C. Students might help out lighting, ink & paint, adding effects using After Effects, etc.

**Credits** 3

## **EANI-474: CapStone Production 1**

Students will form teams and create a short animated film in any medium of their choosing. Students can NOT make a film individually. The team aspect is essential to ALL CapStone classes. In this class students will focus on production of their film, be it modeling, rigging, previz, background layouts, animating, etc. These tasks will vary greatly depending on what medium the film is in (2D, 3D, stop-motion, etc).

**Credits** 3

## **EANI-474C: CapStone Production 1C**

Course for lower term Animation students and non-major students to help on short films in EANI-474: CapStone Production 1.

**Credits** 3

## **EANI-475: Capstone Production 2**

**Credits** 3

## **EANI-475: CapStone Production 2**

Students will form teams and create a short animated film in any medium of their choosing. Students can NOT make a film individually. The team aspect is essential to ALL CapStone classes. In this class students will focus on production of their film, be it finalizing layout, animation, rigging, modeling, etc. Tasks will vary depending on the medium of the film.

**Credits** 3

## **EANI-476: CapStone Production 3**

Students will form teams and create a short animated film in any medium of their choosing. Students can NOT make a film individually. The team aspect is essential to ALL CapStone classes. In this class students will focus on production of their film, mainly ink & paint, lighting, painting backgrounds, adding fx, compositing. End goal in this class is final the shots to a professional standard.

**Credits** 3

## **ECPT-101: Perspective 1**

This course covers perspective techniques for visualizing singular objects. Includes interior perspective. Emphasizes methods of illustrating design concepts. Information is presented on techniques, correct usage of required tools, formal presentation. How to enhance the communication levels in realistic working environments, formal presentation, and interactions with modeling teams.

**Credits** 3

## **ECPT-104: Human Anatomy**

This course covers the study of human anatomy as it relates to its representation in the field of entertainment design. Analysis is essential to learning accurate anatomy in order to be better able to create human forms. Fundamentals of muscle and bone structure, proportion, how the body moves, and dynamic form will be covered. How the body moves through leverage and weight will also be studied through demo and live models. There will be a particular emphasis on how the musculoskeletal system affects the human form from the artist's point of view.

**Credits** 3

## **ECPT-105: Animal Anatomy**

Animal Anatomy provides an intensive study of animal anatomy. Covering the principles of foreshortening, observation of animals in motion, the visual viewpoint, and understanding of muscle and bone structure.

**Credits** 3

## **ECPT-107: Concept Design 1**

Concept Design 1 is about big picture conceptual thinking process. It covers introduction to visual composition, story analysis and basics of the design process to produce 2D representation in the form of storyboards and compositions to drive the narrative.

**Credits** 3

## **ECPT-126: Dynamic Story & Concept**

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

**Credits 3**

## **ECPT-152: Lighting Fundamentals**

Lighting Fundamentals will introduce the fundamentals of lighting and its storytelling power. Utilizing different lighting set ups to invoke different genres/moods, horror, romantic, comedy, mystery, etc. and analyze light properties to support visual storytelling.

**Credits 3**

## **ECPT-157: Visual Structure**

This course covers the fundamentals of composition for entertainment driven by story. Topics include creating focus, use of perspective, framing elements, color, lighting, space, shape, and value.

**Credits 3**

## **ECPT-158: Intro to 3D**

Intro to 3D is an introduction to using an industry standard 3D software package. The primary goal of this class is to build a solid foundation to integrate 3D software into design practice.

**Credits 3**

## **ECPT-164: Traditional Painting**

This course explores traditional painting methods and materials with an emphasis on understanding value, light, and storytelling. Students will explore and investigate paint application, value, form, edges, palettes, composition, painting materials and conceptual approaches to image making with an emphasis on film design.

**Credits 3**

## **ECPT-200: 3rd Term Portfolio Review**

3rd Term Portfolio Review

**Credits 0**

## **ECPT-201: Advanced Perspective**

Advanced Perspective covers perspective techniques and rules for visualizing environments.

**Credits 3**

## **ECPT-202: Rendering and Lighting**

Rendering and Lighting develops the skills to describe forms from imagination through lighting to create clear instructions for production.

**Credits 3**

## **ECPT-203: Digital Painting**

This course builds a foundation of digital painting skills with a focus on color and light and their relation to storytelling.

**Credits 3**

## **ECPT-203A: Ptg Traditional to Digital**

There is a spontaneity and fluidity that is difficult to replicate digitally, especially when working with water-based mediums. The physical process of painting with paint and brushes carries with it a unique emotional connection to your creativity. Exploring color by mixing paint on a palette is critical to understanding the nature of color, including relationships between hue, temperature, chroma and saturation. There is a sensitivity and freshness in the way paint is applied to board or canvas that is organic and satisfying, not to mention the ability to sell or display your original art in galleries. These skills contribute to strong design and decision making that make an artist invaluable to their field. This class is a Visual Development class that begins with traditional paintings in Gouache and transitions to finished art via Photoshop. This combines the best of both mediums towards creating artwork for animation and illustration portfolios.

**Credits 3**

## **ECPT-206: Concept Design 2**

This class focuses on the PROCESS of creating meaningful visual assets and the rigor to which designers apply methodology to the creation of meaningful concept design. The processes and techniques that you learn in this class will apply to the Entertainment Design profession whether you are designing props, vehicles, environments, characters or creatures.

**Credits 3**

## **ECPT-208: VR Concepts**

VR CONCEPTS explores the new entertainment medium of Virtual Reality in Games, Films and Social. The topics covered include: Designing for VR applications, Using VR tools for Concept Design, and Exploration of state of the art VR apps.

**Credits 3**

## **ECPT-209: Intermediate 3D**

Intermediate 3D is a hands-on course designed to further develop students' skills in 3D design and introductory animation techniques. Building upon the foundational knowledge gained in the Introduction to 3D Design course, this intermediate-level class focuses on providing students with more advanced tools and techniques to create visually appealing and functional 3D models. Throughout the course, students will explore a variety of mid-level 3D design techniques, with a particular emphasis on hard surface props and vehicles. The primary objective is to equip students with the necessary skills to create 3D models that seamlessly blend form and function. Students will learn how to balance aesthetic considerations with practical design elements to produce visually striking and functional objects.

**Credits 3**

## **ECPT-213: Clay Modeling**

Clay Modeling is an introduction to 3D sculpting. This course reinforces understanding of 2D to 3D design translation, finish quality by creating a hard model.

**Credits 3**

## **ECPT-213W: Clay Modeling Workshop**

This workshop will be a five hour demonstration of the proper methods, materials and tools used for clay sculpture. We will demo using the types of clay available to students and show the procedure of how to properly build up anatomical forms on pre-designed armatures for students in the clay modeling class, ECPT-213. Students will have the opportunity to touch and experiment with different clays so they may choose one they feel comfortable with in class. We will have, on hand, different tools available that are used for sculpting in clay. This workshop is designed to give the students ample opportunity to learn the proper direction to take in clay sculpture for the bust as well as the figure for the Clay Modeling class.

**Credits 0**

## **ECPT-215: Dynamic Character Drawing**

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

**Credits 3**

## **ECPT-216: Dynamic Char - Adv Projects**

In this advanced course each student will propose their own in depth, term long project with a clear objective to help them explore and further develop their ability to use characters in their artwork. Media choice is open and will be determined based on the project. All proposals are to be approved by the instructor. This includes weekly deadlines as well as clear learning objectives and goals by the end of the term. Only projects that are specific to this class will be considered. The class will meet each week for a group critique on zoom where each student shares their progress.

**Credits 3**

## **ECPT-221: Architectural Design**

In this course, many architectural styles will be presented and design elements will be analyzed. Students will be expected to create architectural designs, expressing the specific styling guidelines for each genre.

**Credits 3**

## **ECPT-222: Environment Design for Ent**

In this course, students create unique interior and exterior environment designs based on a selected story. Aspects to explore may include: imaginary worlds, fantasy landscapes, architectural and non architectural environments, organics, climate and weather influence, geographic and topographic reference, etc.

**Credits 3**

## **ECPT-223: Creating a Graphic Novel**

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

**Credits 3**

## **ECPT-224: Concept & Style Development**

This course will enable the artist to understand the rich historical and contextual visual styles of animation from all over the world. A wide variety of styles and aesthetics will be studied and evaluated against current design trends. The artist will then apply their visual research to their own portfolio work. This is a unique part-lecture / part-studio class that challenges the artist's own preconceptions and design boundaries.

**Credits 3**

## **ECPT-225: Entertainment Design Portfolio**

This studio class is taught on a mentorship basis for Entertainment Design students. The students will be mentored to create their portfolio to professional standards, preparing them for their job or internship search and career.

**Credits 3**

## **ECPT-251: Concept Art for Video Games**

This course covers the concept art process as applied to video games, following the entire game development cycle from pre-production key art and art bible creation through to production sketches and marketing images. Focus will be placed on applying design principles to the functional and aesthetic needs of practical game production.

**Credits 3**

## **ECPT-252: Korean Production Design**

In this course, students will analyze the production design of Korean films and music videos and then apply cultural and design principles found in Korean media to their own design projects. The class will discuss story arc, performance, visual symbolism, light, sound, costume, and production design.

**Credits 3**

## **ECPT-256: Storyboarding**

This course teaches storytelling as a succession of images that clarify story ideas. Using quick sketches that communicate a mood and the understanding of composition.

**Credits 3**

## **ECPT-257: Concept 3**

This class focuses on the PROCESS of creating meaningful visual assets that designers bring to the table is the design process and the rigor to which we apply our methods to the creation of meaningful products and concepts. The processes and techniques that you learn in this class will apply to the Entertainment Design profession whether you are designing props, vehicles, environments, characters or creatures.

**Credits** 3

## **ECPT-258: Advanced 3D**

Advanced 3D deepens knowledge of 3D software.

**Credits** 3

## **ECPT-261: Stylization**

This course covers the history of stylization and an evaluation of shape language rules. Students will apply stylization skills to design characters, props, and environments.

**Credits** 3

## **ECPT-262: Costume Design**

This course focuses on analyzing and creating costumes to support and enhance story. In this course students will be introduced to the design strategies and techniques employed when designing costumes for a wide range of characters. The course will focus on the design of costumes for human characters for stories both existing and imagined by the students. Design exercises will not only cover a wide range of costumes specific to the purpose of the character they are for but for time periods, past, present and future.

**Credits** 3

## **ECPT-263: World Costume Design**

This studio class focuses on costume design as existing in and influenced by cultures and regions around the world. The class has an emphasis on research, getting to know the diverse cultures being referenced, and why those cultures have made certain fashion choices. Story-driven costume design prompts will challenge students to draw inspiration from the cultures studied, avoid cultural appropriation, and produce professional quality designs with an emphasis on originality.

**Credits** 3

## **ECPT-264: 3D Costume Simulation & Des**

This course focuses on the technical skills required for 3D cloth simulation for animation, gaming, and costume concept design, and explores contemporary, science fiction, and fantasy design. Emphasizing garment construction and model fit, the course examines the process of building 3D costumes from flat fabric to finished product, as well as costume styling and breakdown.

**Credits** 3

## **ECPT-270: Mechs and Robots**

This is an industrial design-inspired course focusing on hard surface concept design for entertainment with a special emphasis on Mechs and Robots.

**Credits** 3

## **ECPT-281: Board Game Art Design**

With games such as "Hearthstone", "Magic: The Gathering Arena", and "Star Wars Imperial Assault", board and trading card games have seen a boom in development and production. Amongst these games there are many that share both the physical and digital space, creating an interesting social and immersive hybrid experience. In this course students will learn how to think through the user experience and create artwork that both describes the look and feel of the game as well as conveys crucial information for functional play. Topics covered will include: marketing art, key art, user interface, maps, and icons.

**Credits** 3

## **ECPT-282: Indie & Experimental Game Art**

Indie and Experimental Game Art Welcome to the world of Indie and Experimental Game Art, where imagination knows no bounds! This dynamic course is designed to equip aspiring game artists with the skills and creative mindset needed to craft captivating and unique assets and narratives for indie games. From character design and environmental art to story development and user interface elements, this course delves deep into the diverse realm of game asset creation. Throughout this course, students will engage in hands-on projects, receive personalized feedback from an experienced instructor, and collaborate with fellow artists to simulate the real-world challenges faced by indie game artists. By the end of the course, participants will have honed their artistic skills and developed a strong portfolio of game assets and a pitch bible ready to make an impact in the exciting world of indie and experimental game development. Let your creativity soar and join us on this thrilling journey into the world of indie game art!

**Credits** 3

## **ECPT-300: 4th Term Portfolio Review**

4th Term Portfolio Review

**Credits** 0

## **ECPT-303: Matte Painting**

This course covers advanced digital painting techniques as applied to the craft of matte painting.

**Credits** 3

## **ECPT-309A: World Building**

This course covers methodologies for designing new, imagined and/or fantastic worlds for film, animation, or video game projects based on the needs of the story. Coherence of design, far reaching ideas, logical response to story constraints, imagination and originality are all important topics. This class will not only examine a variety of iconic verbal and visual storyworlds of mainstream entertainment (across films, games, comics, animation, novels and television), but will also cover forensically deconstructing them to better understand what makes them thrive. Understanding the critical creative architecture of worldbuilding will allow the students to consciously build their own world. From defining the commerciality of the idea to the shape and the map of the location to character groups that populate the world to the social values and cultural structures that define life in the storyworld, students will finish the term by crafting their own unique, immersive storyworld that will be primed to expand into and thrive across a variety of mediums.

**Credits** 3

## **ECPT-309B: World Building: Characters**

This class will examine the design method of creating characters through world building. Beneath the surface of every successful design lies purpose. A well-designed character is not only visually engaging, but also serves as a lens into the world built around them. On this journey, coherence of design, categorization of ideas, logical response to story constraints, and balance between originality and relatability are all important topics. Through a guided character design project, students will weave a contextual web of logic, appeal, and tone. From research and thumbnails to ideation sketches, students will finish the term by crafting their own engaging character lineup that takes viewers through an experience that's greater than the sum of its drawings.

**Credits** 3

## **ECPT-311: Stylization 2**

Stylization 2 develops stylization skills for sets and props to support stories existing and imagined.

**Credits** 3

## **ECPT-314: Vehicles and Props**

Vehicles and Props focuses on story driven designs of vehicles and props. Basic strategies and techniques for the creation of vehicles and props for the entertainment industry will be developed. Past, present, and future time periods will be investigated through a range of design exercises.

**Credits 3**

### **ECPT-314A: Thematic Vehicle Design**

This course covers story-driven vehicle design with an emphasis on making bold design decisions. Final designs need to be both believable and appropriate to the world and narrative. Students will explore new sources of inspiration and learn to tap into their creative originality while building their own intuitive design process.

**Credits 3**

## **ECPT-315: Character Design**

In this course, students will be introduced to the design features that make up iconic good and evil characters. The course will focus on the design of human characters for stories both existing and imagined.

**Credits 3**

## **ECPT-315A: Inner Character Design**

Great character designs are three-dimensional in more ways than one. From innocent and lovable, to dark, funny, or dangerous, unforgettable characters are complex beings with goals and dreams, backstories, emotional wounds, negative flaws & fears, positive traits & skills, and a wide range of personal emotions that define every aspect of their visual design and body language..from the inside out. Whether your focus is concept design or animation, this immersive and heartfelt course will inspire and transform the way you see, express, move, and design your characters and the special environments that unveil their innermost worlds. We'll incorporate unique, psychological design-tools and fun methodologies for expertly revealing the inner backstories that will guide your outer designs of emotive characters, environments and stories that leap into viewers' hearts and carry your art, visual storytelling skills, and your portfolio, to new heights and depths.

**Credits 3**

## **ECPT-316: Designing With Light and Color**

This course covers the use of color and lighting, as a powerful tool for visual storytelling.

**Credits 3**

## **ECPT-317: Art of the Pitch**

Students create an original IP and learn how to pitch it on the internet to get attention online! For presentation on Kickstarter, YouTube and other social media. Students will work in 2 person teams to create a pitch video to use on the internet. Open to Animation and Concept students.

**Credits 3**

## **ECPT-319: Intro to Digital Sculpting**

This class will introduce students to a digital sculpting workflow. The students will learn the essential tools (such as ZBrush) to create a digital character sculpt including soft body dynamic costuming elements and hard surface accessories. The class covers understanding virtual 3D objects, application of anatomical forms and hard surface techniques to properly produce a believable character. Through tutorials, exercises and critique this course will help develop the skills required for the creation of high-resolution virtual models for game, animation, and film concept development. This is a design-driven class focused on storytelling where students will need to convey a story through their character.

**Credits 3**

## **ECPT-321: Architecture of Make Believe**

This course focuses on designing fictional architectural places that adhere to the concept of credible fantasy. The placemaking process will involve research to provide grounding in historical and cultural precedent. The designs will be story-driven and take into consideration the physical realities of environmental placement. Techniques covered can be applied to live action film, animation, video game, and theme park projects. Class assignments will include research boards, ground plans, elevations, and interior and exterior concept illustrations.

**Credits 3**



## **ECPT-321A: Advanced Architectural Design**

In this course, students will learn the language and elements of architectural design as applied to both exterior and interior projects. Students can utilize their knowledge of architectural styles, rules, and shape language to create their own unique designs, but aren't limited by historical references. This class will focus on encouraging imagination with students developing their original ideas and projects. Genres can range from space/sci-fi to historical and the shape language from realistic to heavily stylized. Fundamentals and elements of each style will be discussed, including scale, proportions, play of light and shadows, and believable functionality. Students will create floor plans, elevations, sections, and final rendered images in full color.

**Credits 3**

## **ECPT-321B: Organic Exteriors**

Organic Form: Exterior Environment Design is a concept design class tailored for the diverse requirements of games, movies, and themed attractions. This course focuses on the creation of organic environments, ranging from the mysterious depths of Atlantis to the unique landscapes of Mars. As a form language class, the curriculum is designed to provide fundamental skills essential for all concept designers. Through theoretical exploration and practical projects, students will delve into the principles of organic form creation, acquiring techniques applicable across various storytelling mediums. This class serves as a foundational step for conceptualizing environments that effectively engage audiences, offering a balance of imagination and technical proficiency. Join us on a journey where creativity meets skill, and the potential of your artistic vision unfolds in the landscapes you create.

**Credits 3**

## **ECPT-323: Interior Visions**

"Interior Visions: The Art of Inner Spaces" is an immersive concept design class that invites students on a captivating journey into the realm of interior spaces, exploring a wide spectrum from the traditional to the fantastical. This course delves into the art of crafting unique and imaginative environments, ranging from the opulent chambers of historical palaces to the sleek confines of futuristic spaceship bridges and space station interiors. Students will also explore the intricacies of designing interiors for diverse settings, such as vintage pirate ships or contemporary luxury boats, enabling them to master the fusion of aesthetic principles with functional requirements. Through hands-on projects and creative exercises, participants will hone their skills in spatial visualization, storytelling, and rendering techniques, fostering a deep understanding of how interior spaces can evoke emotions, enhance experiences, and tell compelling narratives. Join us in this inspiring odyssey, where creativity knows no bounds, and where the art of interior design transcends the ordinary and ventures into the extraordinary.

**Credits 3**

## **ECPT-326: Production Design**

This course covers all aspects of visual storytelling for film, animation and games in a team setting.

**Credits 3**

## **ECPT-327: Production Art**

Being a concept artist for an animated film/TV series, video game, or live-action film involves communicating approved designs to downstream departments and to vendor studios. In addition to covering the design process of adhering to shape language and visual styles, this course concentrates on the importance of clearly communicating designs and an understanding of the production pipeline and the team environment. Topics covered will also include proper formatting of art pages and creating art packets with an emphasis on designing props for environments and characters.

**Credits 3**

## **ECPT-350: 6th Term Portfolio Review**

6th Term Portfolio Review

**Credits 0**

## **ECPT-351: Entertainment Design 1**

This course will be waived with an Entertainment Design elective based on the student's area of specialization.

**Credits** 3

## **ECPT-352: Entertainment Design 2**

This course will be waived with an Entertainment Design elective based on the student's area of specialization.

**Credits** 3

## **ECPT-353: Entertainment Design 3**

This course will be waived with an Entertainment Design elective based on the student's area of specialization.

**Credits** 3

## **ECPT-354: Advanced Digital Painting**

Advanced Digital Painting deepens painting capabilities to develop skills and strategies to create compelling imagery. Advanced techniques such as photobashing are covered with a goal of painting in different styles and achieving industry standard speed and quality.

**Credits** 3

## **ECPT-356: Visual Development**

This course focuses on the blue sky design process that occurs during the preproduction phase of an animated film/TV series, video game, or live-action film. There will be a focus on the ideation process necessary during this design phase when shape language and visual styles are being explored.

**Credits** 3

## **ECPT-357: BG Design for Animation**

This course covers the process of designing and drawing background artwork for animated TV series and feature productions. Often working from storyboard panels, a background designer utilizes their composition, shape language, and stage design skills to create beautiful background drawings that are then passed on to the background painter.

**Credits** 3

## **ECPT-358: BG Painting for Animation**

This course covers the fundamentals of creating professional, story-oriented background paintings according to industry standards for tv and feature animation productions. Students will work with diverse painting techniques, narration-based study of color and light to represent moods and atmospheres, creation of illusion of space and depth, and exploration of surfaces and textures.

**Credits** 3

## **ECPT-361: Sci Fi Costume**

Welcome to "Futuristic Threads: Sci-Fi Costume Design," a comprehensive course exploring the practical aspects of crafting costumes for speculative near and distant future scenarios. This program guides participants through character design principles, emphasizing functionality, combat utility, technical occupations, and robotics. The focus lies on selecting materials and technologies aligned with futuristic settings, challenging conventional design norms. Through hands-on projects, lectures, and critiques, students develop the ability to construct compelling settings through costumes. The goal is to create a portfolio of designs that reflect a nuanced understanding of advancements in technology as well as costume and equipment components of combat and strategic maneuverability, without the constraints of present-day norms.

**Credits** 3

## **ECPT-362: Character Des for Video Games**

This course covers the many stages of the character concept development process for the video game industry including: character analysis, reference, ideation, color/texture variation, prop design, production drawings, and so on. Students gain a strong understanding of how to design characters based on story and gameplay and have the opportunity to produce portfolio pieces based on their style preference.

**Credits** 3

## **ECPT-365: Creature Design**

The Creature Design class covers the creation of believable creatures for stories, games and film, both existing and imagined. Students will be able to create believable fictional creatures based on lectures centered on storytelling, functionality and imagination. A strong understanding of comparative and creative anatomy, and the role of each creature will be of particular focus.

**Credits** 3

## **ECPT-367: Design Adaptation**

Design Adaptation develops the design skills to create interiors as an extension of an original entertainment property. Students will use existing entertainment properties to identify the established design language, and then use this information to create original designs as an extension of the original entertainment property. The students will take on design challenges for film, video games, animation, and themed environmental spaces. This will be a sketching and drawing intensive class.

**Credits** 3

## **ECPT-368: Entertainment Graphics**

This course addresses graphic design from a world building perspective. Design elements will be created and discussed. Students will be expected to communicate through drawings of their own design expressing the specific styling guidelines for that genre. Entertainment Graphics is intended to ground the information rich environments our Entertainment students work to create. Graphic design is an environmental element just as important as perspective, topography, atmospheric perspective, cultural, style or costume. The class will also address the use of graphics to assist in more professional presentations and posters.

**Credits** 3

## **ECPT-401: Portfolio/Senior Project**

**1**

This studio class is taught on a mentorship basis for Entertainment Design students. Based on their individual area of focus, each student will research, conceive & develop in-depth a final project of their choice. The students will be mentored to create their grad show presentation and final portfolio to professional standards, preparing them for their job search and career.

**Credits** 3

## **ECPT-419: Art Direction 1**

Art Direction 1 focuses on engaging in a collaborative project pipeline. Interdisciplinary studies with other departments and how to interface with Animation/Game/Film/VR productions. The students will work as a team to research, conceive, and develop short projects. This class can be continued as a 2 term project in Art Direction 2 if needed for a senior project.

**Credits** 3

## **ECPT-421: Originality in Design**

Originality in Design develops techniques to create a unique form of visual language that can then be applied to design environments, characters, vehicles and props for the entertainment industry. Shedding previous influences, exploring new forms, as original and innovative as possible, and implementing it as a designed project.

**Credits** 3

## **ECPT-422: Dramatic Narrative**

Dramatic Narrative is a senior level class to practice all learned skills and knowledge through group or individual projects.

**Credits** 3

## **ECPT-422A: Designing the Narrative**

"Welcome to "Designing the Narrative," a concept design course that expands on conventional design approaches with a personal bend. This class focuses on an experimental method, prioritizing narrative and emotional connections in the design process. Participants will engage in projects and discussions aimed at integrating storytelling elements into their designs, fostering a deeper emotional resonance with users. The course encourages a departure from what is expected or trendy, to a more imaginative and exploratory design mindset rooted in original thinking. Join us as we explore the dynamic relationship between narrative and form, redefining the boundaries of design along the way."

**Credits** 3

## **ECPT-450: Entertainment Design Industry**

Life within the institution of Art Center is unlike any other. It is full of daunting tasks, sleepless nights, and thought provoking information. This course attempts to address a facet of professionalism beyond Art Center. Life after commencement can be scary, but if properly prepared, it can be exciting as well as challenging. Together we will take a philosophical and practical approach to learning where and how to find employment in the entertainment industry.

**Credits** 3

## **ECPT-451: Portfolio/Senior Project 2**

This class is a followup to Portfolio/Senior Project 1. Students continue with the creation of their grad show presentation and final portfolio.

**Credits 3**

## **ECPT-455: 8th Term Portfolio Review**

During 8th term review, the student's overall progress and artwork done in 6th, 7th and 8th term is reviewed. Recommendations will be made on career development, job applications, internships and portfolio development.

**Credits 0**

## **ECPT-469: Art Direction 2**

Art Direction 2 is an extension of Art Direction 1 for project completion as needed. Focusing on a collaborative project.

**Credits 3**

## **ECPT-471: Senior Show**

This senior studio class is taught on a mentorship basis for Entertainment Design students. Based on their individual area of focus, each student will research, conceive & develop in-depth a final project of their choice. The students will be mentored to create their grad show and final portfolio to professional standards, preparing them for their job search and career.

**Credits 3**

## **EGAM-101A: Game Is Software**

This course will serve as an introduction to the techniques of game development. Students will learn the fundamentals of game development within game engines, while developing prototypes that exhibit game design best practices. Projects will be focused on learning and demonstrating fundamentals of the engine, including scripting, basic physics, loops, and functions, among other things. The class will culminate in a final project that will showcase the individual student's ability to create an interactive prototype within the Unity game engine.

**Credits 3**

## **EGAM-102: Game Dev 1**

An introduction to the technical and creative aspects of game development, including the prototyping and creation of 2D games. The student will learn to use an industry standard development engine, reproduce classic 2D games, and prototype their own original 2D concept. Course Learning Outcomes: The student will be able to create a prototype of a simple 2D game using standard development tools.

**Credits 3**

## **EGAM-103: Creative Problem Solving**

Games are made by making informed and intentional decisions. This class will teach you how to make games by using game design thinking by solving problems using data, research, and testing. Course Learning Objectives: 1. Understand how to identify a problem, research underlying issues, and draw conclusions to propose multiple solutions 2. Understand how decisions are made when making games 3. Learn how to create design solutions within existing constraints

**Credits 3**

## **EGAM-104: Game Design Fundamentals 1**

This introductory game design course explores the role of a game designer in the player-centric game development process of iteration, prototyping, playtesting, and analysis. Students will work in teams to develop digital and analog games of different genres, with a focus on the game's structural elements (player formats, objectives, procedures, rules, resources, conflict, boundaries, and outcomes) elements and thematic (setting, characters, and story). Assignments will emphasize the writing of game design documents and analyzing playtest sessions.

**Credits 3**

## **EGAM-105: Game Production 1**

Analysis of game genres; overview of the different aspects of video game development (concept, pre-production, production, post-production; roles of artists, programmers, designers, and producers, etc.);, core principles of game design. Course Learning Outcomes: The student will understand how a video game is developed and managed, how a team is structured, what are the different genres of games, what are the different gaming platforms and what are the core components of a video game.

**Credits 3**

## **EGAM-110: Visual Design and Games**

Overview of the fundamentals of concept art and how they are applied to games. Course Learning Outcomes: The student will be fluent in the language of concept art and know how to use it to create the feeling he wants their game to have.

**Credits** 3

## **EGAM-110A: Visual Design and Games**

This introductory course helps provide students with a foundation level understanding of art principles within the context of a video game production environment. Course exercises are developed to help students better communicate their design ideas visually.

**Credits** 3

## **EGAM-115: Game Design Fundamentals**

Overview of the theory of Game design (formal, dramatic and dynamic (systems) elements), its development process (iteration, prototyping, playtesting) through digital and non-digital games. Course Learning Outcomes: The student will understand the fundamental theory of Game Design.

**Credits** 3

## **EGAM-120: Game Art Fundamentals**

Learn the terminology of 3D; learn the processes used to produce art assets (modeling, texture, animation, lighting, visual effects); learn the production workflow techniques, learn the main industry-standard tools (Maya or Max, Photoshop); import assets in a game engine. Course Learning Outcomes: The student will acquire practical knowledge of all the different steps required to create art assets for a game.

**Credits** 3

## **EGAM-131: Media That Matters**

The students will study some of the IPs (movies, books, TV shows, games, etc.) that influenced the Video Game industry.

**Credits** 3

## **EGAM-153: Intro to Transmedia Design**

This introductory class focuses on the shifting entertainment marketplace, the convergence of technology platforms and the strategy needed to extend an existing property across multiple platforms in ways that both drive revenue and increase audience engagement. Topics Covered: " Transmedia Fundamentals " Definitions and Transmedia Styles " Current and Historical Transmedia Case Studies " Storyworlds and Worldbuilding " Narrative Strategies for IP Expansion " Narrative Strategies for Increased Engagement " Medium Differences and Platform Planning " Transmedia Final Project - Extending Existing IP Course Learning Outcomes: The student will learn the basic creative strategies required to be successful across multiple mediums.

**Credits** 3

## **EGAM-154: Game Design Fundamentals 2**

This course expands on the concepts covered in Game Design Fundamentals 1 by focusing on the foundational elements of game design, the core mechanics of a game. Core mechanics are presented as action loops that are initiated by triggers and result in rewards, progressing the player towards the game goals. Students will work both independently and as teams to create core mechanics that will progress the player to specific goals, and will learn different techniques for adjusting the mechanic's difficulty and complexity. Assignments will emphasize the use of spreadsheets for creating charts to visually depict the quantitative aspects of game mechanics.

**Credits** 3

## **EGAM-161A: Storytelling Basics for Games**

Overview of the different ways to convey stories within a game. Exploration of the importance of a story in a game. Course Learning Outcomes: Students will achieve a basic understanding of: (CLO1) Character & Character Development, (CLO2) dramatic structure, (CLO3) tone, point of view, and player agency through the creation of a hypothetical product (e.g., a game concept); and its early stage documentation. In-class exercises and at-home assignments will help fine-tune and evolve the student's hypothetical product week after week, culminating with professional-level industry documentation.

**Credits** 3

## **EGAM-164: Unreal Engine Game Designers**

Introduction to Unreal Engine

**Credits** 3

## **EGAM-200: 3rd Term Portfolio Review**

Students will be reviewed and assessed on the progress of their work and advised on future class choices.

**Credits** 0

## **EGAM-202A: Game Dev 2 (Int Prototyping)**

An intermediate-level class in the technologies of game development. Students will advance their understanding of industry standard game engines and industry-standard development practices. Students will also grow their skills in game programming and game development. Projects will focus on 3D spaces, procedural generation of assets (textures, meshes, agents, and narratives), and culminate in a final project where students will build a prototype for an original 3D game concept. Course Learning Outcomes: 1. Upon successful completion of the course, the student will: 2. Increase familiarity and competence with building small playable prototypes 3. Deepen understanding and technical skills of C# 4. More effectively document and communicate design and implementation processes 5. Expand analytical abilities when evaluating existing game designs

**Credits** 3

## **EGAM-203: Game Design Challenges**

This course is an opportunity for students to explore many different topics, themes, and gaming structures- exposing them to a variety of game development scenarios. Building upon a base knowledge of game design, students will be able to utilize and apply those skills as they are prompted to face both juxtaposing constraints and open-ended challenges. Students will explore mental frameworks for creative thinking as develop their own methodologies to generate original ideas.

**Credits** 3

## **EGAM-204: Game Design Fundamentals 3**

This course builds upon the concepts covered in Game Design Fundamentals 1 and 2 by examining games from a holistic systems-base view in which games are not seen simply as a structured collection of mechanics but as persistent loops of interaction forming engines, economies, and ecologies to create an engaging experience for the player. Students will work both individually and in teams to design games as interaction loops that reinforce progression and balance gameplay. Assignments focus on creating diagrams illustrating the flow of resources within and between various game systems, and on creating spreadsheet simulations to model the state and behavior changes of game objects and verify the stability and elegance of their game's systems.

**Credits** 3

## **EGAM-211: Storytelling for Games**

Overview of the different ways to convey stories within a game. Exploration of the importance of a story in a game. Course Learning Outcomes: The student will understand the different methods used to convey a story in a game. Students will achieve an intermediate understanding of: (CLO1) Character & Character Development, (CLO2) dramatic structure, (CLO3) marketplace & audience demands, and (CLO4) tone, point of view, and player agency through the creation of a hypothetical product (e.g., a game concept, interactive TV pilot, etc.) and its mid-level-stage documentation. In-class exercises and at-home assignments will help fine-tune and evolve the student's hypothetical product week after week, culminating with a mini story bible.

**Credits** 3

## **EGAM-221: User Experience for Games**

Overview of the different types of players and how to keep them in the center of the design. This class will encompass UX Design, Accessibility Design, Localization. Course Learning Outcomes: The student will learn how to design for their players and the tools at their disposal to stay in sync with them. The student will also learn the importance of critique.

**Credits** 3

## **EGAM-231: Mathematics, Economics & Games**

Overview of the various mathematics and economics principles used in the games (probabilities, scoring systems, resources management, etc.) Existing games (digital and non digital) will be deconstructed and new concepts will be developed. Course Learning Outcomes: The student will understand the mathematical principles used in games and how to work with them. The student will also understand the core rules of economics and how to apply them to a game design.

**Credits 3**

## **EGAM-251: Level Design 1**

Overview of the different components used to create levels (obstacles, triggers, rewards, etc.). Students will create levels for multiple genre of games. Course Learning Outcomes: The student will understand the principles and techniques used to create compelling levels in games.

**Credits 3**

## **EGAM-252: Level Design 2**

This course will continue from Level Design 1. Overview of the different components used to create levels (obstacles, triggers, rewards, etc.). Students will create levels for multiple genres of games. Course Learning Outcomes: The student will understand the principles and techniques used to create compelling levels in games.

**Credits 3**

## **EGAM-252A: Level Design 2**

This course continues from Level Design 1, teaching the fundamentals of specific game types and architectures. Students will form a better understanding of the relationship between people and spaces and apply that to level design. Students will also be exposed to more advanced scripting and level design mechanics and be challenged to build within specific game genres. Course Learning Outcomes: 1. Students will continue to use and expand on the fundamental principles of video game level design (mechanics, level layout, narrative flow, etc) across multiple genres, including: narrative experiences, puzzle games, action adventure, and open world. 2. Gain an understanding of prototyping levels in Unreal using kits and instanced assets to create compelling game levels. 3. Gain an understanding of scripting and asset attributes to create a holistic player experience that represents the intended design. 4. Gain a deeper understanding of working with concept artists to create a usable blueprint for 3d artists to execute a usable level

**Credits 3**

## **EGAM-253: Design for Multiplayer Games**

Overview of the specific design challenges when creating a multiplayer game. Study of local, online and massively multiplayer online games, including eSports. Course Learning Outcomes: The student will understand the specificities of creating a multiplayer game. The student will design and prototype several multiplayer game concepts.

**Credits 3**

## **EGAM-262: Game Development 3**

A follow-up to the Game Development 2 class, this course will introduce more advanced concepts in 3D game development. Course Learning Outcomes: The student will be able to create a prototype of a more sophisticated 3D game using industry standard development tools. The student will have a practical knowledge of advanced concepts in game design and game theories.

**Credits 3**

## **EGAM-263: World Building**

This class will not only examine a variety of iconic verbal and visual storyworlds of mainstream entertainment - across films, games, comics, animation, novels and television - forensically deconstructing them to better understand what makes them thrive. Understanding the critical creative architecture of worldbuilding will then allow the students consciously build their own world. From defining the commerciality of the idea to the shape and the map of the location to character groups that populate the world to the social values and cultural structures that define life in the storyworld, students will finish the term by crafting their own unique, immersive storyworld that will be primed to expand into and thrive across a variety of mediums. Course Learning Outcomes: The student will learn the core creative strategies required to successfully create a storyworld across multiple mediums.

**Credits 3**

## **EGAM-263B: World Building**

World Building will introduce students to the concept of "world-building" - the process of constructing an imaginary world across a variety of disciplines, such as literature, poetry, music, film, television, and games. Students will analyze examples of effective world-building and experiment with different techniques for discovering and developing them. Students will also explore fundamental aspects of world-building such as the manner in which a civilization organizes itself from governmental, economic, cultural, and socio-political perspectives, as well as how our cultures and communities operate so that they may create fictive worlds that operate in a logical, coherent, and consistent fashion.

**Credits 3**

## **EGAM-265: Game Design Challenges**

This course is an opportunity for students to explore many different topics, themes, and gaming structures- exposing them to a variety of game development scenarios. Building upon a base knowledge of game design, students will be able to utilize and apply those skills as they are prompted to face both juxtaposing constraints and open-ended challenges. Students will explore mental frameworks for creative thinking as develop their own methodologies to generate original ideas.

**Credits 3**

## **EGAM-266: System Design for Games**

This course teaches students how to design games using a holistic systems-base approach in which games are not seen simply as a loose collection of combat and economic mechanics but as loops of interaction forming engines, economies, and ecologies to create a persistent and engaging experience for the player. Students will learn how to create interaction loops that reinforce progression and balance gameplay, diagram the flow of resources within and between various game systems, and create spreadsheet simulations to model the state and behavior changes of game objects and verify the stability and elegance of their game's systems.

**Credits 3**

## **EGAM-302: Game Dev 4 (Adv Prototyping)**

Course Description: A follow-up to the Game Development 3 class, this course will introduce more advanced concepts in 3D game development such as AI (artificial intelligence) and sandbox gameplay. Students will also be introduced to other industry standard game engines. Course Learning Outcomes: The student will be able to create a prototype of a more sophisticated 3D game using industry standard development tools. The student will have a practical knowledge of sophisticated concepts in game design and game theories.

**Credits 3**

## **EGAM-303: Transmedia IP Creation**

This advanced transmedia class builds upon the fundamental knowledge of the space and focuses on how to leverage and use transmedia when developing original IP for independent investment and production. Topics Covered: . The Changing Marketplace . Using Transmedia to Attack a Commoditized Market . Benefits to an Independent Creator and Producer . Original Transmedia Ideation . Storyworld Poetics . Mythopoeia . Long Term IP Development and Planning . Narrative Identification, Development and Release Strategies . Transmedia Final Project - Original IP Creation with Investment Pitch Course Learning Outcomes: The student will learn how to apply Transmedia principles to the creation of an IP.

**Credits 3**

## **EGAM-311A: Immersive Design**

This course is a deep dive into creating immersion in games including through the lenses of psychology, physiology, storytelling, playable system design, production execution, and social emotional learning. Students will complete a sequence of in class exercises and case studies. And students will create two solo projects to achieve immersion using software tools of their choosing.

**Credits 3**

## **EGAM-325: Design for Capstone**

The students will participate to the development and design of one of the Capstone projects. They will collaborate with the other designers.

**Credits 0**



## **EGAM-350: 6th Term Portfolio Review**

Students will be assessed on the chosen direction of their work and advised on their final two terms classes. Appropriate Career possibilities will be discussed.

**Credits** 0

## **EGAM-351: Game Concept Development**

Escape rooms have become a popular form of interactive entertainment, challenging participants to solve puzzles and unravel mysteries within a limited time frame. This course delves into the art and science of escape room design, providing students with the necessary skills and knowledge to create immersive and engaging experiences. Throughout the course, students will explore the fundamental principles of game design, puzzle creation, storytelling, and immersive environments, all within the context of escape rooms. They will gain a deep understanding of the psychology behind player engagement, challenge progression, and the importance of maintaining a balanced difficulty curve.

**Credits** 3

## **EGAM-352A: Game Concept Development**

Students from game design, concept, and illustration will work together to create a unique video game concept - closely guided by the faculty. As the owners of the game concept, students will plan out and create documents, artwork, and a prototype to guide the proposed creation of their game. At the end of the term select projects will be chosen to move forward as the capstone project and will be developed during the Advanced Game Project course. Course Learning Outcomes: Students in Game Concept Development will: 1. Gain experience of production within a team environment collaborating with other disciplines 2. Gain an understanding of the components needed for a cohesive Art Bible and Game Design Document 3. Gain experience designing the core gameplay loop, additional gameplay loops, and core mechanics of the game 4. Create visual designs that work from both an aesthetic and gameplay perspective 5. Gain experience creating a representative 'proof of concept' of their game : one that captures the intended player experience 6. Gain experience creating a production plan detailing next steps required to bring the project to finish in the future 7. Gain experience conducting playtests and logging the feedback

**Credits** 3

## **EGAM-353: Alternative Controllers**

This class provides experiences for students to explore alternative applications of game design and gaming peripherals. Through case studies, students will leverage their game development knowledge in unconventional ways; through research and development, rapid prototyping, and exposure to new tools and methods. Course Learning Outcomes: Students will be exposed to real-world applications and developing client-based deliverables.

**Credits** 3

## **EGAM-354: Games for Themed Entertainment**

Students with an interest and focus in entertainment design will develop game design and themed entertainment skill sets in conjunction with a community partner and guided by faculty. From reenvisioning classic analog games, to exploring the latest in industry standard technologies, students will explore real-life applications by focusing on the needs of a case study example partnership, as they go from concept, to product testing, and to final advanced prototype/product-developing for out-of-home visitor attractions and experiences.

**Credits** 3

## **EGAM-354C: Game for Themed Entmt 2**

Students will continue their work from EGAM-354 Game Design for Themed Entertainment and polish the game for submission to festivals and expos like IndieCade and the GDC Alt-Ctrl exhibit.

**Credits** 1

## **EGAM-354L: Games for Themed Ent - Lab**

Students with an interest and focus in entertainment design will develop game design and themed entertainment skill sets in conjunction with a community partner and guided by faculty. From reenvisioning classic analog games, to exploring the latest in industry standard technologies, students will explore real-life applications by focusing on the needs of a case study example partnership, as they go from concept, to product testing, and to final advanced prototype/product-developing for out-of-home visitor attractions and experiences. This is the Lab portion.

**Credits** 2

## **EGAM-361: Games As a Service**

Games as a service (GaaS) are ways to monetize video games either after their initial sale, or to support a free-to-play model. They typically receive a long or indefinite stream of monetized new content over time to encourage players to continue paying to support the game. This class will explore the challenges and the opportunities offered by this new approach to gaming. Course Learning Outcomes: The student will understand the principles and techniques used in order to keep the player engaged with the game.

**Credits 3**

## **EGAM-371: Innovative Game Mechanics**

The Prototyping Innovative Game Mechanics course is designed to provide aspiring game designers with the necessary skills and knowledge to conceptualize, develop, and iterate innovative game mechanics for interactive experiences. This hands-on course encourages students to think outside the box, experiment with diverse gameplay ideas, and create unique mechanics that push the boundaries of game design. Throughout the course, students will explore the entire process of prototyping original game mechanics, from ideation to implementation. They will learn fundamental concepts and techniques to effectively translate their ideas into interactive prototypes, fostering a deep understanding of the iterative nature of game design. Students will have the opportunity to develop their critical thinking, problem-solving, and teamwork skills as they collaborate on projects and provide feedback to their peers.

**Credits 3**

## **EGAM-375: Adv Quest & Mission Design**

In the rapidly evolving world of game design, the art of crafting engaging and immersive quests and missions has become an essential skill for aspiring game developers. This course, "Advanced Quest and Mission Design", is designed to equip students with the knowledge and practical skills necessary to create compelling and dynamic quest systems for a wide range of video games. Throughout this course, students will delve into the intricacies of quest and mission design, exploring the fundamental principles, strategies, and techniques used to create captivating gameplay experiences. By analyzing existing games and drawing from industry best practices, students will gain a comprehensive understanding of how to construct meaningful quests that drive player engagement and progression.

**Credits 3**

## **EGAM-380: Escape Room Design**

Escape rooms have become a popular form of interactive entertainment, challenging participants to solve puzzles and unravel mysteries within a limited time frame. This course delves into the art and science of escape room design, providing students with the necessary skills and knowledge to create immersive and engaging experiences. Throughout the course, students will explore the fundamental principles of game design, puzzle creation, storytelling, and immersive environments, all within the context of escape rooms. They will gain a deep understanding of the psychology behind player engagement, challenge progression, and the importance of maintaining a balanced difficulty curve.

**Credits 3**

## **EGAM-401A: Individual Game Project**

The Individual Game Project is a chance for the student creatives to deep dive into their game content, studying not only what needs to be included, but "why" elements of narrative and design matter. This will include looking at the games from a number of angles, including core mechanics, art, story, and potential marketing. We will be developing two "vertical slice" projects in the class. One will look at an existing IP (or something that has been previously developed), and one will be original. Both projects will require detailed documentation. In addition, students will also be required to keep a developer diary, which will include their thought processes on the vertical slice projects.

**Credits 3**

## **EGAM-411: Advanced Game Project 1 (TDS)**

The student will learn how to work within a team on a concept that is not necessarily theirs. First part of senior project. Students will form teams and develop an original game through the entire pre-production phase. Students are encouraged to recruit students from other programs (concept, animation, etc.) Course Learning Outcomes: The student will acquire a hands-on experience of transforming a concept into a fully playable game. The student will learn how to work within a team on a concept that is not necessarily his.

**Credits 3**

## **EGAM-412: Advanced Game Project 2 (TDS)**

Second part of senior project. Students will finalize their game and deliver a version that could be published. Final product will be presented to a panel of industry professionals. Course Learning Outcomes: The student will acquire the experience of turning a playable version of a game into a final version, ready to launch.

**Credits** 3

## **EGAM-450: Portfolio and Career Preparatn**

Development of the student's portfolio that will be used to seek a job in the game industry. Use of video editing tools to create game trailers. Course Learning Outcomes: Student will produce a complete portfolio that they will present to potential employers.

**Credits** 3

## **EGAM-450A: Portfolio and Career Preparatn**

The Portfolio and Career Prep course focuses on the development of the student's portfolio, resume and cover letter that will be used to seek a job in the games industry. Students will develop hands-on experience on the hiring process through participating in the creation of targeted cover letters, mock interviews, and mock design tests.

**Credits** 3

## **EGAM-455: Grad Show Preparation**

Grad Show Preparation

**Credits** 0

## **EGAM-460: 8th Term Review**

Students will be assessed on the chosen direction of their work and advised on their final term classes. Appropriate Career possibilities will be discussed.

**Credits** 0

## **EGAM-465: Advanced Game Project**

The student will learn how to work within a team on a concept that is not necessarily theirs. Students will form teams and develop a "slice" of an original game. Students are encouraged to recruit students from other programs (concept, animation, etc.) Course Learning Outcomes: The students will acquire a hands-on experience of transforming a concept into a fully playable game. The students will learn how to work within a team on a concept that is not necessarily theirs.

**Credits** 3

## **ENT-100: Intro to Entertainment Design**

An introduction to the Entertainment Design Department for the Concept, Animation, and Games tracks. How things work in the department as well as at Art Center will be covered. Topics include: how to add/drop or sub/waive classes, curriculum overviews, term planning, time management, department policies, Art Center policies, degree audits, term reviews, entertainment industry overview, etc.

**Credits** 0

## **ENT-154: Storyboardng-Keyframe-Concept**

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

**Credits** 3

## **ENT-155: Themed Attraction & Exhibit Dsg**

In this course students will conceive and design their own themed attraction or exhibit. Students will also be given an overview of how the designer must interface with many of the related systems, disciplines and operational requirements needed to create a successful product. 3 credits

**Credits** 3

## **ENT-213: Entertainment Sketchbook**

On location sketching / Drawing from observation / Using studies to inspire creative designs / composing a sketchbook / photographing reference with relevance to entertainment design.

**Credits 3**

## **ENT-220: Unreal Engine for Vis Design**

This course is an introduction to Unreal Engine for students looking to learn how to use the tool from an artist's perspective. Its application to multiple disciplines and the general flow of features will be covered.

**Credits 3**

## **ENT-270: Image As World Building**

Description: A photograph is one of many materials that can hold an image. Images can exist as text, sound, imagination, frequencies and more. The way we process and store images has a great deal of influence on our physiological beings, shifting the way we interface with the worlds around and within us. How does it inform our practice when we consider the anticipated ontology of the images imbued within our work and the way they shape our worlds? What do our current worlds consist of and what are the realities we aspire toward? After contextualizing ourselves in our contemporary environment, we will learn how to locate, identify and place information, with constructive intentions, in our own works. The semester will include various learning models, included but not limited to lectures, field trips, collaborative exercises, and critique. Students will be asked to propose an image based project that thematically relates to the course. At the end of this course, students will understand how to employ these techniques within their own practices and begin to anticipate the way their making will materialize in the world and be intentional about the world they're building.

**Credits 3**

## **ENT-344: Sci-Fi Project: S.S.C.**

Entertainment Design and Film are collaborating to create a ten-minute, high-concept Sci-Fi film with production values equal to the biggest Hollywood blockbusters. The process will take several terms, and utilize the varied talents of our students and faculty to develop, design and create the film. This class continues the development of the Sci-Fi film, mimicking what happens in a real Studio environment. S.S.C.: Story Development will continue refining the screenplay, along with a deep dive into the Production Design of the film, character. environment and storyboards to produce a reel of the entire film. Students and instructors will continue to collaborate in a "Writer's Room" format as well as an art development and story department - collectively contributing to the creation of a reel and solid Concept Design work to produce a "Look of Picture".

**Credits 3**

## **ENT-415: ZBrush in Production**

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

**Credits 3**

## **ENT-450P: Grad Show Prep for Ent Design**

Participating in the Grad Show takes planning, preparation, and coordination. This class provides the support for Entertainment Design students to successfully mount their Grad Show display.

**Credits 0**

## **TDS-371: Adv Game-Writing Studio**

This course explores the connection between narrative and the visual experience in the game design realm. Its goal is to provide students an in-depth framework for how to approach crafting a narrative in this interactive medium, along with an understanding of how game design mechanics are connected with developing player agency, and how visuals support these elements. This framework includes the development of visuals that fall outside the formal gameplay setting, such as designing the visual branding of your game. Branding will include an iconic title that will be present at the game's start, and will follow through on the student designed cover art for the game box, promotional poster, splash screen, and app icon. This visual aspect of the game may go further to include maps, selection screens, and any typographic interstices. Additional topics will include how the narrative experience transcends text; sound design; visual themes; animation choices; and core game design decisions. Students will utilize a combination of hands-on-gameplay, lecture and discussion, in-class exercises, and creative writing workshops to foster a greater understanding of the connection between narrative and visual elements with the process of game development. The student will finish the term with a visual display of how the game will be promoted, including all of the elements mentioned above.

**Credits 3**

## **TDS-482A: Safe Ninos Dev Studio**

(1-Week Trip to Santiago, Chile, followed by a 13-week studio course at ArtCenter) Seeking 2 to 3 upper-term Entertainment Design students to join the Safe Niños team! Every year, 6 million children across South and Latin America are burned from exposure to open flames, hot objects or fireworks. COANIQUEM, a nonprofit medical treatment center that provides free holistic treatment for burn survivors across South and Latin America, is challenging ArtCenter students to create new multi-media strategies for burn prevention messaging for children. In a Spring studio, students worked to build concepts for new worlds of burn prevention messaging, creating characters, environments, rules and stories across media applications. This Fall, the Safe Niños team will continue to develop the concepts to a more complete world, informed directly by the mission of COANIQUEM and aesthetics and culture of Chile. Students will travel to Santiago, Chile from September 4 to 9 to visit COANIQUEM's campus, meet with Chilean production companies, and explore Santiago. After returning to campus, the Development Seminar class will meet once a week from Weeks 1 to 13 to develop concepts for an animated series and related media and materials, with the goal of getting as close to a complete first episode as possible!

**Credits 3**

## **Film**

### **FILM-001: Film Dept Production Policies**

Film Department Orientation provides a brief overview of the Film Department's production policies and procedures. Topics covered: CPR & first aid, safety, equipment checkout and return, production levels, casting, production forms, and production insurance. There will be a written test, on which students must score 85% or better. Students may take the test up to three times.

**Credits 0**

### **FILM-002: UG Film Casting Lab**

Casting Lab explores and demystifies the dynamic casting process from start to finish. Graduate and Undergraduate Film students will learn how to run a professional audition and find a strong cast for an upcoming project. Directors will be coached on how to effectively pitch and schedule their casting session as well as best practices for auditioning and working with professional actors.

**Credits 0**

## FILM-003: Film Screening Club

Additional screenings are required in most film classes. This lab and discussion class, open to all Art Center students, allows interested students to view great films from around the world on the big screen. Screenings and open discussions every week.

**Credits** 0

## FILM-004: Set Safety

Set Safety is a 13 week class that acclimates all incoming Graduate and Undergraduates film student on the safe practices for the Film Department's Stages and Grip and Lighting equipment. This class will also cover Film Facilities usages. Required for all Film Students.

**Credits** 0

## FILM-004A: Set Safety-Online

Set Safety is a 14 week class that acclimates all incoming Graduate and Undergraduates film student on the safe practices for The Film Department's Stages and Grip and Lighting equipment. This Set Safety class also will cover our Film Production Handbook and Film Facilities usages. Required for all Film Students. Class will run 1 thru 3 online and will cover Set Safety Overview, Demo Tool Student Purchase; Level one Safety tips and Location Shooting.

**Credits** 0

## FILM-004B: Set Safety-In-Person

Set Safety is a 14 week class that acclimates all incoming Graduate and Undergraduates film student on the safe practices for The Film Department's Stages and Grip and Lighting equipment. This Set Safety class also will cover our Film Production Handbook and Film Facilities usages. Required for all Film Students. Class will run 4 thru 14 in-person and will cover Lighting Fixture, Power, Cable and cord, rigging, Head crate, clamps, butterfly Frame, Knot tying, rigging light, hands on practical test.

**Credits** 0

## FILM-004W: Set Safety Hands-On Training

Set Safety Hands-on training is a 6 week class that acclimates all incoming Graduate and Undergraduates film student on the safe practices for the Film Department's Stages and Grip and Lighting equipment. This Set Safety class also will cover our Film Production Handbook and Film Facilities usages. Required for all Film Students and must have complete the Online Set Safety course

**Credits** 0

## FILM-005: English Writing Primer

This class will help students develop and reinforce the writing skills they will need throughout their tenure as Film department students as well as in the professional filmmaking world. Students who display sufficient command of English writing and grammar will be eligible to test out of the class prior to the end of the term.

**Credits** 0

## FILM-100: Understanding Screenplays

"I don't expect directors to know how to write, but I do expect them to know how to read." - Billy Wilder. "You call yourself a writer?" -- Arne Sultan, sitcom show runner and former roommate of Lenny Bruce, to Ron Osborn This required seminar for all film majors will familiarize students with the industry-standard form and function of motion picture and television single-camera screenplays. We will cover how story, character, tone, and emotion are articulated on the page using a very specific format designed to communicate visually, with a unique shorthand descriptive style. Writing a script in proper format is essential for writers; understanding how and why screenplays look and read as they do is equally essential for all filmmakers.

**Credits** 0

## FILM-101: Screenwriting 1

This course is designed to be an immersive introduction into the nuts and bolts of narrative as well as proper format and professional presentation for screenplay writing. It will cover the essentials of narrative, 3-act structure and story arc, scene and sequence structure, the importance of theme, how to develop characters, and point-of-view. Required software: Final Draft.

**Credits** 3

## FILM-102: Screenwriting 2

This course provides a conceptual approach to the art and craft of writing for film. Emphasis is on writing from a visual point of view, as well as analyzing and exploring the elements fundamental to all styles of screenwriting. The goal of this class is to encourage student awareness of alternative approaches to the development of more complex story structures and characters, and to assist the student in becoming a more versatile storyteller.

**Credits** 3

## **FILM-112: UG Film: Tech Training**

This course is a technical introduction to the tools you will use throughout film productions, including camera systems, sound recording, slating, and ingesting production media for post-production.

**Credits** 0

## **FILM-120: Directing Workshop**

This is the concurrent lab component of the advanced Directing and Production classes. Classic feature films and student projects will be screened and critiqued as part of the Directing 3 curriculum, and other advanced production classes TBA.

**Credits** 0

## **FILM-121: Directing 1**

This class is an introduction to the basic principles and practices of visual storytelling from the director's point of view. Students have weekly assignments involving the recognition, discussion and crafting of story within image making and filmmaking. -Production Level: 1

**Credits** 3

## **FILM-122: Storyboarding for Directors**

Storyboarding: Mastering Communication Using Text, Image, and Diagram. This course focuses on storyboarding skills for the filmmaker. A series of exercises teaches techniques that enhance the student's ability to visualize and sketch shot sequences and camera moves. Students are instructed in simple sketch techniques to expand their ability to communicate visual concepts to other participating artists.

**Credits** 3

## **FILM-123: Acting Workshop for Directors**

This is a hands-on class designed to teach students the actor's process, as well as the most effective ways to communicate with actors to get the desired results for the director. Students will experience acting from the practical viewpoint of becoming the actor and learn how to direct actors for best results.

**Credits** 3

## **FILM-130: Intro to Cinematography**

It is the goal of this class to take a fresh look at the way films are made so as to open new possibilities of cinema. Today the industry is facing the greatest challenge to its global technological and cultural dominance. In the not too distant future, all films will be made and distributed differently. The film artists of tomorrow will be those capable of thinking in novel ways. Hence the ambition of this class is to help students imagine their filmmaking beyond the norms generated by the current practice of the medium. Each week some questions relevant to the making of films will be presented by the instructor then debated in group discussions. Course Objectives: to create a forum where the potential of film can be thought out and expanded beyond the views presently regulating its practice.

-Production Level: 1

**Credits** 3

## **FILM-131: Cinematography 2**

To write with light, to write with motion, the learning of design (disegno), lighting and composition: these are the traditional aims of a class devoted to cinematography. Yet, under the impact of digital technology, this "language," this way of seeing, is being challenged. What are we indeed to make of the differences between film and digital capture? Are we facing a new kind of aesthetics, one no longer concerned with the beautiful? Will the new technology help us gather a new awareness of the social world or is it dooming us to stylistic figures without consequence? Course Objectives: although lectures will fill much of the class, the heart of the course will consist of a series of visual explorations involving the filmmaker, the camera, and the world. Through specific exercises, each student will engage cinematographic issues related to the pictorial transformation of reality. Course Requirements: each student will be responsible for 4 projects (about 5 min. each) for presentation in class on an assigned schedule. These are to be understood as raw sketches that challenge our stereotyped assumptions about filmmaking rather than polished pieces. The overall idea is to push your creativity rather than concern yourself with the equipment.

**Credits** 3

## **FILM-140: Film Production Sound**

Each session in this course will be part technical information necessary to understand production sound and part student-centered, hands-on instruction addressing immediate sound needs. The goals are to give students the basics needed to get good sound on their projects and an understanding of how sound professionals interface with a film making team. Basic sound and noise theory, microphone types and applications, current recording technology, equipment and practice will be covered. Documentary sound and how it differs from dramatic sound will be explored. This course does not require technical expertise or aptitude; all sound issues that arise, simple or complex are welcome. Student work will be shown in class for discussion. This course is not about post-production sound.

**Credits 3**

## **FILM-150: Intro to Post Production**

Post-production for digital video using AVID, integrating Photoshop, After Effects, Soundtrack Pro, DVD Studio Pro and other software. Methods for editing, color correction, animation, compositing, capturing, mastering and publishing are taught, then implemented in a project of the student's choosing. Students will also gain general technical knowledge of digital video, broadcast standards and problem solving skills.

**Credits 3**

## **FILM-151A: VFX 101**

This is an introductory class to visual effects using After Effects. Through weekly assignments, students will learn to apply visual effects into their films, such as how to use green screens, matte paintings, underwater scenes, 3d tracking and more. We will also explore the history of visual effects, from the early techniques used in Melie's films to the latest technology used in "The Mandalorian". This is the starting point for learning visual-effects compositing and gaining a new set of tools to be more imaginative and ambitious in your own projects.

**Credits 3**

## **FILM-152: Film Editing 1**

This course teaches students about the film editor's craft and its creative aspects. Students will edit picture with synchronized sound from a number of professionally-directed scenes using Avid software. After taking the course, students will have an overview of dramatic editing techniques, enriched by hands-on experience. Students will also gain knowledge of the way that editing fits into the larger filmmaking process and will be prepared to continue to Film Editing 2.

**Credits 3**

## **FILM-200: Production Makeup: Level 1**

This is a course for students who were enrolled in a Level 1 production class and were unable to film their projects due to the campus closure. Facility access and social distancing guidelines permitting, students enrolled in this class will have an opportunity to film these assignments. Students may only film projects associated with the classes they were previously enrolled in, and all projects must be pre-approved by the instructor of that class. In order to request access to this class, e-mail Nijo or Olaolu.

**Credits 0**

## **FILM-201: Cinematic Arts Lab**

This is an introductory course on story in which you will discover your resources as a storyteller; your memory and observation, your responsiveness to stories around you, and of course your imagination; your ability to create and develop compelling dramatic characters and great cinematic tales. The course will lead you through three fundamental aspects of storytelling: how to get started, stimulating inspiration for your work; how to acquire resources for discovering new characters, new worlds and fresh ideas; and techniques for developing ("breaking") your stories into a detailed outline.

**Credits 0**



## **FILM-203A: Screenwriting:What'sTheStory?**

This intensive workshop for writers of features and/or shorts is a professional approach to story and structure for narrative films with emotional impact. Students begin by creating a compelling premise with artistic and/or commercial promise. Shorts writers develop the premise into an outline and the outline into a screenplay. They rewrite the screenplay until the film is ready to shoot, while acquiring or enhancing skills essential to writing in longer forms. Feature writers develop the premise into a first-stage outline. If and when they are ready, they develop that into a second-stage outline from which a screenplay can be written. If time allows, they begin the first draft of the screenplay. Required software: Final Draft.

**Credits** 3

## **FILM-204A: Advanced Screenwriting**

Course material explores the more esoteric elements of screenwriting, including the creative process and the proper application of exposition, subtext and character to writing assignments. After this class, students should have a clearer idea about how to become a more productive writer and a more creative artist. \*Registration by petition only. Prospective students should email 3-5pages of screenwriting sample to film@artcenter.edu prior to registration.

**Credits** 3

## **FILM-205: Writing: Adventures in Shorts**

This intensive workshop focuses on writing short narrative films with emotional impact that are both ends in themselves and calling cards for the feature and television and streaming community. Students begin by creating a compelling premise with artistic and/or commercial promise. They develop the premise into an outline. They develop the outline into a screenplay. They rewrite the screenplay until the film is ready to shoot, while acquiring or enhancing skills essential to writing in longer forms. Required software: Final Draft.

**Credits** 3

## **FILM-206: Writing for TV: Writers Room**

This course is designed to be an immersive introduction to writing an original television pilot and the inner-workings of the TV writer's room. Following an introduction to the differences between screenwriting and television writing, format, and finding your audience/network, week-to-week student work will be "put up on the board" and workshopped in the same manner as the professional television writer's room, breaking down the steps from ideation to finished script. Students will leave the class with a finished pilot script which can be used as a writing sample for working in television and a basic confidence of what to expect when working in a writer's room on a professionally produced show. Through our weekly workshopping core screenwriting skills will be reinforced including narrative, structure, story arcs, scene work, the importance of theme, character development, and point-of-view.

**Credits** 3

## **FILM-210: Line Prod & Prod Mgmt**

Line Producing and Production Management is an interactive course that takes participants through the preparation, production, post-production and delivery aspects of filming while focusing on bringing the story to life given the constraints of time and money. Topics include breaking down a script , prep calendars and time lines, scheduling, budgeting, call sheets, production reports, script supervisor reports, and delivery items. Also featured will be descriptions of the various departments and personnel that work together to create a project and the responsibilities of those respective departments. How information is conveyed and communication lines established in the various phases of production will be illustrated.

**Credits** 3

## **FILM-221: Directing 2**

**Credits** 3

## **FILM-221: Directing 2**

Students in this class will learn about working with the actor and the script in narrative film. Emphasis is on making the scene work, from casting to camera-ready. Each student is expected to direct and present three fully rehearsed scenes with accompanying research, floor plan, character description. -Production Level: 1 for in-class assignments only.

**Credits** 3

## **FILM-221A: Director's Notebook**

Students in this class will learn the Director's Prep from Story to Script to Storyboards. By understanding Emotional Story Structure: creating the story beneath the plot, the students will gain the mastery of combining the practical and the creative and thus enhance the Director's interpretation of the Script, Scene Analysis, Visual elements of storytelling. Students will also learn to distinguish between an actor's performance: what makes it good, great, or unconvincing. Each student will present 3 scenes. They will create a director's notebook that will hold their research, scene analysis, character breakdowns, shot lists, pre-visualizations. This deep dive into preparation will allow the student to create a strong dramatic narrative.

**Credits** 3

## **FILM-221B: Direct and Produce Ind Film**

Film-making, as almost everyone knows, has always been a hybrid form, a mixture of art and commerce, part right-brain and part left-brain. Historically, the bifurcated nature of the medium was mirrored in the two key roles on a film set: the producer is usually described as the man or woman whose job is 'handling the money' while the director 'handles the art,' so to speak. This inevitably has led to a kind of unfortunate parent-child paradigm where the producer (and, by extension, the financing entity) is cast in the role of the 'responsible adult' or parent, leaving the director to play the part of the 'brilliant but irresponsible' child who needs constant supervision. This new section of Directing 2 will attempt to create a new right-brain/left-brain paradigm for the independent film-maker, one that fundamentally rejects both of these old and outdated metaphors in favor of a true collaboration among equals. In other words, first-time directors be warned! If you don't know anything about producing, you will almost inevitably find yourself at the mercy of someone who does

**Credits** 3

## **FILM-222: Directing 2: Tech Training**

This course is a technical introduction to the tools used in the Directing 2 class, including camera systems, sound recording, slating, and ingesting production media for post-production.

**Credits** 0

## **FILM-223: Directing 3**

This class focuses on applying the tools of cinematic language to tell compelling stories. Emphasis is on design and visual structure, including guiding performances, camera blocking, and post-production. Students write, direct and edit weekly film assignments that feature a range of technical, aesthetic, craft and logistical problems to be solved. Each student writes and preps a final film project. All student work is screened and discussed in class. Production Level-1 (for weekly assignments); Level-3 (for final projects)

**Credits** 3

## **FILM-230: Cinematography Tech Training**

This course is designed to teach future cinematographers the technical "know-how" and vocabulary used by professionals on sets and in the industry. It will cover advanced topics not addressed in Set Safety such as cameras and dollies. Knowledge will be gained from hands-on demos, field trips, lectures, and a final exam. Students will achieve a strong understanding about a Cinematographer's responsibilities, tools used on a set, vocabulary, lighting and safety. A firm knowledge of the technical allows more time for creativity. This is not a shooting class and is a technical class.

**Credits** 3

## **FILM-230W: Cine Tech Hands on Workshop**

This workshop is for students who has completed the online Cine Tech Training with a passing grade but missed the opportunity on getting the hands-on training with the equipment. Each session will be focused on a particular piece of equipment. This is purely an opportunity to work with the equipment and practice what you've learned in Cine Tech.

**Credits** 0

## **FILM-231: Aesthetics of Cinematography**

The course consists of a series of 35mm still photo exercises to introduce the student to the basic vocabulary of lighting, including: lighting direction and formal definition, hard and soft light qualities, and the laws of light behavior. An overview of the historical conventions of film lighting and the role of the director of photography is provided as foundation for the practical photo assignments. -Production Level: 1

**Credits** 3

## **FILM-232: Lighting for Cinematography**

This course is an introduction to the art and craft of cinema lighting. This will be achieved by lectures, demonstrations, supervised exercises, and assignments using a variety of lights and lighting tools. Emphasis is on students becoming comfortable and capable with lighting, planning and effectively communicating with others about lighting both technically and creatively. Students will learn to create new solutions to traditional techniques and styles. (Production Level: 1 for in-class demonstrations only. This is not a production class.)

**Credits 3**

## **FILM-240: Post Production Sound**

In this hands-on class, students will hone their sound editing skills using footage from television shows, films, and movie trailers provided by the instructor. Students will learn the basics of industry standard Pro Tools software while covering in depth, how to record voiceovers, ADR, and FOLEY, as well as basic editing of music, production dialogue, and sound effects. Other topics covered in depth are; mixing and how to achieve proper sound levels for film, TV, or multimedia productions. Editors will leave this class conversant in the language of sound editing/mixing with a great foundation in audio that can be further developed, while directors will more effectively and creatively know how they can use sound to better tell their stories.

**Credits 3**

## **FILM-246: Short Form Digital Media**

In this course students will dive into the increasingly essential world of new media. Each student will explore the medium first hand, creating a no budget, short form series that can be posted online as a standalone piece, or as a proof of concept for a future project. Special attention will be paid to outlining the story, designing each episode so it stands alone as well as part of the series, and picking the best platform for the story being told. Students will also learn the recent history of short form digital content, starting with YouTube and going through everything from Quibi to TikTok. Production Level: 1

**Credits 3**

## **FILM-250: Film Editing 2**

The role of the editor is examined in-depth through challenging weekly assignments. Beginning with a detailed analysis of the scene, a thorough understanding of the characters and their motivations are developed. Each scene is dissected to determine its function in the larger story. The concept of motivated cutting is introduced to underscore the correlation between text and subtext in illustrating internal as well as external character objectives. Sequences from a broad array of popular television dramas form the basis of coursework.

**Credits 3**

## **FILM-251: Film Editing 3**

Designed for upper term and Masters Program students, Advanced Editing is tailored to the individual student's projects and areas of interest. The instructor and student collaborate to set goals for the semester's work. Students are welcome to edit their own or fellow student's films. Sequences from television series and feature films are provided for those who wish to develop genre specific skills in comedy, action, or drama. Progress is monitored weekly with screenings and classmates taking part in discussions. The instructor works closely with the student to build a comprehensive understanding of the post production process. (Offered Fall and Spring.)

**Credits 3**

## **FILM-256: Advanced Film Directing 1**

This course will investigate the techniques, skills and craft needed for a successful director working today, with a special emphasis on the particular terms for working in episodic streaming platforms. The student will delve into all of the mechanics: from preparation to final production. Students will be required to make two shorts before the end of term: one drama and one comedy. Students will combine the knowledge from previous classes and move into using effective formulas in an advanced format by creating the systems necessary for real-world production. Production Level: 2

**Credits 3**

## **FILM-260A: From Script to Screen**

Students will develop and prepare their project for filming by presenting their projects for peer and instructor critique. The course emphasizes a real-world Hollywood perspective for developing and filming projects as part of a marketable student portfolio, including film, television and commercials. The course allows any kind of project and any level of production. The course also covers an overview of the film, television and commercial industries including development, agents and managers, common agreements, film finance, guilds & unions and other topics related to life as a professional working in the entertainment business. Production Levels 1-4

**Credits 3**

## **FILM-270: Powerful Black Voices in Film**

Hollywood's diversity problem has been getting some needed attention in recent years, but Filmmakers of Color have been creating brilliant movies since the dawn of moviemaking. By promoting an understanding and appreciation for Black Directors & Black Actors, this course is designed to educate and expand awareness of Black Cinema. Through the examination of carefully selected films by renowned filmmakers, this class promises to be an exciting opportunity to become immersed in expressive black viewpoints on contemporary society. This course will be exhilarating, breathtaking and educational.

**Credits 3**

## **FILM-300: Mid-Program Review**

Students in this class will meet with a team of film faculty members and professionals to review their body of work and professional assets (resume, website, etc) thus far. Students will receive feedback on their current portfolio, including thoughts on their strengths and areas that are in need of improvement. Long-term professional goals and strategies may also be explored. Students should enroll in this class immediately after completion of Directing 3 or Narrative Film Practicum.

**Credits 0**

## **FILM-301: Mentoring From Writer/ Director**

"If it's not on the page, it's not on the stage." - Sir Ridley Scott. This class offers one-on-one mentorships with a writer/director. It is aimed toward students who are in the process of writing - or working with a writer - on any length script they plan to direct themselves. With first-hand experience in both writing and directing, the mentor will help craft a dramatically-sound script which is also tailor-made for the level of production in which it will be filmed.

**Credits 3**

## **FILM-302: Pitching**

The class will concentrate on learning how to effectively present and sell yourself and your projects in the room to potential employers or buyers. Developing and practicing one's pitch is also an extremely effective method for uncovering and fixing problems with your concept and story. + Managing Your Career An extension of Pitching, concentrating on how individuals working in the entertainment industry manage the practical aspects of an uncertain and challenging life as a free agent in a volatile business.

**Credits 3**

## **FILM-302A: Selling to Studios & Streamers**

This class will concentrate on refining and fine tuning your pitch (for a writing or directing job) and getting it buyer-ready. With the ever changing landscape of Streamers, Studios and Financiers as well as Zoom pitches, this class will help your pitch be engaging, concise and memorable. Whether it's your own original concept, an adaptation of IP or pitching a remake/sequel of a project, this course will help you recalibrate your pitch to not only sell why you are the only person for the job but also make clear what your vision is. Prior completion of FILM-302/501 "Pitching" class recommended.

**Credits 3**

## **FILM-306: Advanced Film Directing 2**

This class is the capstone of all our other directing classes. Students will direct a single portfolio-level short narrative film, based on a script of their own or one they've developed with a writer. In addition, there will be workshops and lectures covering advanced directing skills, more about storytelling and the artistry of directing than about the technical skills covered in prior classes. The class is required for undergraduate directing majors and is open, as space allows, as an elective for all Graduate and Undergraduate Film students with the approval of the instructor. Production Levels 1-4.

**Credits** 3

## **FILM-310: Line Prod&Prof Film Productn**

The process of filmmaking is looked at from the producer's point of view. Each class consists of a lecture on one of the five major creative areas of filmmaking: writing, acting, cinematography, editing and directing; then a screening of a scene from a completed movie--we analyze it creatively and production-wise; finally, every session has time for individual questions and answers. Emphasis is on professionalism--both problems and solutions. Also, three of the sessions are dedicated to production management--script breakdown, scheduling and budgeting are covered. Some expenses are associated with the class (\$100-200).

**Credits** 3

## **FILM-311: Phoning It In**

Through practical exercises, lectures, guest speakers, and short film assignments critiqued in class, students will explore the possibilities of professional-quality narrative filmmaking using an iPhone as their camera. The goal of the instructor, director Zack Snyder, is to demonstrate that filmmakers are limited only by their imagination, ingenuity and storytelling skills. Each student will be supplied with a loaner iPhone for use on their class productions, courtesy of Apple.

**Credits** 3

## **FILM-312: Media Maker's Lab**

Media Makers Lab is a new class combining the skills of advertising, film and design students in an intense collaborative immersion of short storytelling of advertising concepts applied to multiple social media platforms. The class is specifically created to emulate the process of a creative team working in an ad agency or a design firm crossing into the world of marketing. It will be a 5 hour class made up of 3-4 teams comprising one from ad, one from film and one from design to work on a series of briefs every two weeks from concept through to final production. Week one is getting a concept approved. Week two is shooting your concept, editing with sound design and presenting finished video(s) in class the second week. There will be 6 assignments each term. It will move fast. You will shoot on a smart phone or a digital SLR, no big budget shoots. Shoestring productions only. You must submit a website/portfolio to be accepted into the class. We will curate/form these teams prior to the first class. You will get an email telling who your partners are. You're expected to introduce yourself to each other before the first class. With your get-to-know-each-other you will come to the first class with the name of your company that you've agreed on as a team. You will present that name with a brief *raison d'être* to support your company name. The outcome is to disrupt the status quo of the conventional business model of ad agencies, clients and commercial production companies with the simple application of strong concepts and clear storytelling. The below pre-requisites ONLY apply to Film majors.

**Credits** 3

## **FILM-313: Conscious Communication**

Conscious Communication is an intense immersion course at ArtCenter College of Design that allows students to experience the pace of a professional environment, creating work relevant to current real-world social issues. Led by photographer and creative director Matthew Rolston, students will produce a series of targeted short-form videos, ultimately making powerful pieces of audiovisual communication. The class addresses issues that affect us all, among them: the movements for diversity, equity and inclusion; mental health; the climate crisis; the promotion of joy and kindness; and many other pressing topics. The course is ideal for aspiring advertising professionals, creative directors, filmmakers, photographers, and those who wish to communicate powerfully in the public interest. For more information about the course, please visit [www.consciouscommunication.io](http://www.consciouscommunication.io).

**Credits** 3

## **FILM-330: Advanced Cinematography**

This advanced course approaches cinematography as a practical craft and as a design art. With a combination of theoretical study and hands-on exercises, we build a rich understanding of a DP's most important skill-sets -- light, exposure, color, lighting, cameras, formats, lenses, frame composition and shooting practices. Strong emphasis on student cinematographers' preparation for the professional world. Note: this is a hands-on workshop for Cinematography majors and those who want an advanced understanding of the craft. It is not a production class. -Production Level: 1 for in-class demonstrations only.

**Credits 3**

## **FILM-331: The Power of Observation**

**\*\* This is NOT a production class \*\*** Through a combination of in-class lighting assignments and film screenings students will learn to see and experience light as a narrative tool, beginning with the basic laws of light as described by the legendary educator Charles Potts. Students will pair up into small groups to explore various lighting techniques as they apply to humans, objects, and environments. Screening days will involve analyzing specific styles of cinematography, exploring their place within the narrative, and determining how to achieve similar effects during in-class demos and practicals.

**Credits 3**

## **FILM-333: Scene Lighting Workshop**

Students will pitch short scenes to direct in-class. Selected students will work with the instructor to design and execute appropriate lighting strategies with regards to the tone, setting, and narrative needs of the scene. Students should have potential scenes in mind prior to the first day of class. Students may be expected to attend pre-lighting sessions during the day prior to the film shoot. Production Level: 3 and higher.

**Credits 3**

## **FILM-335: Watching Films Like a DP**

This Course is based in a critical method of Cinematographic Visual Analysis using 13 Visual Elements of Cinematography which are employed in real time film/ video production and/or what is behind the image quality on acclaimed film titles. The program will discuss on how to perceive these Elements on a film production set, using film titles as examples which use each Element as their main Look. The Course is important for students on Directing Track whom wants to improve the understanding of Cinematography and the communication with their Cinematographers and for Directors of Photography whom wants to improve the quality of production of their images.

**Credits 3**

## **FILM-340: Advanced Post Production Sound**

Advanced techniques for Post Production Sound editorial and mixing. The introduction to post production sound class touches on a broad array of topics while this class provides the opportunity to deep dive into the areas of dialog editing, advanced recording principals, creative use of effects, equalization, compression and limiting, advanced automation, and mixing the industry standard digital audio program, Pro Tools. Subjects covered include: Stereo & Surround mixing techniques for TV and Film. Sweetening dialog through proper editing, equalization, and control of volume levels. Understand OMF and AAF files from Final Cut Pro or Avid Media Composer. How to create premixes and stems as well as how to deliver finished mixes back to the editing department (Media Composer, Final Cut, or any video editing workstation). Students are provided a variety of projects to work on and develop and understanding of how to make audio sound broadcast ready. Through lectures, examples and plenty of hands on time students will produce multiple finished projects and in addition, students are encouraged to work on their own projects.

**Credits 3**

## **FILM-342: Film Scoring Workshop**

Film Scoring Workshop is co-instructed by an Emmy-award winning composer and veteran mixing engineer. The workshop will help each student with specific music scoring, sound design, and mixing needs using state-of-the-art sample libraries and live recording techniques. The student's work is critiqued on the same strengths and weaknesses that it would be judged by in the marketplace. Students should be familiar with Pro-Tools software and have taken the pre-requisite FILM SOUND PRODUCTION class.

**Credits 3**

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Film Scoring Workshop is co-instructed by an Emmy-award winning composer and veteran mixing engineer. The workshop will help each student with specific music scoring, sound design, and mixing needs using state-of-the-art sample libraries and live recording techniques. The student's work is critiqued on the same strengths and weaknesses that it would be judged by in the marketplace. Students should be familiar with Pro-Tools software and have taken the pre-requisite FILM SOUND PRODUCTION class.

**Credits 3**

## **FILM-343: Project Scifi: Writers Room**

Entertainment Design and Film are collaborating to create a ten-minute, high-concept sci-fi film with production values equal to the biggest Hollywood blockbusters. The process will take several terms, and utilize the varied talents of our students and faculty to develop, design and create the film. SFP: Story Development will develop a finished screenplay based upon the winning concept proposal, along with some rough concept, character, environment and scene storyboards. Students and instructors will collaborate in a "Writers' Room" format - collectively contributing to the creation of script and preliminary imagery.

**Credits 3**

## **FILM-344B: From Androids to Aliens**

In this course we'll explore how to write a sci-fi short film from a visual point of view. We'll discuss how to craft exciting stories, invent unique characters, and build intriguing worlds. Students will be expected to thoughtfully critique each other's work. In addition, each week students will watch and analyze a sci-fi movie.

**Credits 3**

## **FILM-351: VFX 102**

This is an intermediate to advanced immersion into industry-grade Visual Effects. Moving into Autodesk's Flame Premium software; many techniques will be thoroughly detailed and practiced as if working in the industry, with senior-artist supervision, and under client-driven direction.

**Credits 3**

## **FILM-352: The Poetics of Film Editing**

A historical and aesthetic overview of film editing, ranging from the early days of silent film, to the innovations of modern techniques in the 21st century. Various editing scenarios and sequences will be explored in-depth; from Alfred Hitchcock's use of voyeurism, to the crafty use of Point-of-view edits in *The Sopranos*; the function of voice-over and music to create structure and pace in films by Martin Scorsese and Francis Ford Coppola; to the use of spatial and expressional sound design in films by David Lynch and Ridley Scott. This course is designed to spark curiosity and expand students' theoretical knowledge of film editing. The ultimate goal is to encourage learning through the act of watching films and to inspire students to employ thematic ingenuity in the planning and editing of their own projects.

**Credits 3**

## **FILM-380: Topic Studio**

Topic studio classes will focus on various, limited time-offering, film-related topics that cover a wide range of concentrations. These topics may only ever be run once due to the instructor being an industry professional with limited free time to teach, the topic at hand being relevant only to the term in which the section runs, or the scope of the class being so hyper-specific that it can't support regular, yearly enrollment. If you see a topic studio that's of interest to you, take the class while you can! For more information about what this term's topic studio class section is, please refer to the communications you may have received from Film administration, or reach out to them directly for more information.

**Credits 3**

## **FILM-400: Production Makeup: Levels 2-4**

This is a course for students who were enrolled in a Level 2-4 production class and were unable to film their projects due to the campus closure. Facility access and social distancing guidelines permitting, students enrolled in this class will have an opportunity to film these assignments. Students may only film projects associated with the classes they were previously enrolled in, and all projects must be pre-approved by the instructor of that class - just as would have been required of them under normal circumstances. In order to request access to this class, e-mail Nijo or Olaolu.

**Credits 0**

## **FILM-400A: Production Completion**

This zero unit production class allows students to complete a production requirement for a production class from the most recent prior term. This class is only open to students who are not planning on enrolling in any other classes during the term and would otherwise be on a Leave of Absence. Students must have received an "Incomplete" grade in the production class for which they are shooting their film, and this "Incomplete" grade must be the result of a missing or incomplete production. The instructor who awarded the "Incomplete" grade must confirm with the Film Department that the project the student plans to shoot is for completion of the class and that the project's content matches what has been shared with them before. Students enrolled in Production Completion must complete their production by the end of the current term. Students who fail to do this will not be granted re-enrollment. While enrolled, students may only film their one incomplete production. Admission into this class is subject to Film Department discretion and review.

**Credits 0**

## **FILM-401: Writing for Episodic TV**

The Writer's Room experience will be recreated in this class, where you will learn to pitch, break story and write a first act of your series. Analyzing the scripts and episodes of the acclaimed network series, Hannibal, we will examine groundbreaking television that has elevated the art of storytelling.

**Credits 3**

## **FILM-402: Films of Robert M Young**

Comprehensive study of the social, economic, political and formal complex cinema of Robert M. Young. Analysis of cinema in the tradition of auteur study and how students can change hearts and minds within their own filmmaking approach. After researching and pitching issue-provoking subject matter (i.e. about race, environmental, gender, LBQTIA), students will be required to write an outline for their groundbreaking film with 15 pages written as their final.

**Credits 3**

## **FILM-411: Prod Prac & Dev Wrkshp**

An overview of topics related to establishing and maintaining a career in the Hollywood entertainment industry including developing a marketable filmmaker portfolio, agents/managers/lawyers, creating a resume and filmmaker website, guilds and unions, common agreements, techniques for building and maintaining contacts in the entertainment industry, microbudget filmmaking and more. Students are required to develop at least one portfolio project to be submitted for peer and instructor critique.

**Credits 3**

## **FILM-422: PSA & Commercial Workshop**

This course is an intense immersion into what is required to be a viable commercial director and short form storyteller in the ever-shifting, fast-paced world of commercials and branded content. An entrepreneurial attitude is strongly encouraged for students to take charge of their careers by creating a body of commercial work that reflects their individuality without conforming to current or conventional views. Students produce weekly film assignments.

Production Level: 3 and higher

**Credits 3**

## **FILM-423: Documentary Film Workshop**

The objective of this class is to introduce the student to non-fiction film and video-making. The class will provide a forum for the student film-maker using a series of specific exercises designed by the instructor to prepare each of them for the documentary film-making experience. During the 14 week semester, each student will be asked to shoot and edit a number of short videos, while at the same time exploring not only the history of the form but its future, for example, by looking at how today's digital technologies are completely transforming both the aesthetics -- and the ethics -- of modern documentary film-making. -Production Level: 1

**Credits 3**



## **FILM-424: Documentary Film Workshop 2**

Documentary Workshop Two is a level three documentary video production course for those Art Center students, undergraduate and graduate, who have demonstrated in the eyes of the instructor an advanced level of skill in the art and craft of documentary film-making. Prerequisites for the course are 1) the Documentary Production Workshop, 2) Directing Three, and/or 3) prior approval of the instructor. Each student enrolled in the class will spend the entire semester working on a single full-length documentary project of their choice. Each film or video will be based upon a pre-approved story outline and individual "plan of attack" i.e., a set of specific bi-weekly objectives that MUST be met in order for the student to complete the course. In other words, the goals of the class are to be defined on a project-by-project basis under the supervision of the instructor; but once these individual objectives are set at the start of the semester, each student must agree to abide by them in order to receive credit for the course.

**Credits 3**

## **FILM-432: Advanced Cinematic Motion**

Digital Motion Compositing is an advanced level transdisciplinary studies film course. Students from Film, Motion Graphics and Motion Illustration collaborate to create unique narrative solutions. The course will teach how to produce live-action green screen shoots and the proper methods of post-production development. Faculties will teach unique perspectives from a designer, director and a cinematographers point of view. -Production Level: 1 for in-class assignments only.

**Credits 3**

## **FILM-433: Cinematography for Directors**

A Master Class for graduate and undergraduate Film programs, focused on the creative collaboration between Directors and Cinematographers. Creating a genre look from script interpretation by the selection and application of formats, lighting, lenses, movements and color grading based on sequences, scenes and shot design. This class focuses on practical sets, and is a level 3 production class. Taught by Affonso Beato, ASC, ABC member of the ASC Master Class faculty, with more than 50 features and 300 commercials on his resume. -Production Level: 3

**Credits 3**

## **FILM-450: Graduation Preparation**

This course is required for any Undergraduate or Graduate Film student who intends to complete their Film degree credit requirements by the end of the current term. Graduating students will learn more about their roles and responsibilities in graduation-related events such as Grad Show, Recruitment Open House, Grad Show Preview, and Commencement. Any student who does not enroll in this class or does not participate in the class may NOT participate in any graduation-related events except Commencement.

**Credits 0**

## **FILM-455: Prof Practices & Grad Review**

The purpose of this class is to ensure that every student has the professional assets and tools they will need to successfully pursue their career immediately after graduation. This class will cover the creation and refinement of websites, resumes, and cover letters. Students will also workshop strategies for effective networking, interviewing, and self-promotion. A portion of this classes will involve a final term review where students will be asked to submit portfolio materials and professional documents for review and departmental archival. Like with the mid-program review, students will meet with a team of film faculty and professionals to receive feedback on these documents. This class is only available to students who are in their final term and have submitted their "Intent to Graduate" form. Email your department coordinator for access.

**Credits 3**

## **FILM-455A: Professional Preparation**

The purpose of this class is to ensure that every student has the professional assets and tools they will need to successfully pursue their career immediately after graduation. This class will cover the creation and refinement of websites, resumes, and cover letters. Students will also workshop strategies for effective networking, interviewing, and self-promotion. A portion of this classes will involve a final term review where students will be asked to submit portfolio materials and professional documents for review and departmental archival. Like with the mid-program review, students will meet with a team of film faculty and professionals to receive feedback on these documents. This class should only be enrolled in by students who are in their final term and have submitted their "Intent to Graduate" form.

**Credits 2**

## **FILM-455B: Professional Preparation (0)**

The purpose of this class is to ensure that every student has the professional assets and tools they will need to successfully pursue their career immediately after graduation. This class will cover the creation and refinement of websites, resumes, and cover letters. Students will also workshop strategies for effective networking, interviewing, and self-promotion. A portion of this classes will involve a final term review where students will be asked to submit portfolio materials and professional documents for review and departmental archival. Like with the mid-program review, students will meet with a team of film faculty and professionals to receive feedback on these documents. This class should only be enrolled in by students who are in their final term and have submitted their "Intent to Graduate" form.

**Credits 0**

## **FILM-455C: Graduating Review**

Students should only enroll in this class in their graduating term. This class does not have weekly meetings. Instead, students in this class will meet once with a team of film faculty members and professionals to review their final academic body of work and professional assets (resume, website, etc). Career goals and aspirations will be explored and strategies about pursuing these goals will be explored. Students will not only receive feedback on their work, but also share their own feedback about their experiences in the college and Film department.

**Credits 0**

## **FILM-464: The Power of Pleasure**

Sensuality, seduction and pleasure are at the core of almost every effort in the worlds of entertainment, advertising and marketing. In order to ignite desire and create brand awareness in consumers and audiences, it is necessary to speak in symbolic visual terms. A curated selection of films, advertising campaigns, photography, brand materials and 'brand codes' will be examined in order to form an understanding of the traditions of the art of visual seduction and how such traditions constantly evolve in response to society's ever- changing conditions and values. Students will create concepts, research documents, mood boards and a short film using pre-existing footage, the focus of which will be an instructor-assigned luxury brand communication project. Production Level: This class involves no filming for first-time students. However, students who take this class a second time may be eligible to shoot an original short film.

**Credits 3**

## **FILM-471B: Advanced Film Production**

This course is an intensive class for director/producers who wish to complete an advanced video project within a single 14 week semester. Each week, students will meet individually with the two instructors to cover the entire production process from table read to final color-corrected "print." Admission to the course is by petition. Students may enroll once the instructors have determined that their script has been effectively developed and that they have presented a comprehensive 14 week timeline to completion. This section will focus on collaboration between a writer and a director; between a director and a producer; and/or between a writer/director/producer and his (or her) cast and crew. Our job over the next 14 weeks will be to help you complete your film or video short not only within a single Art Center semester but also within the larger framework of what is probably the most complex collaborative medium ever invented in which to create art.

**Credits 3**

## **FILM-520A: The Director & the Script**

**Credits 3**

## **FILM-700 : Completed Thesis**

**Credits 0**

## **Fine Art**

### **ART-101: Re-Thinking Art**

This course expands student awareness of contemporary art activity through a selective examination of modern and post-modern values. Related projects explore critical issues in diverse mediums.

**Credits 3**

## **ART-105: One on One A**

One on One is a required course for all lower term Fine Art students. A faculty advisor meets with you individually three times (for one hour each) a term to discuss issues ranging from course advising to your overall educational experience. One on One must be taken terms one (ART 105), and two (ART 205). One on One Three, (305) can be waive-subbed for ART 222A"Openings." Individual meeting times will be arranged between the student and faculty at the beginning of the term. The three meetings must be scheduled as follows: Meeting 1 in the first 2 weeks of the semester; Meeting 2 between week 7 and 8; Meeting 3 between week 12 and 13. Faculty members do not reschedule meetings. Missing a meeting will fail the class.

**Credits 1**

## **ART-111: Painting 1**

This introductory class provides a rigorous introduction to both technical and formal problems in painting. Emphasis is placed on understanding the fundamentals of the painter's craft through a range of available materials; including pigments and paints, structures, surfaces and grounds, brushes and tools, varnishes and preservation strategies. Students will have the opportunity to explore a variety of mediums. Subject matter is explored through traditional painting genres of still life, landscape, figure and portrait, symbol and allegory.

**Credits 3**

## **ART-112: Wet Paint**

In the course, Wet Paint: Painting is painting, and there's no other art medium that maintains such a significant, yet ambiguous place in visual culture and human history. This course will investigate contemporary practices and current approaches to the art of painting locally, nationally, and globally, with an emphasis on examining work formally, philosophically, and from an historical viewpoint. Students will be responsible for developing their own body of work, preparing presentations, and participating in group critiques and discussions. There also will be weekly reading assignments and exercises to complete. Throughout, an attempt will be made to integrate studio practice and academic thinking into a composite whole. Wet Paint is a class taught jointly with Fine Art and Illustration faculty.

**Credits 3**

## **ART-140: From 2D to 3D: Intro to CnC**

FROM 2D TO 3D: Intro To CnC This course is an introduction to the basic skills of CnC technology, with an emphasis on the integration of these skills into a variety of art studio practices. Students will learn how to translate ideas from sketches to simple CAD drawings on accessible programs like Illustrator and Sketchup, and then see them come to fruition by carving them on the class small scale CnC cutter. Students will also be introduced to a variety of artists who utilize these skills in their work in inventive ways.

**Credits 3**

## **ART-162: Sculpture 1**

Sculpture 1 is an introductory sculpture class is comprised from a selection of diverse concepts, materials and processes that are associated with the subject of contemporary sculpture. This class is for the student who wishes to explore other methods of art production and to expand their conceptual development, as well as technical skills, and awareness of contemporary sculpture. We will discuss a wide range of ideas that pertain to sculpture, its history and status as: object, materials, process, craft, space, the temporal, and the experiential. You will be required to complete projects along with several homework assignments. The materials and processes we will focus on are: wood, steel, plaster, sheet metal, and plexi-glass. Other materials such as fiberglass, clay, fabric, found objects, etc. and other media are also available for any of the projects. Each project will be guided in regard to the required materials (wood, steel, plastic) but will allow for an expanded application of craft, spatial exploration, and conceptual issues. The idea of this class is to engage you with the subject of sculpture for the entire term and to use the full range of facilities that are available here at Art Center. Think of the College shops and labs as your workspaces and as an extension of this classroom. The shops are staffed with highly skilled technicians who are available to assist you with the technical aspects of your projects. The class discussions will play a crucial role in contextualizing the students' projects.

**Credits 3**

## **ART-171: Drawing 1**

Drawing 1 explores the role of contemporary Fine Art in the form of drawing projects with lectures on a range of subjects and procedures pertinent to drawing. The basic learning objectives for Drawing 1 will focus on developing & maintaining a sketch book; understanding the difference between drawing from direct observation and drawing from photography; exploring the differences between abstraction and nonobjective drawing, as well as, creating drawings as site-specific projects.

**Credits 3**

## **ART-201: Home Studio Workshops**

Home Studio Workshops is a response to our current moment. In light of our new circumstances -- limitations on space, the necessity of fabrication and conversation -- much of what we have taken for granted must be re-thought. How can you better document your work - lighting, digital tools? How can you make the best visual argument for your work "without" compromising the integrity of your work. What processes or ideas would you like to learn to keep the development of your work at home creative? The information shared and demonstrated in Home Studio Workshops will be practical in nature. Everyone artist has specific ways in which they work and these workshops will respond to directly to questions and concerns you have about representing, making, presenting your work in the best manner possible with tools already at hand. From a DIY sensibility to digital design, Home Studio Workshops can help you neutralize the playing field to your advantage. HSW will meet via ZOOM in group and with individualized problem-solving sessions.

**Credits 0**

## **ART-202: Studio Practice**

Studio Practice introduces students to a series of practical materials, processes, methods and studio engagements that are associated with developing and maintaining a studio-based art practice. Students also explore expanded applications of the terms 'studio' and 'practice'. This course is a pre-requisite for ART-204, Art Structures and Systems.

**Credits 3**

## **ART-203: Studio Lab**

Reserved studio time for Fine Art students in terms 1-3.

**Credits 0**

## **ART-204: Art: Structure and Systems**

Art Structures and Systems is designed specifically for 4th Term Fine Art students who are now ready to examine their work through larger contexts. Students build a growing understanding of how their work (and that of others) is situated within structures and systems of knowledge, which inform not only art-making but also their experiences in the world. Additionally, this course focuses on the individual student's art-making as a developing art practice, which entails producing a small body of work and developing the tools needed to navigate and articulate the connections between one's making and thinking. This course is a pre-requisite for 5th Term Review.

**Credits 3**

## **ART-205: One on One B**

In order to address our students educational and creative needs, we have revamped One on One by assigning all lower term Fine Art students to core faculty advisors to meet four times (for thirty minutes each) a term to discuss issues ranging from curriculum development to their educational experience. One on One should be required and should be taken terms one (105), two (205), and three (305). Students can select a single core faculty member with whom they want to meet. The faculty will be responsible for monitoring your progress through the fine art program. Individual meeting will be arranged between the student and faculty.

**Credits 1**

## **ART-205: One on One B**

One on One is a required course for all lower term Fine Art students. A faculty advisor meets with you individually three times (for one hour each) a term to discuss issues ranging from course advising to your overall educational experience. One on One must be taken terms one (ART 105), and two (ART 205). One on One Three, (305) can be waive-subbed for ART 222A"Openings." Individual meeting times will be arranged between the student and faculty at the beginning of the term. The three meetings must be scheduled as follows: Meeting 1 in the first 2 weeks of the semester; Meeting 2 between week 7 and 8; Meeting 3 between week 12 and 13. Faculty members do not reschedule meetings. Missing a meeting will fail the class.

**Credits 1**

## **ART-212: Advanced Sculpture**

Advanced Sculpture focuses on student-driven projects, moving forward from the material investigations and three-dimensional concepts introduced in Sculpture One. Students will gain deeper knowledge of sculpture history and the veins of contemporary sculpture. Initial concept development will be tested in multiple material experimentations and supported with additional workshops in new materials. Students develop presentation skills including more nuanced finishing details, installation strategies, and verbal and written articulation of ideas. Areas of inquiry include, but are not limited to--site and body, objects and props, monuments and ephemerality. Course work includes three projects with graded stages of development, readings with written responses, workshop exercises, installation and critique, and field trips.

**Credits** 3

## **ART-213: Adv Sculpture Workshop**

This course will focus on individualized instruction for advanced sculpture students, including skill building and problem solving, critiques and selected readings.

**Credits** 3

## **ART-214: Adv Sculpt: Dig Explorations**

Digital Explorations is an Advanced Sculpture class with a focus on introducing artists to ways of incorporating digital technologies and processes into their sculptural making practice. Through hands-on contact with 3D Printing, CnC Milling, and Laser Cutting, students will consider various ways that these assistive technologies can enhance their work physically, aesthetically and conceptually.

**Credits** 3

## **ART-221: Visiting Artist Program**

Visiting Artist Program provides our students the opportunity to access new perspectives and new information by granting them adjacency to different points-of-view through visiting artist lectures and studio visits. Visiting Artist Program is required once, but may be taken a second time as an elective, allowing students to have multiple opportunities to work with outside artists.

**Credits** 3

## **ART-222A: Openings**

Openings is a course run by Grad Art and Undergrad Fine Art. It is a one credit unit, student-led class that explores the Los Angeles art scene. There will be six meetings over the course of the 14-week term where students from both departments attend the latest gallery and museum exhibitions across LA. Students, with the help of the Grad TA, will decide what exhibitions to see. Class runs on Saturday afternoons. Credit fulfillment is based on attendance and engagement (specifics of requirements are decided by the group.) Openings is a course run by Grad Art and Undergrad Fine Art. It is a one credit unit, student-led class that explores the Los Angeles art scene. There will be six meetings over the course of the 14-week term where students from both departments attend the latest gallery and museum exhibitions across LA. Students, with the help of the Grad TA, will decide what exhibitions to see. Class runs on Saturday afternoons. Credit fulfillment is based on attendance and engagement (specifics of requirements are decided by the group.)

**Credits** 1

## **ART-231A: Installation 1**

What makes an art-work an installation? How do we consider and evaluate our experience of a work that does not have finite edges, that depends on a space that already exists, that makes a new space, that we move through or are immersed in, that may or may not even have any discrete object? In this class, we explore the role of context and environment while learning about and making installations in a variety of media. In general, "Installation Art" is work that integrates or is dependent on its site, rather than being seen on the wall or on a pedestal exclusively. Installation art is often work which envelops the viewer, rather than maintaining a viewer/object separation. The distinction between "Installation" and other forms can be ambiguous. We will continually enlarge our sense of what constitutes "Installation" as a category. Our aim in this class is to introduce you to the vocabularies and practice of installation, and give you the ability to analyze and utilize space as a crucial component of an artwork. Participants will develop a heightened awareness of formal, environmental, conceptual and historical contextual concerns in their artworks, through the creation of installations. These skills will continue to be relevant to your art practices beyond the class, whether or not you continue to make installations, as developing an awareness of context is crucial to all art making, and particularly to exhibition. Verbal and written communication skills will be developed through specific writing assignments, structured class critiques, and presentations. The practice of Installation is not dependent on any one particular set of skills or specialties. You may work in any media for any project.

**Credits 3**

## **ART-232: Deviant Practices**

This studio class is designed to address a problem we all have, throughout our lives as artists: the rut. We become complacent about our art work, the routines we have in the studio, our usual relationship to our ideas and our materials. It's useful to shake ourselves up, do something that seems opposed to our usual paths. This course works as an exorcism for the same-old, same-old. Through projects, discussions of art, films and literature, we will challenge you to question ideas of mistakes or wrong turns and to explore how notions of good and bad are formed in art making. We'll push you to divert from any style or formula that your work might have taken, to follow paths that you may be neglecting in the creative process. Come make "bad art" with us!

**Credits 3**

## **ART-233: Aux: Curatorial Practicum**

Auxiliary: Curatorial Practicum This activity will look for strategies and coordinate the shared "visual display" areas at 870 while expanding student participatory ART experiences. This activity offers a "hands-on" experience for students interested in the practical nature of curating. Using a "cradle to grave" approach, we will identify issues, locate work, create communications surrounding exhibition experiences in the physical and digital environments: with the general public in mind. [This is not room planning, authorization seeking or permission granting activity.]

**Credits 3**

## **ART-234: Performing Thru Installation**

Performing through Installation In this class we explore the role of one's environment while learning about and making performance and installations based work. Over the course of the semester students will think about the role of performance art as an extension of daily experience and gain a better understanding of what it means to use their body, identity and personal experiences as a tool in an artistic practice. Utilizing methods such as, "Installation Art," they will produce their own unique vocabulary of actions, gestures and movements as it pertains to site the artwork is being produced. Through readings, lectures and extensive in-class and out-of-class assignments, students will focus upon removing notions of success, talent and failure.

**Credits 3**

## **ART-237: Expanded Drawing**

The lines of a drawing are driven by a myriad of hand-hewn pathways. Directions are not immediately clear, but through inquisition and exploration, we are able to trail blaze new and extraordinary images to fill our frames. Building from the fundamental techniques developed in Drawing 1, Expanded Drawing: Purpose and Play offers students the time and space needed to sweeten their drawing field of view. Through thematic prompts, propellant projects, and constructive critiques, we will make direct contact with our intentions and reignite the magic of visual formulation within ourselves. "What am I doing and why am I doing it?" This studio course cultivates individual and collaborative solutions necessary to elicit an enthusiastic reconnection with mark-making.

**Credits 3**

## **ART-242: Social Practice 1**

Social Practice 1 will look at the history and approaches artists are developing in using the real world as an expressive and ideological medium. The engagement in stories, conversations, and histories is how we make sense, how we remember, articulate/re-articulate, our experiences, memories, and fantasies. By talking with, collecting, recording, and engaging with others in the community, we become agents of change and transformation. In this class we will develop and work on projects that help us understand the roles of social narratives. We will also discuss films, video art, and contemporary film and art theory that explore the relationship of the self to the Other and embody a spirit of resistance. Radical forms will be used to investigate roles of gender, multi-culturism as well as positions of difference, opposition and empathy. Social Practice 1 is a fine art studio class.

**Credits 3**

## **ART-244: Picturing the Now**

This class will function as a sort of workshop for thinking through contemporary ethical questions around such things as rights and access to public spaces and institutions, ownership of images and representation, funding and adjudicating structures within art institutions; diversity and accessibility in representation and production, censorship, etc. We will work at developing a language and a skill for critical evaluation of ethical questions with the expressed goal of building this lens into our production, participation and viewership as artists. This course will approach the topic of ethics as a dynamic practice that demands constant engagement and re-evaluation both inside and out of the studio. This begins with the recognition that while work may be made in private, the exhibition, reception and sale of work is fundamentally a public act that necessitates a separation of intention from outcome, and a fluency in interpretation and contextualization alongside the development of craft. Subjects such as the current uprisings against racial, gender and sexual injustice; the COVID-19 pandemic; historical imperatives in representation; codes of ethics; political and artist manifestos; copyright laws and legal cases brought by and against artists; and historical instances of censorship, defacement and boycott of art works and monuments will be treated as test-cases that reveal or point to the underlying values and assumptions of their producers.

**Credits 3**

## **ART-245: Collaborative Magic**

"Collaborative Magic, Creativity and the NFT Phenomenon" This class provides an opportunity to participate in a collaborative process. Collaboration can expand how you think about your creativity in relationship to others - aesthetically, socially, economically. In "CM" students will learn how to develop a collaborative project within an open model of sharing and discourse. It will be a creative adventure. "How can I use collaboration to make better design/art?" In this class, students will first invent/create/design a visual concept/project of their own individual making. These individual concepts/projects will then be brought together and synthesized within a group to produce an imaginative outcome, or hybrid. Experimentation is the bread and butter of this class and you are highly encouraged to push your boundaries and find new tools to express yourselves. During the class "studio-time," beside working through the collaborative problem-solving process, we will also discuss technology from the phenomenon of NFTs, which surfaced in popularity in only the last 12 months, algorithms and more. Students in all departments are welcome. All projects will be student-generated week by week. You do not need to have a project in mind to enroll in the class. The more varied our creative pool, the more prescient the final collaborative projects will become.

**Credits 3**

## **ART-246: Handmade**

Hand-Made In this course we will explore the terrain of the hand-made, beginning with contemporary ventures expanding traditional craft. Many works of radical craft, by individual artists and designers as well as collectives, will be explored. We will shift back and forth across the line of art and design until it blurs, tracing histories from Ruskin and the Arts and Crafts Movement in Industrial Revolution London, to the present. Sustainability and environmental considerations will be linked to these practices. The interdependence of hand-craft and technology will be considered, as current hand-craft endeavors can be partially understood as a reaction to our culture's predominant and impersonal corporate design; while at the same time a craft community is brought together via blogs, Facebook and Twitter. An important component of the class will be learning a variety of hand making skills that extend particular crafts, such as knitting & sewing among others. There will also be presentations, readings and discussions with visiting artists and shop faculty. As a project-based studio workshop, the class will emphasize learning through making, focused on creating work using particular hand making skills.

**Credits 3**

## **ART-251: Intro to Printmaking**

This course teaches beginning to advanced printmaking processes of intaglio, lithography, silk screen and photographic printing in the 870 Printshop environment. The manipulation of inks, media, printing papers, and technical mastery are highly emphasized. The class is based on tutorials, studio-time and critiques.

**Credits 3**

## **ART-252: Printmaking**

This course teaches beginning to advanced printmaking processes of intaglio, lithography, silk screen and photographic printing in the 870 Printshop environment. The manipulation of inks, media, printing papers, and technical mastery are highly emphasized. The class is based on tutorials, studio-time and critiques.

**Credits 3**

## **ART-253: Artist's Books**

**Artists' Books** For students who want to explore making sequentially developed ideas in traditional and nontraditional book forms. Creating books is a powerful way to infuse your practice by finding new methods to come at ideas and themes, and it also increases visibility of your work and professional profile. Students will learn how to conceptualize and produce artists' books through assignments, critique and exposure to tools and materials. The course also includes field trips to see the works and studios of people who produce artists' books and/or run presses and print shops. Students will produce books intended for the production of multiple copies, rather than single copy hand-made volumes. Production techniques that will be covered and may be used for final production include silkscreen, offset, riso and digital printing as well as researching materials, papers and book binding methods. In addition to producing their own book works, students will research the history and methodologies of different book art practitioners, and study narrative and conceptual approaches to using sequential page formats.

**Credits 3**

## **ART-261:**

### **Painting:Materials&Techniques**

What is painting now? This course examines opportunities for painting in the 21st Century - looking at how artists make work now. With a focus on acrylic paint, this class offers a comprehensive understanding of both traditional and contemporary methods and materials used in painting. It provides a basic knowledge of application tools and brushes, preparation of grounds and surfaces, color and pigments, painting mediums and preservation strategies. Through an examination of both the process and effects of painting, including demonstrations and exercises, students learn to how to analyze and execute various painting techniques while developing an awareness of contemporary painting strategies.

**Credits 3**

## **ART-262: Collage**

This studio course explores the history, practice and visual diversity in collage language. The course will be structured around three major projects that utilize the process of building a personal code/index using collage. Implementing found, observed and appropriated two-dimensional elements, students will create a visual language that best positions their ideas. Utilizing traditional and alternative ways of looking at pictures, students will investigate and research their biographical, geographical and or interpersonal connections to the images and objects that they love. These collections of media will be used as a catalyst to create narrative metaphors and sequential structures within their compositions. Students may use any medium to experiment and apply to the collage discourse. 3 credits

**Credits 3**



## **ART-263: Artist Residencies**

In this course students will delve into the research, application, and interview process for artist residencies. Artist residencies offer the opportunity to spend a period of time developing into and focusing on a specific project. No two residencies are alike; though they may offer similar opportunities, they commonly have different requirements. Some provide funding, while others may require you to host a workshop. You may prefer a self-guided residency, while other artists gravitate towards a more structured program. You might be the only artist present, or you could find yourself immersed in a creative community. This class will show students how to identify opportunities that are best suited for their practice. We will research various artist residencies to identify the pros and cons of each. Students will prepare to apply to a residency, while envisioning how it will benefit their creative process. Students will leave this class understanding how to research, prepare application materials, and interview. Students will then be able to utilize their research and preparation skills when approaching work opportunities, mentor-ships, grants, and more.

**Credits 1**

## **ART-264: Painting Topics**

"Painting Topics" is an intermediate level painting course. "Through experimentation, research, making, and critical conversation, students will develop a body of work that generates and addresses their own questions about painting. Students will confront the material nature of paint and consider their work in an art historical context as well as being engaged with the contemporary dialogue in fine art." Open to all students.

**Credits 3**

## **ART-271: Video 1**

Video 1 is a creative and critical exploration into the moving image in art and culture. As an introductory course, students learn basic skills of shooting and editing as well as the physical and structural elements in the development and construction of moving image projects. Students build their understanding of contemporary video by investigating historical precedences in film, art and culture, as well as delving into socio-political content, and inter-subjective relations at play in moving image works. Students expand their creative practice through the exploration and production of three video-based projects over the term.

**Credits 3**

## **ART-272: Occupy the Monitors**

Occupy the Monitors All over campus, flat screen monitors silently stream useful information-upcoming events, student award-winners, CSE activities and the like-more than a dozen networked monitors all doing what they were designed to do: communicate event information. In this course, we will use these monitors as a venue for exhibiting original works and calling attention to things we care about. Solo and collaborative projects, as digital stills and silent videos, will be screened on these school monitors throughout the term. Some projects will be inserted among the usual flow, while others will take over the monitors completely for a day or more. Class time will be split between the production, exhibition and critique of original student work and the exploration of historical precedents relevant to our project, exploring practices that "occupy" sites not normally intended for an encounter with art, disrupt the dominant visual economy, or meet their audience in a range of unexpected places, from inside a gallerist's ear to outside the earth's atmosphere.

**Credits 3**

## **ART-273: Art & Photography**

Photography reflects the illogic of defining present day art-making as media-specific; it is a "field" produced out of the intersections of digital-imaging, drawing, cinema, performance, sculpture, painting, and even sound. In turn, photography stands released, so to speak, from its responsibilities as document and representation. In this course will look at photography as invention, play and experience, which addresses what-is-photography, what-is-now in the 21st century. This course is project based, and includes lectures, readings and discussions, visiting artists/curators. Critiques and discussions will be planned for individual student projects, as well as the production of a student-curated exhibition and small exhibition catalog. Studio hours (3.00) (3.00 cr), Pre-requisite: ART-204

**Credits 3**

## **ART-277: Advanced Video Art**

Advanced Video Art builds on knowledges and practices gained in Video One and applies them to more complex projects. Readings, screenings, and discussions will enhance an understanding of contemporary discourses and conceptual frameworks of video and film in art. Students will work on independently driven projects that explore time-based media forms such as single channel video, analogue film production, video performance, and installation.

**Credits 3**

## **ART-277: Advanced Video Art**

Advanced Video Art builds on knowledges and practices gained in Video One and applies them to more complex projects. Readings, screenings, and discussions will enhance an understanding of contemporary discourses and conceptual frameworks of video and film in art. Students will work on independently driven projects that explore time-based media forms such as single channel video, analogue film production, video performance, and installation.

**Credits** 3

## **ART-281: Sound**

Sound is a Fine Art studio course focusing on the subject of sound and its relationship to Fine Art practices including the gallery and public arts. The course will expose students to a brief survey of the sonic history, technological advancements, related discourse, and current practices that artists have developed to incorporate sound as a Fine Art practice. Class time includes hands on practices in the sound lab, working with sound in all capacities, such as records, CD, mp3, cassettes, live performance, as well as an introduction to the ways in which sound can be recorded, edited, and manipulated digitally. Course presentations include demonstrating how the use of sound has been incorporated with other practices such as sculpture, performance, social practice, and installation.

**Credits** 3

## **ART-287: New Media Arts**

This course examines the relationship of art to new digital media. Various aspects of new media such as the world wide web will be used to research and generate artist projects. Topics such as interactivity, digital sculpture, and time based arts will be explored.

**Credits** 3

## **ART-288: Investigative Aesthetics**

Investigative Aesthetics addresses various practices at the intersection of contemporary art and investigative journalism. Based on the tenets of the independent research agency Forensic Architecture based at Goldsmiths University of London the course will seek to move beyond contouring or critiquing histories from a distance and aim to come up with strategies that intervene and produce evidence that result in new kinds of information and knowledge. Forensic Architecture consists of a multidisciplinary team that employ counter forensics that turn the forensic gaze onto investigations of state agencies and dominant narratives. Their evidence is presented in political and legal forums, truth commissions, courts, and human rights reports, and we will focus on using this model as a means to investigate issues that are usually discussed in contemporary art practice, but rarely addressed with this intensity or rigor. Collectively we will seek to find working methodologies for engaging and addressing the complexities of local and international crisis related to human rights and ecocide and will focus on how to intervene and take a stake in historical outcomes that are being sorted out in the present. The class will also consider how the evidence gathered in this investigative practice can have a hybridized function as art objects by finding new contexts and ways in which they can be considered. The architecture of memory will be of specific importance and the collection and dissemination of oral histories, first-hand witness testimony, and material witness analysis will help to provide starting points for further investigation in student-initiated investigations. Some practices we will consider are individuals that are redefining what research-based art could entail and who are working through direct engagement with their subjects such as: Lawrence Abu Hamdan, Susan Schuppli, Hiwa K, Gala Porras Kim, Jill Magid, Sidsel Meineche Hansen, Shadi Habib Allah, Renee Green, Taryn Simon, Pierre Huyghe, and Sean Raspet. Research through field work and investigatory studio practice will proceed after initial critiques to assess and address issues interwoven into student work. Discussions will be tailored to efforts that give an overview of organizations, funding, media partnerships, and other meaningful connections that will be crucial in carrying out research and implementation on a case basis. The final will consist of a presentation that could be the exhibition of research, evidence, art works, performances, or a combination thereof, but could also consist of off-site works or collaborations whether with other students in the class, local or international organizations, or individuals yet to be identified. Highly recommended for Upper Term students.

**Credits** 3

## **ART-295: FIELD**

FIELD is a class that utilizes field trips to explore ideas of site in its meaning for those that live in the Los Angeles area past, present and future. This class cultivates a keen awareness of the contextualization of site as investigation, enjoyment, content source and responsibility within the metropolitan area of Los Angeles County. This class welcomes the articulation and practice of all kinds of art media within student's art practice. Through direct experience, students will visit 5 distinct and geographically separate neighborhoods to learn about both their historical roles in the fabric of Los Angeles as aesthetic muse and source of intellectual engagement. Los Angeles is a site in which significant cultural capital is produced, shared within, and exported from these areas. Modes of transport, cell phone will be needed (and masks worn in a COVID aware socially distanced class) when we meet at each outdoor location. Here we will generate art through participating in physical, visual, spatial, spiritual, intellectual and sensual connections that we access through our various spatial movements. Since "Field" is excursion oriented it meets for a full day 9:00am-6pm, weeks 1-8. This course consists of independently directed art-making. It, therefore, adapts to the individual student's needs and can be taken every summer term without repeating course content.

**Credits 3**

## **ART-296: Field**

FIELD is a class that utilizes field trips to explore ideas of site, its meaning for those that live in the Los Angeles area past and future and especially for contemporary artists. This class cultivates the awareness of contextualization of site as investigation, enjoyment, source and responsibility within the metropolitan area of Los Angeles and welcomes the articulation and practice of all kinds of art media within student's art practice. Through direct experience students will visit 5 distinct and geographically separate neighborhoods to learn about both their historical roles in the fabric of Los Angeles as well as the ways in which cultural capital is produced, shared within, and exported from these areas. Various modes of transport, Car, Metro, and walking, will be utilized to create physical, visual, spatial, spiritual, intellectual and sensual connections through the involvement with disparate modes of experience attained via daily migratory patterns. Since "Field" is excursion oriented it meets for a full eight-hour day 9:00am-5:50pm weeks 1-9. Weeks 10-14 are independent investigations culminating in an exhibition at 870.

**Credits 3**

## **ART-298: Projects**

Projects is a course in which students propose, develop, and produce a new self-directed project. Students work independently and within small groups under the guidance fine art department faculty and are provided skill-based learning as needed for each project. This course consists of independently directed art-making. It, therefore, adapts to the individual student's needs and can be taken every summer term without repeating course content. As part of the Fine Art Summer Program, "Projects" meets for a full eight-hour day 9:00am-5:50pm weeks 1-9. Weeks 10-14 are independent investigations culminating in an exhibition at 870.

**Credits 3**

## **ART-300: 5th Term Review**

Fifth Term Review class is a preparation course to assist students for participating in their fifth term review. In this important review, students will need to present a body of current work to Fine Art Department core faculty, write a statement about their work, and demonstrate an ability to discuss directions and issues within their own artistic production. This course acts as a departmental gate between lower division "foundation" courses and upper division level classes based on individual pursuits, including their Senior Projects graduation exhibition. Fifth Term Review is a required class which acts as the prerequisite for ART 401 - Post Re-Thinking Art (6th term) and for ART 451-Senior Projects 1 (7th term) and ART 452 Senior Projects 2 (8th term). NOTE: Previously entitled, Mid-Program Review, this review now takes places in the students fifth term - when a student meets the 60 units requirement.

**Credits 3**

## **ART-305: One on One C**

One on One is a required course for all lower term Fine Art students. A faculty advisor meets with you individually three times (for one hour each) a term to discuss issues ranging from course advising to your overall educational experience. One on One must be taken terms one (ART 105), and two (ART 205). One on One Three, (305) can be waive-subbed for ART 222A"Openings." Individual meeting times will be arranged between the student and faculty at the beginning of the term. The three meetings must be scheduled as follows: Meeting 1 in the first 2 weeks of the semester; Meeting 2 between week 7 and 8; Meeting 3 between week 12 and 13. Faculty members do not reschedule meetings. Missing a meeting will fail the class.

**Credits 1**

## **ART-311: Advanced Painting**

Advanced Painting is a class that will allow students the ability to create, develop and maintain a sophisticated studio practice in the field of painting. Students will research and develop an independent project in the field of painting that will be pursued throughout the term in a manner chosen by them that will culminate in final presentations and critiques at the end of the term. All iterations of the medium will be covered down to the most intimate detail and possibilities for surface and format will be explored completely. Students will be exposed in particular to techniques, formats and materials that have not been covered in previous less advanced classes as well as a deeper reading and understanding of more traditional mediums. All iterations of painting will be permitted and students will not be restricted to only a two dimensional format. Emphasis will be on the development and comprehension of course material as well as the creation of work that could potentially be used for portfolio and further advancement including graduate school application. There will also be a strong focus on examining the history of painting from the past to the immediate present and students will constantly be exposed to the extensive body of information that is contemporary painting. Museum, gallery visits and any other outside information will be an important part of the class as we will seek out any and all relevant information available during the course of the term. Students will be graded on the sophistication, development and presentation of their work. Class participation as well as the ability to pursue discourse within this chosen field will be very important and will factor into the grading process.

**Credits 3**

## **ART-313: Realisms**

**REALISMS:** Representational Strategies in Contemporary Painting The course will examine the historical trajectory of Realism in painting as a political form. Taking as its starting point Linda Nochlin's 1973 essay *The Realist Criminal and Abstract Law*, our research will follow the historically intellectualized and politicized opposition between Realism and Anti-realism. Through a selection of readings we will investigate a plurality of stylistic strategies (Realisms), from primitivism, surrealism, social realism, cubism, and hyper-realism, that align visually disparate languages of representation as discursive working models of opposition. The studio aspect will unfold through projects that will address the meta-tropes of Realist painting - Still-Life, Figure, and Landscape - through the lens of criticality. Students will be asked to make works that claim a point of view that aligns their personal artistic relationship with Realism and Representation within the parameters and goals of the above formats. Supplemental discussions and lectures on artists, techniques, and processes, will assist in contextualizing relevant contemporary practices that use historical genre, representation, and Realism to address relevant current topics, social issues, and identities

**Credits 3**

## **ART-315: Fiber Art**

An intensive skills class to cover basics in crochet, knitting, macramé, and frame-loom weaving. This class is an introduction to a range of techniques associated with fiber arts. Through readings and discussions students will learn how artists who work with fiber address issues around process and material, as well as ideas around labor, value, sexual politics, and political activism. In addition to hands-on learning, there will be class discussions around reading materials from the curators, artists, and academics on various aspects of fiber art.

**Credits 3**

## **ART-316: The Art of Things**

How can the materials that construct an artwork support our goals for its content? This question will be put to task in this class, which asks students to align materials and their meanings socially, historically and through metaphor and symbolism. As a starting point this course will act as an introduction to the ideas of Structuralism, its roots in Modernism, and examine ways to expand on the movement's strategies and models of representation. In doing so we will explore ways to align and appropriate historical tactics to make works dealing with contemporary issues, with a focus on identity, and politics. Through a series of projects, students will gain insight into the possibilities of using structuralist methodologies beginning with using only the constituent materials of painting -the support, canvas, and paint- and expanding toward more non-traditional materials. Experiments with additive, subtractive, and negational approaches to constructing paintings will consider the form as both object and image. Supplemental discussions and lectures on artists, techniques, and processes, will assist in contextualizing relevant contemporary practices that use this historical movement to address relevant current topics, social issues, and identities.

**Credits** 3

## **ART-317: Walls: Public Art and Culture**

Indonesia is the largest island country in the world. The country's 17,000 islands support one of the world's highest levels of biodiversity, and are home to over 400 ethnic groups representing many languages, religions and cultures. The US has the third largest population of Indonesians living outside of Indonesia, and about one-third of these Indonesian-Americans reside in Los Angeles. The Indonesian Consulate recently established a new center in Los Angeles to support and serve the Indonesian community and forge connections with Los Angeles. How might the new Consulate in Los Angeles celebrate the diversity of Indonesia and Los Angeles? How might the external spaces use art to welcome and reflect the Indonesian community? In this 7-week studio, students will work with the Indonesian Consulate, Indonesian community groups, artists and designers to research and understand the history of Indonesia and Indonesians living in Los Angeles. Students will generate concepts for murals for the Indonesian Consulate center in Los Angeles that celebrate and reflect the diversity of Indonesia and Indonesians in Los Angeles. The Indonesian Consulate will select and fund the implementation of one or more student concepts.

**Credits** 2

## **ART-318: Dandelion + Mushrooms**

DANDELION + MUSHROOMS: A RADICAL LABORATORY is a course that explores art as a holistic practice, one that fosters day-dreaming, wandering, wondering, playing, questioning, collecting, cultivating, and building new ways of making art and becoming well in (and with) the world. Together we will discover and share modes of building resilience by becoming more attuned to the very systems (neo-liberal conditions) that hold us back, do not include us, or, worse, traumatize and oppress us. By becoming aware, we can begin the process of navigating the what-is-already-out-there and the materiality needed to make way for sustainable and flourishing lives. To do this, we have to get as radical as dandelions and mushrooms - two critical detoxifiers and generators of information, each with its intelligent system of healing others and connecting across species. What can dandelions and mushrooms teach us? They can show us how we exist in whole systems AND, more so, how we can and must thrive not despite but because of the crisis-capitalism that is depriving us of sustainable lives. It is vital that artists understand solidarity economics - what it is and how we can build new ways of supporting each other. How can we become better Eco-materialists? What are the implications of being an artist, and how can we use that to develop new ways of being for us and other communities, human or otherwise. In short, DANDELION + MUSHROOMS: A RADICAL LABORATORY is a class in world-building through art-making and the new paradigms that await our attention; they are out there. This course is an inquiry into alternative, sustainable, and expansive forms of art production and being. Students create new or build upon existing work (either independently or collaboratively) and find empowering ways to share and show their work. It is important to note that this class is a collective lab where students decide the paths of the course, the goals to be accomplished, shape the interests at hand, and determine how to take charge of their art and lives. Come prepared to get radical.

**Credits** 3

## **ART-319: Art As Land Acknowledgment**

Art as Land Acknowledgment Through their creative practice, students will reflect on frameworks and concepts such as decolonization, settler colonialism, and healing, among others, to practice situating themselves within these unceded lands as allies, using land-based artmaking. Printmaking, augmented reality (AR), and other art forms will be mediums used to consider how to make actionable these land acknowledgments.

**Credits** 3

## **ART-320: Performance**

Over the course of the term, students will think about the role of performance art as an extension of daily experience and gain a better understanding what it means to use their body, identity and personal experiences as a tool in an artistic practice. They will produce their own unique vocabulary of actions, gestures and movements as it pertains to performance. Through readings, lectures and extensive in-class and out-of-class assignments, students will focus upon removing notions of success, talent and failure.

**Credits** 3

## **ART-325: Studio Visits**

Working artists in and around Los Angeles open their studios and allow students to witness the activity of art fabrication while engaging in critical dialogue about the content of the work.

**Credits** 3

## **ART-342: Costume & Design**

Art and fashion have been closely related for a long time and have grown ever closer in the modern era. It appears that in the 21st century the speed and frequency with which ideas flow between the two areas is accelerating, some clear evidence of which is Karl Lagerfeld's Spring 2014 show at the Grand Palais based on contemporary art references, a similar contemporaneous show in Milano from Miuccia Prada and collaborations between Raf Simons and Sterling Ruby). The common view of the art/fashion nexus is that the flow between the two is mainly uni-directional, that fashion draws freely on (sometimes illicitly appropriating) fine art and incorporates it into fashion garments in ways ranging from oblique references to near-exact reproductions. This view, however, is inaccurate: Though not as obvious, usually indirect and with specific examples less easy to cite, the flow of ideas and information from fashion to fine art is substantive and important. Fine art is not created in temporal and cultural isolation chambers: artists operate from within historical/geographical/cultural contexts and contribute to and are located within a 'visual' zeitgeist (to use Hegel's term). Nowadays the visual zeitgeist in which artists operate is a veritable universe composed of innumerable pieces of visual data relating to color, shape, pattern, scale, cultural references and more, with an ever-shifting geography of trends, preferences, hierarchies, innovations and terminations. This zeitgeist, though, is created not just by the output of artists but by the output of designers, of all types, all of whom are constantly making choices related to those visual variables: it is in fact an 'art/design zeitgeist'. Fashion is perhaps the single largest area of design, and certainly the area that directly affects most people; it is arguably therefore the most important of the design fields. By the nature of its product it is also the most dynamic area of design, in a constant state of innovation and flux, with an accelerated rate of turnover. Its contribution to the 'art/design zeitgeist' in every aspect, is enormous and its influence on all the other areas of design and on fine art is constant and deep. It is important for students of fine art to understand the connections between their own discipline and that of design, specifically fashion design, through the commonality of the same 'art/design zeitgeist'. A course on this topic should include sessions reviewing specific examples, historical and contemporary, of the art/fashion nexus, operating in both directions, as well as, perhaps, an overview of some of the related philosophical writings on the subject. Class assignments could include creation of fine art and/or fashion garments displaying influence from the other discipline. On a practical note, fashion designers are increasingly looking to recruit new employees with a background in fine art, finding that artists' creative instincts often give rise to original ideas that can effectively

incorporated into new garment designs. This course could give fine art majors an insight into an alternative outlet for their training and skills.

**Credits** 3

## **ART-343: Historical Abyss**

The Historical Abyss - Daniel Small History is always being imaginatively figured as it is seemingly figured out. This course will proceed from the notion that history is not written from the certitude of concrete facts, but rather in the productive unreliability of lived and invested memories, myths, ideologies, stories, and dreams. It will also seek to recognize that these errors, myths, and confabulations lead us through and beyond facts to their meanings and that the dubious reliability of such wrong tales enhance their historical value in that they allow us to recognize the objectives of the tellers and the intentions and desires behind them. Topics of discussion include: art forgeries, abandoned film sets, theme parks, and casino designs. Through a triangulation of past, present, and possible future, the synthesis of these sites and objects will be examined for potentially constituting more authentic versions of the histories they seemingly approximate. The course will take on a myriad of forms, including lectures and discussions with diverse specialists, for example FBI Agents, Curators, and Artists.

**Credits** 3

## **ART-344: Art and Theory in Practice**

This course aims to provide students with an overview of key theoretical concepts from the 19th, 20th and 21st centuries, and apply those concepts in a rigorous, generative way to artistic production. Special attention will be paid to history of critical theory-as-liberation., with an emphasis on post colonial, feminist, and Marxist thought.

**Credits** 3

## **ART-347: Summer Studio**

"Summer Studio" centers on the individual student and the development of their work as an independently motivated practice. Students are provided a studio space as well the time and attention to create a new body of work or series. In addition to cultivating and furthering one's studio practice, students meet weekly for individual meetings with faculty as well as for directed group discussions and facilitated peer reviews. At the end of eight weeks, students should expect to have a new series or body of work. The Process: On the morning of the first class, students and faculty meet as a group to discuss and layout each person's plan for the works they will produce over nine-weeks. For lower term students (terms 2-4), this means creating a series of works that are thematically or structurally related. For upper term students, this means creating a new body of work and/or building upon prior work. Lower term students are guided in the development of their art through class meetings and individual studio visits with faculty. Upper term students have weekly one-on-one meetings with faculty to discuss the progress of their work. "Summer Studio" meets for a full eight-hour day 9:00am-5:50pm weeks 1-9. Weeks 10-14 are independent investigations culminating in an exhibition at 870.

**Credits** 3

## **ART-351: Visiting Artist Workshop**

Intermediate and upper term workshop, taught by a different Visiting Artist each term, focusing on art issues that have fueled each artist's respective studio practice. Martin Kersels, Liz Larner, Jason Rhodes, Lyle Ashton Harris, Jennifer Pastor, Richard Hawkins, Toba Khedoori, Sam Durant, Amy Adler and Jim Shaw are recent visiting artists. Topics have included: autobiography and representation - constructions of the self; enigmas of race; the art of autobiography and lying; the body as metaphor; form and context.

**Credits** 3

## **ART-353: Open Crit**

Open Crit class provides students with an opportunity for more in-depth discussion about their work in a group critique environment. Open Crit is open to all students working in all mediums and media. The dynamics of Open Crit is unique, because it will be coordinated by a Fine Art Graduate student and Undergraduate Eighth-Term Fine Art student, offering a peer-to-peer evaluation and discussion about current student work across all terms.

**Credits** 3

## **ART-354: Advanced Workshop**

This course functions as an individualized and specifically tailored interdisciplinary term of study for advanced students terms 5 and above. Enrolled students will already have a solid foundational and conceptual approach to their unique practice, hence each student will embark on self directed work to bring three finished pieces to fruition over the course of the term. Students will receive lectures and readings specific to their chosen journey in making to help them further solidify and contextualize themselves within historical and contemporary practices. Students will also delve further into their mediums of choice and seek ways of bringing their conceptual and visual ideas to fruition within the limitations of those mediums.

**Credits** 3

## **ART-363: Image & Consequence**

This course will provide a platform for students who are looking to develop, expand, or hope to locate a critical conversation that links image discourse to systemic societal issues within their studio practice. Course activities includes lectures, group research projects, student led discussions, field trips, and adaptive studio projects followed by critiques. "We currently live in an era of declaration - US vs. THEM mentality. Our information media platforms are getting less polite, and societies' image of cultural correctness is being challenged and redefined through dominant and subdominant media sources. As people's inherited and informed opinions manifest into media-based experiences, these gestures are systemically affecting how people consequentially and psychologically experience the world - especially when opposing value systems collide. Through research and studio projects, this course will provide a platform for students to develop a critical conversation around societal issues that links the image to the human experience as separate and connected, foreground and background, or compassionately as positive and negative forces that shapes the self in relation to others."

**Credits** 3

## **ART-364: Art in the Age of Neuroscience**

Technical advances in brain imaging offer new insights into the neurological underpinnings of consciousness. Yet the new science of mind leaves many unanswered questions regarding philosophical, cultural and spiritual aspects of subjectivity. Who is the "I" that makes art and who is the "I" that experiences it? Drawing from a broad range of disciplines, this hybrid seminar / studio course examines questions of subjective experience while paying particular attention to media and linguistic theory, cognitive psychology and theories of consciousness. The material is topical and the readings are guided. Of paramount importance is your commitment. Active participation in discussions, activities, self-directed research and creative production is required.

**Credits** 3

## **ART-371: Advanced Drawing**

Drawing has always been an important part of artistic practice from the simple thumbnail sketch to drawing as a primary medium. In the last ten years, drawing has become the topic of many books and exhibitions that chronicle drawings expanded definition in contemporary art. Advanced Drawing will explore the role of drawing in contemporary art through projects, lectures, critiques and field trips. The goal of this class is to challenge your definition of drawing, and to set into motion a personal drawing practice that fits your sensibilities as an artist. Students will leave this class with an expanded definition of drawing in the twenty first century.

**Credits** 3



## **ART-372: Experimental Animation**

This Experimental Animation course is designed to give students an intensive overview of animation as a fine arts practice - ranging from the projected image to the sculptural. In the class, we will be screening and studying a variety of artists and how they use the form as expression outside of the traditional narrative structure we see in the mainstream. Some artists include: Takeshi Murata, Ryo Orikasa, Janie Geiser, Caleb Wood, Melissa Ferrari, Pia Borg, Nienke Deutz, Martha Colburn, Dahee Jeong, Eric Dyer, Anthony McCall and others. Accompanying these screenings, a workshop portion will allow students to put into practice their own ideas of what experimental animation is by utilizing some basic techniques explored in the course. Some techniques include: Replacement, Collage, Rotoscope, Pixelation, and object animation. With the use of the Dragonframe software, one will investigate objects/materials utilizing the camera; studying its textures, forms, as well as any inherent movement it might produce. By the end, students will have a handful of short animation exercises completed as well as a final piece utilizing ideas learned within the course that can potentially take the form of: short video/film, installation, sculpture or photographic series.

**Credits 3**

## **ART-373: Compendium**

Drawing is often used as a tool to reveal the creative thought process, or supplement a primary artistic medium further down the line (be that painting, sculpture, video, etc.). The goal of this course will be to develop a fluency with various approaches to drawing that may prove useful to the artist in the long-term. Each week the students will be given a prompt from which they will make a number of thoroughly conceived and subsequently executed drawings or paintings on paper, employing various mediums (graphite, ink, watercolor, etc.). Class time will be spent drawing and conducting individual meetings.

**Credits 3**

## **ART-381A: Seminar**

Seminar is a course where students from our studio classes come together one day a week to show work, engage in peer-to-peer dialogues, and simultaneously examine what the studio critique is. Seminar is also a course in community-building with fellow artists. This course consists of independently directed art-making. It, therefore, adapts to the individual student's needs and can be taken every summer term without repeating course content. As part of the Fine Art Summer Program, Seminar is taught as an 8-week studio with 6-week self-study.

**Credits 3**

## **ART-382: Sound Design**

This class addresses basic concepts of sound, acoustics, sound design, sonic relationships and Sound Art. Emphasis will be placed on learning practical techniques to create to create original stand-alone. sound projects, and sound for video. Topics include : Basic acoustics; the physics of sound; frequency partitions. Sound perceptions and human orientation; listening; sound characteristics. Recording Tools and techniques. "Cleaning-up" sound and field recordings. Really listening. Sound Art: a survey.

**Credits 3**

## **ART-382B: Seminar B**

"Seminar" is the lynch pin class of the Summer term. It is premised on the programming that occurs in artist residencies and graduate art program where artists come together to build discussions around artists' work. In this course, students gather in the morning for visiting artist talks and discussions and, in the afternoon, gather for a group discussions to their peers' work. This is primarily a student-led discussion class with facilitation by two faculty members. Each student can expect to have at least one critique over the course of eight weeks. "Seminar B" can also be taken as a separate class (3 credit units) if you are enrolled in printmaking or any of the ART "gatepost" courses (Art Structures+Systems, 5th Term Review, Post Re-thinking and Senior Projects 1 and 2). Chair petition is required. "Seminar B" is scheduled from 9:00am-3:50pm weeks 1-8. Weeks 9-14 are independent investigations culminating in an exhibition at 870 week 13.

**Credits 3**

## **ART-383: Art Agency**

This course builds students' capacity to influence thoughts and behaviors to support their growing practice as an artist and citizens of the world. Students will workshop holistic approaches to their artmaking while gaining knowledge of the interworking of various art organizations. These entities span from galleries, museums, art nonprofits, collectors, and critics, among others. Students will develop archiving methods for their work, curate an exhibition and work on teams to meet deadlines. Art Agency is designed to prepare students for social engagements within the art world and their studio.

**Credits 3**

## **ART-385: Advanced Studio**

"Advanced Studio" is a studio class for advanced undergraduate students working in all mediums. The purpose of the class is to provide ample studio time for students to develop their individual studio projects in an open studio/seminar environment under faculty guidance. The studio aspect of the class is enhanced by intensive weekly group critiques of new work or works-in-progress. Emphasis will be on creating a thematically cohesive body of work and/or ambitious project which reflects the culmination of knowledge and exploration the student has achieved. "Advance Studio" is a prerequisite (or co-requisite depending on credit units) for ART-451, "Senior Projects 1," and a prerequisite for ART-452, "Senior Projects 2". "Advanced Studio" can be taken in lieu of ART 401\_ "Post ReThinking Art."

**Credits 3**

## **ART-401: Body of Work**

Body of Work is a studio-seminar for advanced undergraduate students working in all mediums. The purpose of the class is to provide ample studio time for students to develop their individual studio projects in an open studio/seminar environment under faculty guidance. The studio aspect of the class will be enhanced by intensive weekly group critiques of new work or works-in-progress. Body of Work is a prerequisite for ART-452, Senior Projects 2. This course can be taken 6th or 7th term in conjunction with ART- 451 Senior Projects 1.

**Credits 3**

## **ART-416: Intro to Fiber Arts**

Intro to Fiber Arts This intensive skills-based course will introduce you to a range of techniques associated with fiber arts, including the basics of crochet, knitting, frame-loom weaving, natural dyeing, and hand- and machine-sewing. Through readings and discussions, you will learn how artists who work with fiber address issues around process and material, as well as ideas around labor, value, sexual politics, political activism, and consider the ever-shifting relationship between craft and art. In addition to hands-on learning, there will be class discussions around reading materials from curators, artists, and academics on various aspects of fiber art. Estimated cost of supplies: \$100 (minimum). No prerequisite.

**Credits 3**

## **ART-417: Painting Projects**

Through experimentation, research, making, and critical conversation, students will develop a body of work that generates and addresses their own questions about painting. Students will confront the material nature of paint and consider their work in an art historical context as well as being engaged with the contemporary dialogue in fine art.

**Credits 3**

## **ART-441: Culture: Identity & Ethnicity**

Culture: Identity and Ethnicity is a 1-unit course designed to provide a broad understanding of the language, processes, and power of visual experience through material and how we see our individual Culture through our Identity and Ethnicity. This course promotes concept development, creative thinking and visual problem solving. Projects will be based on a concern for how each person examines and explores, ultimately interprets, and recreates the world around them. Through a series of interdisciplinary readings, lectures, videos, and field trips, we will explore the "language," "material," and "thought" surrounding contemporary art. Our primary task concerns looking at art and the aesthetic process by engaging a set of related creative and cultural issues that have to do with who we are and how we live.

**Credits 1**

## **ART-451: Senior Projects 1**

**Credits 3**

## **ART-451: Senior Projects 1**

Senior Projects 1 is the first class in a two-term course series that culminates the experience of the fine art major and addresses relevant issues in preparation for a life in art after graduation. Seventh term students will each present a group exhibition (or individual shows when schedule permits) as preparation for their senior exhibition the following term. SP 1 students will also be required to act as a crit leader for one of the Senior Projects' shows, participate in the class, write a one-page response essay to each SP1 and SP2 show, and complete a full draft of their Senior Thesis essay.

**Credits 3**

## **ART-451L: Senior Projects Thesis 1**

Over the two terms of Senior Projects, students develop and complete a 7-10 page thesis about their work. Through a series of workshops and individual meetings, students work with a faculty thesis advisor to develop their writing. By the end of Senior Projects One, students submit a draft of their thesis and by the end of Senior Projects Two, a final draft. The theses are then discussed with their classmates and faculty in an end-of-term roundtable. Ultimately, through writing a thesis, students not only gain further insight into their work but build the confidence needed to take their art practice out into the world. Senior Projects Thesis 1 is a co-requisite class to be taken with ART 451 Senior Projects 1.

**Credits 0**

## **ART-452: Senior Projects 2**

**Credits 3**

## **ART-452: Senior Projects 2**

Senior Projects 2 is the second class in this two-term course. It is a culmination of the student's experience as a fine art major and addresses relevant issues in preparation for a life in art after graduation. Graduating students develop a cohesive body of individual work for their senior exhibition in the undergraduate gallery. SP2 students will also be required: to act as a crit leader for one of the Senior Projects' shows; participate in the class; write a one-page response essay to each SP1 and SP2 show; and write a final draft of their Senior Thesis essay.

**Credits 3**

## **ART-452L: Senior Projects Thesis 2**

**Credits 0**

## **ART-452L: Senior Projects Thesis 2**

Over the two terms of Senior Projects, students develop and complete a 7-10 page thesis about their work. Through a series of workshops and individual meetings, students work with a faculty thesis advisor to develop their writing. By the end of Senior Projects One, students submit a draft of their thesis and by the end of Senior Projects Two, a final draft. The theses are then discussed with their classmates and faculty in an end-of-term roundtable. Ultimately, through writing a thesis, students not only gain further insight into their work but build the confidence needed to take their art practice out into the world. Senior Projects Thesis 2 is a co-requisite class to be taken with ART 452 Senior Projects 2

**Credits 0**

## **ART-454: Undergraduate/Graduate Seminar**

The Undergraduate/Graduate Art Seminar offers advanced Fine Art degree students an opportunity to participate in the AGA-554 Graduate Art seminar. Enrollment is granted by petition through the Fine Art Undergraduate Chair.

"AGA-554 "Graduate Art Seminar". This course is a visiting lecture series held weekly in the evening in conjunction with the Graduate Fine Art program. Guests include internationally recognized artists, critics, art historians, architects, filmmakers, writers from Los Angeles and around the globe." Students enrolled in this class will be required to attend all lectures plus have strong reading and writing skills.

**Credits 3**

## **ART-801A: Berlin History and Artists**

A Berlin trip to visit the museums, galleries and historical sites, as well as to meet artists and curators and attend performing art events. PLO: 1. Firsthand exposure to the historical riches in Berlin. 2. The chance to put history into context. 3. Exposure to art and points of view other than those encountered in LA.

**Credits 1**

## **ART-802A: Berlin History and Artists**

As one of the most vibrant art cultures in the world, Berlin is a highly multicultural with a rich and, most importantly, complex and difficult history. In this course, we will examine how notions of German identity have been shaped by that history and investigate its ramifications in contemporary art. The travel portion of the Berlin trip will visit museums, galleries and historical sites, as well as to meet artists and curators and attend performing art events. This class is composed of a pre-trip (four three-hour classes) comprised by seminars, lectures, readings, screenings and the immersive 10-day study-away experience in Berlin during the Spring/Summer break. PLO: 1. Firsthand exposure to the historical riches in Berlin. 2. The chance to put history into context. 3. Exposure to art and points of view other than those encountered in LA.

**Credits 3**

## **ART-802A: Berlin History and Artists**

With one of the most vibrant cultures in the world, Berlin is a highly multicultural city with a rich and complex history. In this course, we will examine how notions of German identity have been shaped by that history and investigate its ramifications in contemporary art. The travel portion of the Berlin trip will visit museums, galleries and historical sites, as well as allow students to meet artists and curators and attend events. This class is composed of a pre-trip meetings (approximately 7 three-hour classes) that will include lectures, readings, screenings; and then an immersive 12-day study-away experience in Berlin during the Spring/Summer break.

**Credits** 3

## **HCRT-342: Wet Paint TDS**

What's the significance of painting as an art? We'll begin by discussing it as a triangulated force-field: One corner comprises the intentions of the artist who creates the painting; a second comprises the expectations of the beholder who views the painting; and a third comprises the unique demands of paint itself. These three vertices are connected by a long history of painterly practice, punctuated by theoretical attempts to understand, promote, and exploit both painting and its practitioners. We'll explore these powerful connections in an attempt to discover the center (or centers) of the painting-triangle. Special emphasis will be placed on the state of painting today. Expect a substantial amount of academic homework. Students will be asked to read texts each week, write responses to what they read, integrate their thinking with their practice-and, above all, get wet. This Humanities & Sciences course is an integrated co-requisite to the Studio Wet Paint TDS. CO-REQUISITE: TDS-342

**Credits** 3

## **TDS-302A: Art Lab**

Speculative Ecologies - Ecozone "Undevelopment" - Floodplain Revitalization This nine-week course delves into the concept of post-human infrastructure, focusing on the Los Angeles River and floodplain eco-zones in downtown Los Angeles. Through the lens of speculative ecology, we will explore hypothetical scenarios for the regeneration of this area, envisioning a future where ecological systems are prioritized. We will also explore creative solutions for promoting ecological regeneration and resilience at the site of the LA River in downtown LA. Each student will choose a specific site along the LA River and the floodplains eco-zones to study. Exploring their biggest concerns about the area, they work directly with Metabolic Studio's bioremediation team, Farmlab. Incorporating insights from their individual research and class group discussions, students create projects that are embedded in ideas of speculative ecology while prioritizing the regeneration of the Los Angeles River and floodplain eco-zones. By the end of the course, students will have gained a deeper understanding of the potential for post-human infrastructure and the role that we, as artists or designers, can play in promoting ecological resilience. Metabolic Studios/FarmLab <https://www.metabolicstudio.org/farmlab@metabolicstudios>

**Credits** 3

## **TDS-320A: Dandelion+MushroomsEco Prac**

Dandelions and Mushroom: Ecological Practices is a Transdisciplinary Studio. The class explores the ecological in creative and cultural practices. Taking its model from the ecosystems of dandelions and mushrooms (healing networks,) this course investigates the intelligence and strategies of plants, practicalities and philosophies of ecological knowledges, relationships to pollution and colonialism, issues of environmental justice, and the significance of lifecycles in how we create, produce, live and consume in the world. Students engage in experiments tending plants, using their hands, and building individual and group projects. The use of sustainable materials, including recycled or repurposed materials, is emphasized. Through field trips to important sites such as the Salton Sea, water and land restoration projects, landfills, and gardens, students explore ecosystems of Southern California, which are as varied as they are imperfect, complicated, even unjust, and yet connected. Guest speakers help us investigate how to build reciprocal roles with the environment. This class asks students to consider their engagement with living and non-living matter as it relates to healing both the planet and ourselves.

**Credits** 3

## **TDS-323A: Confronting X**

This is a course to compliment the 2023 ArtCenter alumni exhibition "Identificar X." This class will provide historical and contemporary context and expand the ever-evolving and fraught Latin(x) identity discourse. Throughout the term, students will participate in challenging research, discussions, site visits, workshops, and collective on-campus installations to critically examine topics around the Latin American Diaspora, origins of colonial class and race, systems of power and oppression, politics, literature, mythologies, the study of cultural practices and signifiers, and the familial gaze. At the end of the term, research and new artworks created during the class will be presented in a student-led on-campus exhibition.

**Credits** 3

## **TDS-342B: Portrait REcon**

The Portrait Reconsidered course is designed to unpack contemporary portraiture's history, context, and nuances across various artistic mediums. We will discuss several themes, such as the selfie, surveillance, agency, and provocation, in relation to the portrait. Students will hear from various voices through workshops, lectures, field trips, and open dialogue. At the end of the 14 weeks, students should have gained the knowledge and skills to develop projects around critical concepts put forward in the class. This course welcomes all majors.

**Credits** 3

## **TDS-349: Socially Engaged Art**

Socially Engaged Art is a class that will provide a more focused and committed look at socially engaged art as a discipline by participating in collaboration with ECF artists. ACCD is fortunate to have the opportunity to work with the adult artists that are clients at ECF to produce an art project reflecting their interests and understanding of their gender and sexuality using video, sound or performance. The artists that come to the ECF art center are developmentally challenged and many have lived under the structure of institutional care and structure most of their life. Art Center students will be matched with an individual artist and get to know them at their art center in Downtown Los Angeles. After meetings and even a field trip of your choice, financial support is provided from the Pickford foundation to the Art Center student to produce a project and participate in production of support materials in dialog with their ECF artist for exhibition at their gallery. The actual process of collaboration is one we will study and research as it is pivotal to the field of social practice. The finished product and its aesthetic is up to the Art Center student to determine in this process. All these concerns will be in conversation with the variety of community based collaborative structures and ethics that we learn about in class. Through reading, writing about and looking closely at other projects in the world, and finally through practice, we will discuss and understand our role in socially engaged art at this socio/political time in this class. A preliminary visit to ECF to be arranged by faculty and/or attendance in Social Practice1 is a prerequisite for this class. Participation in the ECF exhibition, and production of material for their website and publication is a requirement.

**Credits** 3

## **TDS-349A: Social Critique**

Part studio class, part academic seminar, Social Critique takes a sobering look at our present world. Crashing through the clichés and inspirational messaging of today's "change agents," the seminar section focuses on the social, political, and economic forces eroding democracy and consolidating oligarchic powers around the world. Topics include the parallels between the present and the Gilded Age; the anti-sociality of social media; the psychic conditions of post-futurity and neo-feudalism, and the neo-liberal global economy of precarity. The studio section of the class explores cases of critical art-making from the recent past. The cases range across media: performance art; art in public spaces and sculptural objects; body art; film/video/TV; social media; posters; graphics and multiples; architecture and furniture design, as well as painting and drawing. Students will be expected to write bi-weekly short papers in response to the assigned readings and artworks shared in class. Students will submit a final assignment, which can be either an art project or a research paper.

**Credits** 3

## **TDS-349C: Never Again 9066**

"Never Again 9066" is a class rooted in the unconstitutional incarceration of Japanese Americans during World War II. The class will present leading scholars, artists and designers, and surviving concentration camp inmates share their perspectives of this gross injustice to more than 120,000 individuals of Japanese ancestry, two thirds were American citizens. From this immersive experience, students will research and develop visually dynamic artworks, engaging educational materials, and a public display sharing key aspects of Japanese American history and relating them to issues of civil liberties in the present.

**Credits** 3

## **TDS-383: Sci-Fi**

Sci-Fi is a TDS that will explore the cultural manifestations of Science Fiction. Utopias, dystopias, aliens, galactic colonization, time travel, alternate realities: imagining the future has everything to do with the present. We will read, write, talk, watch films and make art about this.

**Credits** 3

## **First Year Immersion**

### **IMER-101: FYI Studio 1**

The FYI seminar supports students' holistic, responsible engagement in their FYI coursework and first-year experience, grounding it in practices required to thrive in any major: research, writing, and study skills; digital literacy, hygiene and responsibility; and participation in communities-both at ArtCenter (through major-specific project assignments and events) and in Los Angeles. Activities will include making projects led by visiting faculty from various majors and collaboratively critiqued; studio, museum, fabrication center, and other field visits relevant to work done in FYI studio classes, peer-to-peer coaching and support, and connection to ArtCenter resources such as online learning and library research platforms that will prepare each student to make work at their highest level once they enter a major program. Course Learning Outcomes: 1. Navigate communities and resources to support their understanding of their own work and the work of others. 2. Engage in discussion and critique that reflects a variety of critical interpretations (ie. Eurocentric and non-Eurocentric art, design and craft practices; feminism, social responsibility, etc.) 3. Practice generative research and writing as an integral part of their studio production 4. Effectively use a variety of software programs in the successful production of studio work 5. Narrow their preference of major through experience in preparation for choosing a degree program

**Credits** 3

## **IMER-101L: FYI Digital Skills**

The FYI Digital Skills Workshop is a 7 week course that teaches its students the fundamentals of becoming a digital artist using Creative Cloud programs Photoshop, Illustrator, and InDesign. In the course, students will learn how to organize, create, and design a series of visual images and combine them into a short narrative booklet. This course focuses on photo imaging techniques and basic vector art techniques. Through the booklet project, students will be encouraged to create a visual narrative from their artwork to assemble their assignments into a final project demonstrating their digital skills. Students will create digital art, print it, and turn it into published pieces. Learning outcomes Students will be able to: 1. Exhibit proficiency in photo editing, photo collage and color correction. 2. Demonstrate knowledge of InkJet and laser printing techniques as applied to assignments and understand the difference between CMYK and RGB color spaces. 3. Adopt methods for using grids and guides for layout and typography to implement in various designs. 4. Use their hand skills to show precision and attention to detail in producing printed matter.

**Credits 0**

## **IMER-103: Drawing**

This course will cover the basics of drawing principles and materials, plus approaches to observation and ideation through drawing. This class will survey wet and dry mediums and their properties. Students will problem solve issues of value, mass, form, and explore the technical, perceptual and conceptual basics of drawing. Discussions will focus on what drawing is, how to read it and its relationship to the physical world. Students will begin to develop vital skills in communicating their ideas visually and expressively. Students will build confidence with handling a variety of drawing mediums while learning best practices for storing and archiving their drawings. Additionally, this course seeks to provide a foundation in how to interpret what the student sees and how to render that interpretation to a surface. Drawing is not an exercise in reproduction but a means of thinking and reflecting. Course Learning Outcomes: 1. Use representation and observation to effectively visualize ideas. 2. Employ drawing as a tool to generate ideas and connect with meaningful content. 3. Understand and apply principles of design and compositional structure as applied to drawing. 4. Demonstrate and apply knowledge of expressive and precision drawing media, materials and techniques. 5. Have an introductory understanding of the rules and conventions of typography, including consideration of the weights, widths and slants of typographic forms.

**Credits 3**

## **IMER-107M: Shop Skills Materials Lab**

This 1-unit course instructs students in the safe operation of equipment including the table saw, band saw, lathe, laser cutting, drill press, 2-part Epoxy, sander and router, so students may have access to the shop for future projects. Students will receive a shop access pass after successful completion of this lab.

**Credits 1**

## **IMER-108: Visual Thinking 1**

This is the first part of a two-term course: an introduction to 2D, 3D and time-based design. Assignments will engage different modes and strategies to visually communicate the fundamentals of design and communication across both analog and digital media, such as gouache paint, digital photography, 3D form-making (paper, wood, and plastics), and sequential media (film, motion graphics and processing). Communication strategies will emphasize narrative, metaphor, and cultural context. The structure of the course will integrate both conventional and alternative design methods as students investigate how "translation" functions in design: from 2D to 3D to time-based modalities, from one material to another, and from concept to actualization. The first term focuses on the development of skills based on discrete but related short term projects with less emphasis on the finish. Course Learning Outcomes: 1. Strategize design solutions across 2D and 3D. 2. Successfully utilize a variety of both analog and digital media. 3. Deploy solutions that utilize narrative, metaphor, and cultural context. 4. Translate design solutions between modalities. 5. Acquire the skills and knowledge for the safe operation of shop tools to fabricate their projects. 6. Effectively relate theory and practice to the urban environment.

**Credits 3**

## **IMER-108M: Materials Lab**

This is a 2-unit course for FYI students introducing techniques, tools and methods for working in the Art Center shops on 3D projects. The class is taught in conjunction with Visual Thinking 1. Students complete a substantial project demonstrating an understanding and degree of facility with woodworking.

**Credits 2**

## **IMER-151: FYI Studio 2**

In the second semester of FYI Seminar 2, students will focus on the organization and dissemination of their portfolios. Using Creative Cloud, students will learn how to import, edit, layout and export their FYI coursework in various formats. Along with producing digital files, students will learn archiving techniques and best practices for presenting their work. In addition, the course will cover basic web structure, resolution, color correction and output as skills essential to the production and distribution of portfolios that show their work as broadly as possible and to its best potential. Course Learning Outcomes: 1. Navigate communities and resources to support their understanding of their own work and the work of others. 2. Engage in discussion and critique that reflects a variety of critical interpretations (ie. Eurocentric and non-Eurocentric art, design and craft practices; feminism, social responsibility, etc.) 3. Practice generative research and writing as an integral part of their studio production 4. Effectively use a variety of software programs in the successful production of studio work 5. Narrow their preference of major through experience in preparation for choosing a degree program

**Credits 3**

## **IMER-158: Visual Thinking 2**

This is the 2nd term of a 2 term course, integrating the acquired skills from term one into a longer holistic project with a focus on research and concept (derived from the H&S Foundation course 1st term) and a high degree of finish. Field trips will be an integral part of assignments to relate theory and practice to the urban environment. Course Learning Outcomes: 1. Strategize design solutions for time-based design. 2. Successfully utilize a variety of both analog and digital media. 3. Deploy solutions that utilize narrative, metaphor, and cultural context.

**Credits 3**

## **Grad Transp Sys Design**

### **TRAN-502: Vehicle & Systems Architecture**

As students become more comfortable with the concept of designing at a systems level, they will come to realize that vehicles and mobility devices are also systems. It will therefore be timely to reflect on the architecture of vehicles and the larger operating systems that they operate within. A series of workshops will bring in experts to talk about this and with reference to the project briefs of the TRAN-554 and TRAN-531 studio classes.

**Credits 1**

## **TRAN-503A: Customer Centered Research 1**

If we see our role as transportation designers to be designing a better world for humanity, then we had better know very well who we are designing for! This course will take the form of workshops, which teach students robust methodologies for researching for the information required and then gaining the best insights from their research data. In turn this will significantly inform the final project brief and ensure appropriate solutions. In addition to these workshops, the faculty member will also provide support for the concurrent studio projects during the term to apply the workshop learnings appropriately.

**Credits 1**

## **TRAN-505A: Digital Design Skills Part 1**

While visually communicating via pen and paper is still extremely valid, designers have access to many different digital tools with which to sketch, render, visualize, design and present. Again, we expect our incoming students with diverse backgrounds to join the program with disparate skills (and sometimes no familiarity) with the digital tools that designers prefer. As they develop successive studio projects, this course will familiarize students with the software appropriate to their specific work. As a department we keep a close eye on emerging digital tools and when appropriate, introduce them too.

**Credits 2**



## **TRAN-506: Design Leadership & Team Bldg**

Students will be required to work in teams for certain parts of, and maybe complete studio design projects. This reflects the reality of professional life as a designer. It also enables the final outcomes of projects to have much greater significance, value and complexity. It also leverages the different strengths and backgrounds that each of our students brings to the program. As a student in our program, we are preparing you to also be natural leaders in your professional life - both as thought leaders and to enable you to seize opportunities that you spot, which benefit the projects, the departments or the enterprises that you will be working with. That said, working in teams or taking the lead can be challenging and not comfortable for many aspiring designers. While our faculty, experienced team-players and leaders, will always help students throughout their studio project work, this course will take the form of three workshops over the term where specific experts will help students learn foundational skills in creative leadership and teamwork.

**Credits 1**

## **TRAN-507: Intro to Future-Casting & UX**

If we are truly designing transportation to support the best human and environmental conditions for the future, then there are two key additional areas of knowledge that tomorrow's transportation design thought-leaders need: 1. The understanding of timescale for projects we work on and therefore how to minimize the risk of solutions-failure by trying to determine the likely characteristics of the future environment that we are designing for. 2. The understanding of what we mean by User Experience and Interaction Design. This course will explain to students, techniques for creating plausible future scenarios relevant to their work. In addition, the course will introduce students to important and specialized approaches to designing for experience and relationships between human beings and the devices and systems that they will participate in. This course will be seven weeks long and will be directly relevant to future design studio projects.

**Credits 2**

## **TRAN-508: Storytelling Fundamentals**

The ability of designers to convincingly present their solutions to wide-ranging audiences is as important as the solutions themselves. The art of storytelling is therefore a fundamental basis of our curriculum. By storytelling, we mean visual narratives - a blend of well-chosen visuals and logical verbal or written explanations that are meaningful and efficiently informative to various stakeholders. These audiences might not be designers or even transportation experts, but they will often be very influential in the decision-making processes required to further the project. This is true whether it is convincing faculty to accept the validity of your work or whether it is to persuade an investor to fund your innovation. Because we welcome design students into the program with a variety of disciplinary backgrounds, we recognize that our first-term students can have a wide variation of sketching and drawing skills. Therefore, the instructors of this course are ready to work with all skill levels to ensure that each student gains confidence in and improves their visual communication abilities as a prelude to producing compelling presentations - the latter a standard department method of reviewing students' project work.

**Credits 2**

## **TRAN-509: Systems Thinking**

As a department, we are very clear that we view transportation at the level of systems. Systems require a more complex level of thinking than objects or products. "Systems Thinking" can mean many different things to different disciplines. This series of workshops with systems experts will help students understand different aspects of working with systems that are appropriate to transportation designers.

**Credits 1**

## **TRAN-511A: Tran Histories & Futures 1**

This important three-term course will fulfill several crucial learning outcomes necessary for students' successful development throughout the program and then as incisive practitioners. First, this course will expose students to a history of transportation over the ages (particularly but not exclusively) from the beginning of the industrial revolution. Through critical analysis of important and seminal literature, students will become familiar with and opined on the mutual intersections between transportation, society, industry, politics, economics, technology and our environment. Having a clear grasp of transportation's role or response to all the above, will help students to extrapolate into the future, which is our professional endpoint. Second, through the process of reading, writing and discussing these histories and futures, students will build self-confidence in their critical analysis capabilities, and consequentially develop their persuasive writing skills. The latter will be essential for the successful completion of Thesis Reports. Third, the course will build upon students' understanding of the human condition in the built environment by exploring the intersections found there within: ethnographies, equities, patterns, cultures, communities, policies, histories, visions and more. Students will conduct field trips with their faculty to witness and experience some of the syllabus' topics.

**Credits 3**

## **TRAN-512A: Tran Histories & Futures 2**

This course will be a continuation of the first term TRAN-511A syllabus to include preparation for their next terms' work. Students will conduct field trips with their faculty to witness and experience some of the syllabus' topics.

**Credits 3**

## **TRAN-513A: Tran Histories & Futures 3**

The final part of this series of courses, students will work with their faculty to discuss and explore the deeper human-centric, societal, political and environmental issues that their studio projects will be provoking. Although the course will continue to expand students' knowledge and opinions it will also reassure them as they develop innovative outcomes for their studio projects.

**Credits 3**

## **TRAN-517: Design Strategy Sprint 1**

Throughout the program, students are encouraged to regard their future, thought-leadership roles as applicable beyond traditional "design projects". The design methodologies they will be shown can be equally applied to creative strategies for business models and board-room issues. This course will be the first, short, spontaneous creative exercise where students are asked to consider a "hot topic" issue emerging somewhere across the transportation landscape. Taking on the role of competing consultant teams the students will be required to become conversant with the surrounding issues and recommend to the senior management of the appropriate enterprise or agency, smart and creative strategies for mitigating the issue. The topic will be deliberately chosen to familiarize students with the workings of a part of the transportation world that they may not be familiar with and yet is an important part of global business.

**Credits 1**

## **TRAN-520: Transportation Sys Studio 1**

Designing solutions through professional-level studio practice is the core of the program. Each semester, the Transportation Systems Design Studios will successively build competencies and complexities. Our department goal is to graduate "systems-thinking" designers as opposed to designers of products. Fundamentally, we are concerned with understanding the human condition in the built environment so that we can better determine the kinds of transportation systems that are needed to support equity, environmental restoration, quality of life, thriving communities and healthy enterprise. This principal is arrived at by understanding that designing products is a subsidiary function of understanding service designing, which is a subsidiary function of understanding experience designing. While we might design products or vehicles in the program this will only be as a function of a larger system, service and environment. Therefore, TRAN-520 will start this process of understanding the scope and trajectory of the overall studio experience through the first four semesters as well as best design practices.

**Credits 3**

## **TRAN-530A: IxD for Mobility**

Building upon the course TRAN-507 (M1) Introduction to Future-casting and UX for Mobility, students will now engage in a one-term project that focuses on a specific aspect of their TRAN-554 Studio project. Students will explore design interactions/user experiences based on probable or plausible technologies and demonstrate their ideas using low fidelity prototypes.

**Credits 3**

## **TRAN-531: IxD for Mobility Systems**

Following on from the TRAN-530A (M2) Interaction Design for Mobility course, for this term, students will be required to develop an interaction or user-experience solution to a much deeper level of execution. This should include a higher-fidelity, demonstrable working prototype from which meaningful feedback and validation can be given.

**Credits 3**

## **TRAN-553A: Customer Centered Research 2**

Following on from TRAN-503A in the first term, students will develop further skills in conducting research relevant to their studio projects. Again, their faculty will also be available to help them apply their enhanced research skills and techniques to their specific term projects (TRAN-554 and TRAN-531) to ensure great insights.

**Credits 2**

## **TRAN-555A: Digital Design Skills Part 2**

Continuing with their progress during TRAN-505A (M1) Digital Design Skills Part 1, students will develop further ease with the digital skills that are appropriate for their project work. When a particular studio project calls for a specific, perhaps emerging, digital platform, specific workshops may be added to the curriculum.

**Credits 2**

## **TRAN-558: Storytelling Advanced**

Building upon TRAN-508 (M1) Storytelling Fundamentals, students will continue to develop their abilities to present information, creative ideas and design solutions clearly, succinctly and memorably. By the end of this term, students should feel confident in their ability to do this and through their own initiatives, develop their individual presentation "style".

**Credits 2**

## **TRAN-560: Digital Workshops**

If and as required, evening or weekend, 0-Unit workshops may be provided in a timely way when students clearly need some deeper training in software tools to really enhance the outcomes of their studio projects.

**Credits 0**

## **TRAN-567: Design Strategy Sprint 2**

A continuation of TRAN-517 (M2) Design Strategy Sprint #1, students will be thrown another topical issue to which they will develop recommendations for strategic solutions. The topic will be quite different to the first Design Strategy Sprint.

**Credits 1**

## **TRAN-570: Transportation Sys Studio 2**

This course will continue the arc of TRAN-504 (M1) Transportation Systems Studio Part 1 with a project brief or more, which continues students' understanding of designing around the human condition in our built environments and at a systems level. The project brief(s) will also relate to TRAN-531 (M2) Interaction Design for Mobility.

**Credits 2**

## **TRAN-575: Research Support**

Not a specific course but a series of timely interventions by their faculty, students will be supported in their research for both TRAN-620 Transportation Systems Studio Part 3 and TRAN-531 (M3) Interaction Design for Mobility Systems. As the nature of the research for both these studios might be more nuanced, students and their results will benefit from this support.

**Credits 1**

## **TRAN-582: Urban Form & Sys Des Studio 2**

This course is the second part of a two-semester studio class in which students will be required to develop and refine the research-based solutions developed in the first part of the course towards a thoroughly considered final outcome. The iterative prototyping developed earlier, will inform a more sophisticated prototype/demonstration model that will easily convey the efficacy of the solution to a professional, outside audience.

**Credits 3**

## **TRAN-583: Urban Form & Sys Des Studio 2**

This course is the second part of a two-semester studio class in which students will be required to develop and refine the research-based solutions developed in the first part of the course towards a thoroughly considered final outcome. The iterative prototyping developed earlier, will inform a more sophisticated prototype/demonstration model that will easily convey the efficacy of the solution to a professional, outside audience.

**Credits 6**

## **TRAN-602: Thesis Project Preparation**

Following on from TRAN-646A (M3) Graduation Strategy, students will be taken through a robust process to choose a topic for their Thesis Project that fits with their strategy to fulfill their professional aspirations. Having chosen their topic, students will be escorted through a very thorough process of literature review and insight aggregation that will help the student identify a "thesis-worthy" opportunity from which to develop an original body of work. Using sophisticated protocols, students will further frame up their Thesis Project titles and then build a plan for how they will conduct and complete their Thesis Project in ensuing terms. By the end of the fourth term, students will have completed enough research to be able to begin executing their Thesis Project at the beginning of their next term. Demonstrating this readiness will be a pre-requisite for starting on their Thesis Development in the 5th Semester.

**Credits 3**

## **TRAN-611: Thesis Development Studio**

As a Master of Science program, great importance is placed on a student's Thesis Project. In our department we make a clear distinction about the two components of the required Thesis: 1. The Thesis Project: The response to the Thesis "question" through research and the systematic development of an idea or concept 2. The Thesis Report: The scholarly documentation of the Thesis Project process to include a full archive of references, research, methodologies, discussions, prototypes, validation processes and retrospective reflections The Thesis Project (idea) will be graded as part of the curricular requirements of the program. The Thesis Report must be approved by the Thesis Advisors and the department head within five years of the start date of enrollment in the program, at which point the degree diploma will be posted and bestowed. So, completing all the curricular requirements does not trigger the degree to be awarded. Approval of the Thesis Report is what qualifies a student to be awarded their degree. In TRAN-601, Thesis Preparation, students are guided towards determining a Thesis topic of their choice and then to a specific Thesis question to which the Thesis Project will respond. Having clarity about what the Thesis Project will address, as well as a detailed plan for executing the research and concept development, will be a pre-requisite for commencing with TRAN-611 Thesis Development. It is expected that Thesis Development will be the focus of students' activity during the term, hence the 6 Units of Credit assigned to the course - the remaining 6 Units being electives. Students will be assigned appropriate Thesis Advisors as their primary mentors, with whom they will have regular, weekly meetings to review progress and get feedback. Students will be encouraged to engage with other faculty members, from within or other departments and expected to identify external subject experts who can also offer insights and advice. Primarily, during this term, students will be expected to execute their major research, explore ideas that are informed by the research and develop appropriate prototypes (physical, digital, procedural) that can help prove their Thesis Concept. At the end of the term's Thesis work, Thesis Advisors will determine whether a student has progressed their Thesis Project sufficiently to enable them to complete their Thesis Project in the following term. If not, students will be required to make good on missing progress before enrolling in TRAN-612, the final phase of their Thesis Validation.

**Credits 6**

## **TRAN-612: Thesis Validation Studio**

This will be the final stage of the Thesis Project. To successfully complete this Studio course, students will be expected to demonstrably validate their Thesis Project through user-testing, external, expert feedback and a highly professional summary presentation of their project. Students will continue to work with their Thesis Advisors, meeting with them on a weekly basis.

**Credits 6**

## **TRAN-620: Transportation Sys Studio 3**

Building upon the first two terms' studio projects, this course will be the start of a two-term long project. For this term's course, students will be required to research, explore, ideate and present concepts for innovative, human-centric, solutions to transportation challenges in the built environment, which are also restorative to our planet. As the project develops through the term, students will be also mindful of the digital tools that they are becoming familiar with - both to use as part of their design development process and ultimately for presenting their final results.

**Credits 3**

## **TRAN-642: Thesis Writing Studio**

As noted, the conceptual development of an idea that responds to the Thesis question is one key component of our Master of Science Degree. The other key element is the Thesis Report, which must be finally approved by the Thesis Advisors and the department before the degree is released. Our department attaches great importance to the scholarly content of the Thesis Report. While it is not always appreciated by our students at the time, we believe in the longer term, the quality of the Thesis Report reflects the great professionalism of each of our students as they transition into the professional world. In turn this therefore adds to the reputation and influence of our department, which benefits past, present and future students of the program. In an ideal world, students would hand in a completed and satisfactory Thesis Report at the same time as completing the Thesis Project. In reality, this is rarely achieved. There is a typical lag in getting necessary expert feedback and some time is required for thoughtful reflections on the overall Thesis. Therefore, this Thesis Writing Studio is designed to provide support to each student to ensure that as they approach the conclusion of their Thesis Project, they are taking care to develop their Thesis Report in parallel and have a plan to complete it in a timely manner.

**Credits 3**

## **TRAN-646A: Graduation Strategy**

Ideally students should be beginning to orient themselves to the program and perhaps be assessing/reassessing where they see their career paths starting upon graduation. This course will help students build a picture of how to position and ready themselves for their desired transition into professional life. They will be advised on how to consider desirable Thesis Project topics that can provide a logical stepping-stone into their desired career opportunities. Linked to this their faculty will help them to consider the kinds of internships that can be an additional stepping-stone and perhaps dove-tail with their Thesis Project.

**Credits 1**

## **TRAN-670: Transportation Sys Studio 4**

For this course, students will continue their work from the previous term's TRAN-620 Transportation Systems Studio Phase 3. They will develop and then refine a concept that they presented at the end of the 3rd term based on faculty and external feedback. The final presentation should demonstrate mastery of the design processes and storytelling opportunities that they have been exposed to with a highly professional presentation that using appropriate tools will give the audience an immersive experience.

**Credits 6**

## **TRAN-690: Internship**

**Credits 6**

## **TRAN-699: Thesis Continuation**

Thesis continuation is the vehicle by which students who have completed all their required curricular courses have access to program faculty for guidance towards finalizing their Thesis Report. The submission of a final Thesis Report, which has been reviewed by the department head and the Thesis Faculty Panel and deemed satisfactory according to the department guidelines, is a requirement for the granting of the Master of Science Degree.

**Credits 0**

## **TRAN-700: Completed Thesis**

**Credits 0**

# Graduate Art

## **ART-502: Graduate Seminar**

This visiting lecture series is required for all active Grad Art candidates every term. Guests include internationally recognized artists, critics, art historians, architects, filmmakers, and writers from Los Angeles and around the globe. The course is mandatory for all active candidates every term.

**Credits 1**

## **ART-505: Film & Video Tech Lab**

A production lab for the student who has little or no experience with film and video. Learn how to use production equipment, post-production analog video editing bay, and become literate in terms of shot structure and editing techniques and strategies.

**Credits 0**

## **ART-506: Theories of Construction**

Concerned with the critiquing of student work. The object of the class is to develop, through class analysis, a sense of the theoretical implications and foundations of the work of each of the participants.

**Credits 3**

## **ART-520: Topic Seminar**

Each Topic Seminar segment has a different course description. See the Department Chairs Office or the section syllabus for more information.

**Credits 1**

## **ART-521: Master's Project A**

The Master's Project courses represent the required studio meetings with the Core and Adjunct faculty for all Grad Art candidates. It consists of the development of the candidate's own work, with the help of individual meetings with members of the Core Faculty and others. The Master's Project is supervised and graded collectively by the Core Faculty.

**Credits 5**

## **ART-522: Master's Project B**

**Credits 5**

## **ART-522: Master's Project B**

The Master's Project courses represent the required studio meetings with the Core and Adjunct faculty for all Grad Art candidates. It consists of the development of the candidate's own work, with the help of individual meetings with members of the Core Faculty and others. The Master's Project is supervised and graded collectively by the Core Faculty.

**Credits 5**

## **ART-550: Thesis Gateway**

Thesis Gateway is a Pass/Fail zero unit course students must pass in the Spring in order to be eligible for enrollment in M3 Master's Thesis in the Fall of their Second Year. If the student fails the Thesis Gateway course, s/he will be required to retake the Thesis Gateway course in the summer term. If the student does not pass the course on this second occasion, s/he will be dismissed from the program.

**Credits 0**

## **ART-560: Summer Seminar**

Summer Seminar is a required 3-unit course taken by all Grad Art students. It is meant to complement the Summer Workshop, but its focus is on group critique. The specific content of the course, will vary from summer to summer.

**Credits 3**

## **ART-570: Summer Workshop**

Summer Workshop is a required 3-unit course taken by all Grad Art students. It is a workshop course whose topic changes each summer. It is designed to help students prepare to write a thesis in the Fall term.

**Credits 3**

## **ART-575: 2nd-Year Gateway**

2nd-Year Gateway is a Pass/No Pass zero unit course students must pass in the Summer in order to be eligible for enrollment in Master's Project C in the Fall of their Second Year.

**Credits 0**

## **ART-580: Some Realism(s)**

In this class we will examine different artistic strategies to approach reality, to "take in world". The artworks we will look at comprise a novel, some films and videos, as well as paintings and drawings. The diary, the documentary, the journalistic research, the reenactment of historical events all produce a specific interaction between the "self" and the "world". This class will focus on the different modes of artistic subjectivity that are being expressed in these works, as well the notion of the political. Several guests will enrich the discussion in class. Each artist will be presented to the class by one or more students. Those who choose not to present in class will write a paper of minimum 3 pages on a subject related to what we have discussed in class.

**Credits** 3

## **ART-621: Master's Project C**

**Credits** 5

## **ART-621: Master's Project C**

The Master's Project courses represent the required studio meetings with the Core and Adjunct faculty for all Grad Art candidates. It consists of the development of the candidate's own work, with the help of individual meetings with members of the Core Faculty and others. The Master's Project is supervised and graded collectively by the Core Faculty.

**Credits** 5

## **ART-622: Master's Project D**

**Credits** 5

## **ART-622: Master's Project D**

The Master's Project courses represent the required studio meetings with the Core and Adjunct faculty for all Grad Art candidates. It consists of the development of the candidate's own work, with the help of individual meetings with members of the Core Faculty and others. The Master's Project is supervised and graded collectively by the Core Faculty.

**Credits** 5

## **ART-695: Independent Study**

**Credits** 1

## **ART-699: Thesis Continuation**

Required for all students finished with their course work but still working on completing their thesis. Required every semester until thesis is completed and approved.

**Credits** 0

## **ART-700: Completed Thesis**

**Credits** 0

# Graduate Environmental Design

## **SXD-151: Digital Process 2**

**Credits** 3

## **SXD-152: Spatial Design 2**

**Credits** 3

## **SXD-201: Digital Process 3**

**Credits** 3

## **SXD-202: Spatial Design 3**

**Credits** 3

## **SXD-501: Topic Studio - Furniture**

Investigates the relationships between: Space . Place . Function & Application of furniture and fixtures design. The studio is focused on innovation, industry standards and the understanding of the manufacturing process for mass production furniture, case goods and fixture design. As a department, we look at furniture and fixtures as an integrated component of spatial experience.

**Credits** 3

## **SXD-502: Topic Studio - Lighting**

This graduate lighting studio provides students an entry point into the design of lighting as both a product and a phenomenon. The class is focused on lighting as both an object and as a spatial phenomenon. The critical analysis of light from these two different perspectives is essential

**Credits** 3

## **SXD-504F: Digital Process 6: Furniture**

DP6 introduces parametric solid modeling and real world fabrication processes. Through the process of prototyping their designs, students will gain experience creating forms both digitally and traditionally and realize how one process can better inform the other while strengthening their creative process and meet industry standards for manufacturing.

**Credits** 3

## **SXD-504S: Digital Process 6: Spatial**

DP6 continues to develop digital design skillsets. The goal is to define and implement the most vital contemporary practices. Emphasis is placed on how the digital and analog are equally encoded and continually inform design outcomes. The course deals with topics ranging from modeling, rendering, diagramming, engineering, and fabrication.

**Credits** 3

## **SXD-505F: Materials & Innovation 1: FLF**

This class will focus on the design and development of composite materials. In addition to serious research of contemporary composite materials, this class requires students to design, develop and test a new material that responds to specific performance and design requirements. The class will include theory of materiality readings and discussions, as well as student positioning of their own theories of materiality.

**Credits** 3

## **SXD-505S: Materials & Innovation 1: SXD**

This class will focus on the design and development of composite materials. In addition to serious research of contemporary composite materials, this class requires students to design, develop and test a new material that responds to specific performance and design requirements. The class will include theory of materiality readings and discussions, as well as student positioning of their own theories of materiality.

**Credits** 3

## **SXD-507: Adv Topic Studio-Furniture**

This class builds off the exploration, research and development of studio 1. Issues of market, materials, brand and budget are major studio drivers. Studio has an emphasis on the innovation of materials, manufacturing processes as well as the establishing of personal voice and relevance to our discipline.

**Credits** 3

## **SXD-508: Adv Topic Studio-Lighting**

GTSL 2 builds off experiences and opportunities from GTSL 1. This studio continues to cultivate the development and application of new innovative materials and manufacturing approaches applied to lighting design in multiple scales. New technology, components and making processes will create opportunities for discovery.

**Credits** 3

## **SXD-509F: Digital Process 7: FLF**

Building on information and experience gained in DP6, this class brings more advanced 3d modeling and fabrication practices into focus with an emphasis on vetting design prototypes and their iterations for large scale manufacturing.

**Credits** 3

## **SXD-509S: Digital Process 7: SXD**

Digital Process 7 continues to develop digital design skillsets. The goal is to incorporate highly specific data sets, be it site, material, structure, etc. Emphasis is placed on how digital applications can enliven our connection and design of our physical surroundings. The course deals with topics ranging from mapping to physics to electronics.

**Credits** 3

## **SXD-510: Grad Seminar**

Grad Seminar brings our students together to discuss issues of importance and to have conversations about the greater world and designs connection to it. It allows our students an opportunity to explore and set strategy for defining career direction, examine personal voice, discuss current trends and question their position in the discipline of design.

**Credits** 3



## **SXD-512: Spatial Scengrphy Studio 1**

This class deepens the discussion on the interplay between person, space and brand. This studio explores various methodologies for exploring the sequential and non-sequential narrative that is multidimensional, multi-disciplinarily and multi-sensorial and begins to address an expanding scenographic vision and discipline, based on brand exploration. Looking at a confluence of story, place, interaction and self in relation to brand, we begin to see how we not only behave in spatial contexts but push boundaries in real and artificial ways by manipulating narrative structure while delivering an authentic brand experience.

**Credits 3**

## **SXD-514: Ambient Media + Interactivity**

There is always a certain amount of interactivity in every project. These interactions help to elevate the level of emotional impact and effectiveness. When well crafted, the level of involvement, impact and interactive process adds to the investment of the user and creates a sense of ownership over the experience. The strength of story paired with place, materials and message supply a rich basis for Experience Design.

**Credits 3**

## **SXD-516: Adv Spatial Graphics**

This course builds an enhanced understanding and application of spatial graphics to the build environment. It investigates all aspects of shaping place, making connections & immersions which influence the way in which we experience our environment whether that is: live, work or play. This class address's graphic's role in communicating the simultaneity of multiple storylines and content which utilize a broad range of media and interaction.

**Credits 3**

## **SXD-521: Research Project-Indus Sponsr**

On any given semester students may have the choice of one of the below: A) Research Project - Industry Sponsored B) Internship - Industry Sponsored C) AC Lite Term - to expand knowledge base

**Credits 6**

## **SXD-522: Spatial Scengrphy Studio 2**

Studio 2 builds off of the experiences of Spatial Scenography 1. The course stresses the need to push beyond current industry solutions and to explore new avenues for expanding the boundaries and opportunities within our discipline. Course investigation will be applied to Retail, Hospitality, Exhibition and Event Design solutions.

**Credits 3**

## **SXD-537: Space, Brand & Experience**

This class provides students an understanding of the creation, management and evolution of brands through three dimensional and experiential design. Branding and design strategy as a creative discipline will be introduced and students will seek to understand how to physically manifest experiences that create or support a Brand's DNA, image, essence and values through the creation of installations, concepts and campaigns.

**Credits 3**

## **SXD-538: Hist of Production Furniture**

The goal of the class will be to provide a cultural and intellectual overview of the history of the furniture. The course will look at cultural and environmental needs that have lead to important product designs over time. As well as material and technological advancements that utilized mass production, the overview will provide a historical foundation for what challenges lie ahead. This knowledge will provide a basis of understanding how successful products have created mass appeal. Study will include how new products start and following the process to product coming to Market. In the end, the program will provide a comprehensive overview and insights into the rigors and inter workings of the Global furniture market.

**Credits 3**

## **SXD-548: Theory, Concept, Culture**

This class establishes the deep at which one must develop a meaningful encounter in narrative spatial design. We investigate how the sensorial aspects of immersion, impact and interaction are major influencers in scenography-based design. It is these mental, physical and psychological aspects that will be examined within the context of culture, lifestyle and application.

**Credits 3**

## **SXD-601F: Thesis Studio 1: FLF**

The framework of Thesis Studio 1 is to establish an area of concentration that will be developed into a final thesis project. Working closely with faculty and interacting with fellow students, graduate students will define a project, which has the ability to be self and industry defining.

**Credits** 6

## **SXD-601S: Thesis Studio 1: SXD**

The framework of Thesis Studio 1 is to establish an area of concentration that will be developed into a final thesis project. Working closely with faculty and interacting with fellow students, graduate students will define a project, which has the ability to be self and industry defining.

**Credits** 6

## **SXD-602F: Fabrication Innovation 1: FLF**

Fabrication Innovation Furniture 1 will challenge the student to re-invent traditional form creation through experimental prototyping in both digital and analog processes. Students will be required to research and document specific points of innovation in furniture design and what they are a response to, whether it be new technology, discovery of new materials and fabrication processes, and or shifts in social norms. Through the use of both direct and procedural 3d modeling, along with advanced rendering techniques and real-world fabrication, students will be challenged to carve inroads into a new and more relevant form language for the modern lifestyle. Students will be required to demonstrate an expanded vocabulary both in form evaluation and real-world fabrication processes across a diverse range of materials. By exploring innovative form creation through non-linear workflows that restack the norms of conventional thought, long held assumptions will be reconsidered and a sense of discovery will fuel inquiry.

**Credits** 3

## **SXD-602S: Fabrication Innovation 1: SXD**

Fabrication Innovation 1 provides the student with the direct and hands on skills needed to operate and implement motion controlled tools. Dealing with additive and subtractive devices, the class attempts to understand the thumbprint of each machine. Knowing and incorporating the so-called "flaw" and or logic of each technology enables the designer to achieve not only novel visual characteristics but also an incredibly optimized design strategy. The bulk of the design done over the last century demanded objects be "perfect" and in the end many things took on the same sterile appearance. This was often done in an attempt to negate the look of the fabrication process and in many cases this added on many laborious steps in the making of the object. By examining the specifics of a digital fabrication process the student can develop their design by leveraging, not only CAD but also CAM. The students will be required to research how such tools can affect their own practice and impact their aesthetic. These findings will then be directly manufactured using a range of digital output devices.

**Credits** 3

## **SXD-603F: Thesis Studio 1: FLF**

The framework of Thesis Studio 1 is to establish an area of concentration that will be developed into a final thesis project. Working closely with faculty and interacting with fellow students, graduate students will define a project, which has the ability to be self and industry defining.

**Credits** 3

## **SXD-603S: Thesis Studio 1: SXD**

The framework of Thesis Studio 1 is to establish an area of concentration that will be developed into a final thesis project. Working closely with faculty and interacting with fellow students, graduate students will define a project, which has the ability to be self and industry defining.

**Credits** 3

## **SXD-604F: Thesis Studio 2: FLF**

Thesis Studio 2 builds off the framework and direction established in Thesis Studio 1. Working with advisers, students will articulate, develop and execute their thesis project. This project will culminate in an exhibition, written thesis, digital documentation and posting of all project content.

**Credits** 9

## **SXD-604S: Thesis Studio 2: SXD**

Thesis Studio 2 builds off the framework and direction established in Thesis Studio 1. Working with advisers, students will articulate, develop and execute their thesis project. This project will culminate in an exhibition, written thesis, digital documentation and posting of all project content.

**Credits** 9

## **SXD-606F: Fabrication Innovation 2: FLF**

Fabrication Innovation Furniture 2 will now build on an advanced digital toolset with a deeper understanding of traditional fabrication techniques. Students will utilize this comprehensive prototyping workflow to meet the demands of modern furniture design. Through a greater and more intimate relationship with such tools, students will be pushed to develop personal and unique processes in problem solving resulting in a more personal point of view ultimately reflected in their final designs. With innovation as the driver, Students will continue to develop their skills in 3 key areas to answer the challenges of modern furniture design. By utilizing advanced modeling techniques informed by real world constraints in structure and manufacturing processes, students will learn iteration techniques in direct modeling workflows in addition to non-destructive, procedurally driven parametric workflows. In rendering, students will develop specific workflows needed to create highly photo-realistic images necessary for design proposals and presentations that effectively communicate the strengths of the designs both in still shot renderings and real-time cinematics. Through real-world fabrication students will explore traditional and experimental prototyping techniques along with expanding their material and process vocabulary both to construct their design into a full scale finished prototype and simultaneously further inform their 3d modeling skills.

**Credits** 3

## **SXD-606S: Fabrication Innovation 2: SXD**

Fabrication Innovation 2 builds upon the understanding of a digital fabrication processes but now the student is expected to think beyond the constraints of the tool. The student will be encouraged to hack or develop a recipe of operations in order to design not just the object in mind but the process for the construction of such things. The student will be encouraged to no longer assume that the existing best practice is indeed the best practice to make a particular shape. The student will now reconsider just how a thing might possibly be made and what that new way of making might offer culturally, environmentally and in the marketplace. The student will be expected to form relationships with local industry and local firms in order to study how such problems are currently being addressed and overcome.

**Credits** 3

## **SXD-607F: Thesis Studio 2: FLF**

Thesis Studio 2 builds off the framework and direction established in Thesis Studio 1. Working with advisers, students will articulate, develop and execute their thesis project. This project will culminate in an exhibition, written thesis, digital documentation and posting of all project content.

**Credits** 6

## **SXD-607S: Thesis Studio 2: SXD**

Thesis Studio 2 builds off the framework and direction established in Thesis Studio 1. Working with advisers, students will articulate, develop and execute their thesis project. This project will culminate in an exhibition, written thesis, digital documentation and posting of all project content.

**Credits** 6

## **SXD-609: Classroom to Career**

This class will focus on helping students make the transition from student to a design career. This internationally minded, personal marketing course will enhance your skills in communicating and effectively presenting yourself to potential employers. The course starts with your own personal career opportunity assessment, incorporating your vision into the context of opportunities available to new graduates; with the ultimate goal of helping you determine what design path best suits your strengths and skills.

**Credits** 3

## **SXD-613F: Thesis Writing Studio 1: FLF**

In tandem with Thesis Studio 1: FLF, Thesis Writing Studio 1: FLF establishes a focus for the final thesis project. Students will develop an integrated research, writing, and making process, and map out a thesis paper that articulates and communicates the ideas in their project.

**Credits 3**

## **SXD-613S: Thesis Writing Studio 1: SXD**

In tandem with Thesis Studio 1: SXD, Thesis Writing Studio 1: SXD establishes a focus for the final thesis project. Students will develop an integrated research, writing, and making process, and map out a thesis paper that articulates and communicates the ideas in their project.

**Credits 3**

## **SXD-617F: Thesis Writing Studio 2: FLF**

Thesis Writing Studio 2: FLF, along with Thesis Studio 2: FLF, focuses on completing the thesis project. Students will revise and refine the thesis paper begun in Thesis Writing Studio 1 and explore ways to use writing in communicating their ideas to specific audiences.

**Credits 3**

## **SXD-617S: Thesis Writing Studio 2: SXD**

Thesis Writing Studio 2: SXD along with Thesis Studio 2: SXD focuses on completing the thesis project. Students will revise and refine the thesis paper begun in Thesis Writing Studio 1 and explore ways to use writing in communicating their ideas to specific audiences.

**Credits 3**

## **SXD-655: Graduate Exhibition Design**

Students will learn collaborative skills: working together as a design team to develop and construct a cohesive and curated group exhibition. The goal of the exhibition should be to explore and execute an engaging spatial experience that displays the process and content of each student's work within the Graduate Environmental Design major.

**Credits 3**

## **SXD-700: Completed Thesis**

**Credits 0**

## **SXD-900: Internship**

**Credits 6**

## **Graduate Graphic Design**

### **GMGX-500: DB: LinkedIn Learning 1.0**

The Graduate Digital Basics: LinkedIn Learning 1.0 course provides a recap of Adobe Creative Suite products: Illustrator, InDesign, and Photoshop. The course also covers fundamentals of graphic design history, typography, grids, and logo design.

**Credits 1**

### **GMGX-501: Graduate Studio 1**

Course description and learning outcome: This studio course begins the process for the graduate thesis. The connection of research, analytic process, and strategy is the starting point of all work. Typography, form, and meaning across media is emphasized. Students will explore communication across multiple media maintaining a clear messaging. Starting with his or her goals, the student will create solutions including: Research and strategy Branding and identity Communication with client, designer, and audience Conceptual deconstruction Concept and form. Relationship between word, image, symbol, and technology Project types: 1. Brand communication across media: print, motion, web, packaging, social media, space and experience. 2. Personal explorations and risk taking via disruptive solutions 3. Fast prototyping and public dissemination of concepts

**Credits 3**

### **GMGX-503: Graduate Typography 1**

This class is designed to give graduate graphic design students a more intensive experience with critical typographic skills. The class will focus on core typographic structure, scale, hierarchy, and composition. This includes typeface identification and choice, grid structures, Adobe InDesign typographic tools, color, and typographic standards (rags, old style vs aligning numerals, punctuation, and characters).

**Credits 3**

## **GMGX-514: Graduate Motion Design 1**

Contact the Graduate Graphic Design department for the course description.

**Credits 3**

## **GMGX-515: Graduate Sequential Design 1**

Teaches foundational storytelling and design-based narratives. Graduate-level students will write a 500 word research paper.

**Credits 3**

## **GMGX-550: DB: LinkedIn Learning 2.0**

Digital Basics: LinkedIn Learning 2.0 is a self-directed course completely taught online. It covers the advanced principles of 2D design software such as Adobe Illustrator, Photoshop, and InDesign. It leverages the unique relationship Art Center has with LinkedIn Learning to educate students via a select set of online videos and tutorials. Students watch the videos, learn the content and are tested at the end of the term. Homework is assigned and there is a midterm and final check-in to test skills learned.

**Credits 2**

## **GMGX-551: Graduate Studio 2**

This studio course continues the process for the graduate thesis. Concepts with typography, form, and meaning are explored. In addition, students began examination of other professional aspects: marketing, leadership, business models, branding, entrepreneurial development, self-authorship, and design for good.

**Credits 3**

## **GMGX-553: Graduate Typography 2**

Students in Graduate Typography 2 will refine typographic visual languages, grid structures, and graphic elements. Following skills learned in Graduate Typography I, projects will range from publications, posters, and screen based media to environments.

**Credits 3**

## **GMGX-556: Design Research and Strategy**

Designers use research as a critical component of the design process to establish a strong problem foundation, to discover fresh, uncharted opportunities, and to test their design hypotheses. This course focuses on methods for design-centric research as an integral component of the design process that can be used in the strategic process.

**Credits 3**

## **GMGX-561: Vis Ix Des 1: Intro to UI**

Web Design introduces students to web technologies and the basics of web design. They learn how to organize content, visually design sites, and build a working prototype by applying a basic understanding of HTML and CSS, also taught in the class. Students also take a workshop to help them with web technologies.

**Credits 3**

## **GMGX-562: Graduate Packaging Design 1**

This course provides a broad overview of essential packaging design basics, including materials, production methods, and experimental investigation.

**Credits 3**

## **GMGX-600: Mid-Level Thesis Review**

A review of the MFA graduate thesis process.

**Credits 0**

## **GMGX-601: Graduate Studio 3**

Contact the Graduate Graphic Design department for the course description.

**Credits 6**

## **GMGX-602: Graduate Information Design**

This class is concerned with the processes and procedures of understanding and ordering complex data into useful and persuasive information tools. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to their project(s).

**Credits 3**

## **GMGX-603: Graduate Typography 3**

Contact the Graduate Graphic Design department for the course description.

**Credits 3**

## **GMGX-603A: Graduate Generative Typography**

This course will explore the ways in which new tools, technologies and techniques are impacting the rapidly expanding field of typographic practice. Students will create dynamic typographic systems using modularity, data visualization, code-based operations and machine learning, among other tools and techniques. Additional research and a 500 word written essay to be submitted.

**Credits 3**

## **GMGX-604: Graduate Project Writing**

The Project Writing course is designed to help students develop a level of proficiency and confidence with tools for writing about design for projects and as a consultant. This includes the ability to initiate, develop, and convey concepts in text. Students will work in a studio setting on design projects and employ writing to communicate strategy, research, project concepts, team makeup, solutions, and outcome.

**Credits 3**

## **GMGX-605: Graduate Seminar 3**

Where did graphic design come from, and where might it be headed? What are the key trends in culture that are driving design forward today? Who are the major players throughout history that have informed graphic design as a practice? In this course, students will dive deep into the history and theory of graphic design in order to draw connections to the field's current state.

**Credits 3**

## **GMGX-606: Graduate Font Design 1**

From this class you will gain a working knowledge of how letterforms are created and collected to create a font. We will focus primarily on the construction of individual letters. To understand this process, we will begin with looking at the act of handwriting. However, this is not a calligraphy class, we are merely utilizing some of the same tools. The method of handwriting to construct letterforms dates back many centuries and yet it is still utilized in contemporary font design. This method will help you understand the intrinsic nature of each letterform that you will, in turn, be able to expand on and create an original typeface. Our process over the term will include pen and paper exercises that will be translated into digital form via the font creation software, Glyphs. Eventually, you will venture into your own personal font, and by term's end, you will have completed a full-functioning font that will be applied to a specimen poster as well as its process documented via a binder. The goal of the class is to foster an appreciation of letterform creation while you develop a keen sensitivity to typographic details. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to the project. Prerequisite: . For 3Year students = GMGX-551 Grad Studio 2 . For 2Year students = GMGX-601 Grad Studio 3

**Credits 3**

## **GMGX-607: Archetype Graduate Studio**

A deeper-dive into the relevancy of analog typography to the creative landscape. As an extension to graduate studies, the studio will be a space for discussion of the changing use of language within historical contexts. Students will be asked to examine the use of typography in their practice, and what they can learn from analogue methodologies. Students will go through several analog experiments that expands their understanding of type + meaning. This section is ideal for all Graduate-level students

**Credits 3**

## **GMGX-608: Archetype Bending the Rules**

Students will be asked to explore and push boundaries of typography. Students will go through several analog experiments and layout exercises that reinforce their understanding of the layout and the use of type. These will be realized using traditional letterpress typesetting and printing techniques, and as well as investigating type and letterforms through alternative methods such as lino-cuts and mask printing. Students will have to slow down and rethink how one might develop design concepts using the forms and gestures inherent in this analog process.

**Credits** 3

## **GMGX-609: Professional Leadership**

In this course students will learn leadership techniques for individuals, teams, and organizations. They will gain an understanding of how to create entrepreneurial ventures from self-initiated projects, and manage existing projects of different scales. They will learn how design is developed with a collaborative structure and how leadership skills vary based on the business context.

**Credits** 3

## **GMGX-611A: Graduate Thesis 1**

GRAD THESIS 1: The Thesis process is a comprehensive and focused undertaking for advanced study. It enables the student to self-direct and design a thesis program to gain specific knowledge and experience in graphic design. An MGx Thesis results in an Independent Design Project that will advance new knowledge and initiate innovative and inspiring discussion about Graphic Design. Over the Fall term, Grad Thesis 1 will provide for the research, development, and articulation of a Thesis/Topic and graduate Design Project for the Spring term.

Simultaneously, Thesis 1 will incorporate a bifurcated SPRINT track focused on developing a Graphic Design Ideology to encourage creative ideation and making. Students will define and defend a proposition within the field of Graphic Design. Students will contribute new (stimulating and educational) knowledge to (the field of) Graphic Design. Students will define methodologies for research and execution of the said proposition. Students will participate in critical dialog amongst peers, faculty, and industry leaders. Specifically, students will accomplish next-level skills, including: Innovative Thinking, Concept Development & Execution Design Development, Rigorous Research, Thorough Documentation, Writing, Project Planning, Management, and production Excellence in Work Product, Process Articulation, and Clear Communication and Presentation Skills.

**Credits** 6

## **GMGX-611L: Grad Thesis 1: Portfolio Lab**

This class is a lab to explore and complete work for Grad Thesis 1. Grad Thesis 1 assignment: 1. In this class students will work with a "real world" client. The clients include: Mohawk Paper, KPCC, JPL, and possibly one other. Each client will have a specific need that should be identified. Teams of six students will be assigned to each client. These teams will research and develop the strategy for the client. This will include the parameters of the project, communication goals, and suggested deliverables. Upon agreement of these items, each student will individually design the solutions based on his or her interpretation of the criteria and needs. The client will present the issues and answer questions week 1. They will return at mid-term week 7 for review and comments. The final options will be presented to the client week 14.

**Credits** 3

## **GMGX-613: Graduate Intro to Transmedia 1**

An inter-disciplinary design studio exploring the current and emerging relationships between media, architecture and design. The synergy of electronic media and the built environment permeates and re-shapes our perception of everyday life; with moving images leaving the confinement of the digital screen to become 3-dimensional building materials. The curriculum proposes and merges theory, research and practice towards the conception of new ideas and their embodiment and execution in the proposal of dimensional and graphic forms. Embracing the intersection of culture and technology, this course utilizes multiple complimentary tools (digital and physical modeling etc.) to propose new possibilities for graphic communication. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to the project. Prerequisite: . For 3Year students = GMGX-551 Grad Studio 2 . For 2Year students = GMGX-601 Grad Studio 3

**Credits 3**

## **GMGX-613A: Graduate Gen Des: Transmedia**

This course will explore the ways in which new tools, technologies, and techniques are impacting the expanding field of graphic design. Students will use code to generate form, working with algorithmically driven type and image across screen, print, and space while examining how this approach to design is situated within historical, contemporary, and future contexts. Additional research and a 500 word written essay to be submitted.

**Credits 3**

## **GMGX-613B: Graduate Transmedia**

Graduate Transmedia will explore the ways in which typographically-driven identity systems function seamlessly with in a variety of traditional and emerging media. Emphasis will be placed on understanding the unique opportunities each media-type affords through Print, Screen and Spatial contexts. Students will be encouraged to develop innovative design solutions in response to the changing social and technological conditions of visual communication. Additional research and a 500 word written essay to be submitted.

**Credits 3**

## **GMGX-614A: Graduate 3D Motion Graphics**

This course introduces you to 3D design and animation techniques using Cinema 4D. By creating an animated project, you will learn 3D modeling, lighting, textures, effects and animation. You will consider the creation of 3D elements used for compositing and learn the post-treatment process of 3D renderings. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to the project. Prerequisite: GMGX-514 Graduate Motion Design 1

**Credits 3**

## **GMGX-621: Graduate Forum**

Graduate Forum is a student led class that engages in discussions about current design trends, group crits for projects in other classes, and an informal study group. The class promotes self-motivated and organized "study/crit group meetings" and is integral to the Graphic Design Program's Visiting Artist series, inviting guests and organizing their event time and structure. Students are required to attend the speaking events and other program visiting artist events from the undergraduate program and HMCT. The cohort can also organize off-site visits to local cultural institutions and design studios.

**Credits 3**

## **GMGX-621A: Graduate Forum 2**

Graduate Forum 2 is the follow-up to Graduate Forum. It is an advanced student led class that engages in discussions about current design trends, group crits for projects in other classes, and an informal study group. The class is integral to the Graphic Design Program's Visiting Artist series, inviting guests and organizing their event time and structure. Students are required to attend these events and other program visit artist events from the undergraduate program and HMCT. The cohort can also organize off-site visits to local cultural institutions and design studios. Each student will be required to create a monthly zine exploring themes and explored in class.

**Credits 3**



## **GMGX-624: Graduate Web Technologies**

This course is an introduction to Web Technologies, taught from the perspective of a designer not a programmer. Focusing on type, layout and readability while retaining a responsive environment. This covers HTML, with a strong emphasis on semantic HTML, and CSS. Basic Javascript techniques and Libraries for a more interactive experience. Browser based animation, transformation effects, and accessibility. Basic Search Engine Optimization (SEO) techniques, and basic web support and management (Host/Domain/IP addresses/FTP).

**Credits** 3

## **GMGX-627: Graduate GenDes VxD**

Generative Design teaches how to use code to create designs. It introduces scripting through a series of projects that are largely visual in nature, and exposes students to the value of generating designs or design elements through the use of code. It emphasizes those experiences and design challenges that are either unique to or best handled by the creation of a program rather than other means. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to their project(s).

**Credits** 3

## **GMGX-650: Final Thesis Review**

A continuation of the MFA graduate thesis process.

**Credits** 0

## **GMGX-651: Graduate Studio 4**

Contact the Graduate Graphic Design department for the course description.

**Credits** 6

## **GMGX-652: Graduate Mediatecture**

An inter-disciplinary design studio exploring the current and emerging relationships between media, architecture and design. The synergy of electronic media and the built environment permeates and re-shapes our perception of everyday life; with moving images leaving the confinement of the TV screen to become a 3-dimensional building material in itself. The curriculum proposes and merges theory, research and practice towards the conception of new ideas and their embodiment and execution in a thought-provoking physical installation piece. Embracing the intersection of culture and technology, this course utilizes the tools at our disposal (software, digital film, video, modeling etc) to re-define or abolish the boundaries between thought and praxis. Open to senior students from all majors. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to their project(s).

**Credits** 3

## **GMGX-653: Graduate Typography 4**

Contact the Graduate Graphic Design department for the course description.

**Credits** 3

## **GMGX-655: Graduate Seminar 4**

Contact the Graduate Graphic Design department for the course description.

**Credits** 3

## **GMGX-656: Graduate Font Design 2**

Having completed Font Design 1, students will leverage the technical advantages of working with Glyphs to better understand and put into practice what is needed to develop font(s) for retail marketability. Students will have the option of approaching the class in two manners - and in some cases, may overlap the scope of both. 1. Traditional approach - develop further initiated font from Font Design 1. - Build out in to a 'family' of multi-weights and styles - Within each font, complete the necessary characters that are expected from a font that is suitable for retail/professional use. This includes: diacritics, numeral sets and symbols Outcome - Documentation of process / Final presentation - Font developed to the extent that it can be proposed to a foundry - Font still needing more time - but far enough along for BETA 2. Conceptual approach - Create contextual / responsive font(s) - Utilize OTF feature scripting or other tech platforms - Narrow the task required of the font to (a) specific effect(s) - Build out necessary character sets to support desired effect - Employ feature scripting for seamless user experience Outcome - Documentation of process / Final presentation - Font that is responsive to the content it is set in - Font could be considered for retail development. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to their project(s).

**Credits 3**

## **GMGX-661: Graduate Thesis 2**

A continuation of the MFA graduate thesis. The thesis is a comprehensive and focused undertaking for advanced study. The thesis enables the student to direct a program of study for a specific experience in graphic design.

**Credits 6**

## **GMGX-661A: Graduate Thesis**

The thesis is a comprehensive and focused undertaking for advanced study. The thesis enables the student to direct a program of study for a specific experience in graphic design.

**Credits 6**

## **GMGX-661L: Graduate Portfolio**

The MFA degree requires completion of a graduate thesis. The thesis is a comprehensive and focused undertaking for advanced study. The thesis enables the student to direct a program of study for a specific experience in graphic design.

**Credits 3**

## **GMGX-662: Graduate Packaging Design**

This elective course focuses on packaging systems as relevant branding mechanisms in contemporary consumer packaging design and development. Students will be exposed to creative conceiving as it relates to strategic planning and thinking appropriate to the client's goals and intent as well as the market in which the client is positioned. Additional emphasis will be placed on developing students' ability to conduct meaningful research and analysis. Students will address projects involving the revitalization of existing brands as well as creating a brand image vis-224-vis a product, identity and subsequent packaging applications within a cogent marketing program. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to their project(s).

**Credits 3**

## **GMGX-671: Graduate Vis Ix Des 2: UI/UX**

Visual Interaction Design (VxD) covers the process of designing branded experiences through interactive systems that are largely visual in nature. Students are taken through the entire process of conceptualization, research, exploration, refinement, and communication of a project. The course emphasizes process. To that end, it explores the application Experience Design through the use of scenario based methods; branding and visual design through the development of brand values and identity marks; Interaction and User Experience Design through the employment of research, structuring frameworks such as structure maps and wireframes, user testing, and behavior design; And design communication through the application of cinematics and storytelling. It is possible, and even encouraged to use a project from a branding and identity class done previously or concurrently. Graduate-level students are expected to provide more comprehensive research than undergrads and a written 500 word statement related to the project. Prerequisite: GMGX-561 VXD1: Intro to UI

**Credits 3**

## **GMGX-693: Grad Type 5: Transmedia**

Students in Type 5 will develop a dynamic visual language, logotype, and graphic elements for a Cultural Entity that will engage innovative solutions and working prototypes for traditional and merging media to be applied to print, screen and apatial contexts. Additional research and a 500 word written essay to be submitted.

**Credits 3**

## **GRFX-500: DB: Linkedin Learning 1.0**

The Graduate Digital Basics: Linkedin Learning 1.0 course provides a recap of Adobe Creative Suite products: Illustrator, InDesign, and Photoshop. The course also covers fundamentals of graphic design history, typography, grids, and logo design.

**Credits 1**

## **GRFX-501: Graduate Studio 1**

Course description and learning outcome: This studio course begins the process for the graduate thesis. The connection of research, analytic process, and strategy is the starting point of all work. Typography, form, and meaning across media is emphasized. Students will explore communication across multiple media maintaining a clear messaging. Starting with his or her goals, the student will create solutions including: Research and strategy Branding and identity Communication with client, designer, and audience Conceptual deconstruction Concept and form. Relationship between word, image, symbol, and technology Project types: 1. Brand communication across media: print, motion, web, packaging, social media, space and experience. 2. Personal explorations and risk taking via disruptive solutions 3. Fast prototyping and public dissemination of concepts

**Credits 3**

## **GRFX-502: Graduate Seminar 1**

Where did graphic design come from, and where might it be headed? What are the key trends in culture that are driving design forward today? Who are the major players throughout history that have informed graphic design as a practice? In this course, students will dive deep into the history and theory of graphic design in order to draw connections to the field's current state.

**Credits 3**

## **GRFX-503: Graduate Typography 1**

This class is designed to give graduate graphic design students a more intensive experience with critical typographic skills. The class will focus on core typographic structure, scale, hierarchy, and composition. This includes typeface identification and choice, grid structures, Adobe In Design typographic tools, color, and typographic standards (rags, old style vs aligning numerals, punctuation, and characters).

**Credits 3**

## **GRFX-504: Graduate Project Writing**

The Project Writing course is designed to help students develop a level of proficiency and confidence with tools for writing about design for projects and as a consultant. This includes the ability to initiate, develop, and convey concepts in text. Students will work in a studio setting on design projects and employ writing to communicate strategy, research, project concepts, team makeup, solutions, and outcome.

**Credits 3**

## **GRFX-505: Mediatecture**

An inter-disciplinary design studio exploring the current and emerging relationships between media, architecture and design. The synergy of electronic media and the built environment permeates and re-shapes our perception of everyday life; with moving images leaving the confinement of the TV screen to become a 3-dimensional building material in itself. The curriculum proposes and merges theory, research and practice towards the conception of new ideas and their embodiment and execution in a thought-provoking physical installation piece. Embracing the intersection of culture and technology, this course utilizes the tools at our disposal (software, digital film, video, modeling etc) to re-define or abolish the boundaries between thought and praxis.

**Credits 3**

## **GRFX-506: Comm Des 3: Narrative & Scale**

Introduces narrative sequence through temporal or spatial means. Messaging in 3 moves or more (images, screens, pages, sentences) or in 3 dimensions. Media agnostic (students may choose an appropriate medium/method). Builds on CD1+2 but adds serial/multiple communication. Deals with series/stories/sequences/choices/transitions. Project types: Messaging in sequence. Multiple pages or screens. Image or language sequences. Storyboards. Interaction or navigation choices. More complex grids. Multi-page documents. Motion

**Credits 3**

## **GRFX-507: Graduate Typography 2**

Work with typography in particular contexts, allowing the individual nature of the project content and audience to start influencing and determining their typographic choices. Refine the fundamentals of typography, with emphasis on the formal aspects of designing with typographic elements, and the responsibilities inherent in working with visible language.

**Credits 3**

## **GRFX-510: Screen-Based Elective**

**Credits 3**

## **GRFX-511: Comm Des 4: Identity Systems**

Course description and learning outcome: Developing a graphic voice for client or message. Consistency of voice through different media/contexts. Importance of design as editing (research, content forms) and designer as author of content. May involve branding. More complex problems than CD 1, 2, 3. Media agnostic. Opens up to communicating solutions in print, packaging, motion, interactive, environmental, 3D. Project types: Longer more in depth projects, 1 or 2 per term. Possibility of student-generated projects aligned to their individual interests or in collaboration with work in another class. Maybe all students work on a different project. ie. A theme is given but they must develop/generate content themselves.

**Credits 3**

## **GRFX-512: Type 3: Context**

Type 3 asks students to apply what they have learned in Type 2 to particular contexts, allowing the individual nature of the project content and audience to start influencing and determining their typographic choices.

**Credits 3**

## **GRFX-513: Vis Ix Des1: Generative Des**

This class is an introductory exploration of the concepts and technologies in web design. Using largely static content, the student learns how to design and build a site of a promotional nature that is respectful of the communication objective while being visually distinctive and engaging.

**Credits 3**

## **GRFX-514: Graduate Motion Design 1**

**Credits 3**

## **GRFX-515: Visual Ix Design 2: Web**

This course explores the foundations of interface design for the standard screen. Although this class can be taken independently, it is best taken concurrently with Scripting Foundations, the advantage being that one execution can be used for both classes. By allowing students to develop ideas without the burden of having to make them, this course places the entire emphasis on the development and communication of strong concepts.

**Credits 3**

## **GRFX-550: DB: LinkedIn Learning 2.0**

Digital Basics: LinkedIn Learning 2.0 is a self-directed course completely taught online. It covers the advanced principles of 2D design software such as Adobe Illustrator, Photoshop, and InDesign. It leverages the unique relationship Art Center has with LinkedIn Learning to educate students via a select set of online videos and tutorials. Students watch the videos, learn the content and are tested at the end of the term. Homework is assigned and there is a midterm and final check-in to test skills learned.

**Credits 2**

## **GRFX-551: Graduate Studio 2**

Section 01+02 must be taken in the same term. Different day, meets two times per week. This studio course continues the process for the graduate thesis. Concepts with typography, form, and meaning are explored. In addition, students began examination of other professional aspects: marketing, leadership, business models, branding, entrepreneurial development, self-authorship, and design for good.

**Credits 3**

## **GRFX-552: Graduate Seminar 2**

The Graduate Seminar serves as an exploration of the issues in the profession. Through a mix of dialogue, presentations, visiting artists, and in-class workshops, we unveil a range of personal viewpoints and critical perspectives on all things design. This seminar continues to be a forum for discussion on critical issues in graphic design, now including innovative business models and marketing approaches.

**Credits 3**

## **GRFX-553: Professional Leadership**

In this course students will learn leadership techniques for individuals, teams, and organizations. They will gain an understanding of how to create entrepreneurial ventures from self-initiated projects, and manage existing projects of different scales. They will learn how design is developed with a collaborative structure and how leadership skills vary based on the business context.

**Credits 3**

## **GRFX-555: Graduate Typography 2**

Students in Graduate Typography 2 will refine typographic visual languages, grid structures, and graphic elements. Following skills learned in Graduate Typography I, projects will range from publications, posters, and screen based media to environments.

**Credits 3**

## **GRFX-556: Design Research and Strategy**

Designers use research as a critical component of the design process to establish a strong problem foundation, to discover fresh, uncharted opportunities, and to test their design hypotheses. This course focuses on methods for design-centric research as an integral component of the design process that can be used in the strategic process.

**Credits 3**

## **GRFX-600: Mid-Level Thesis Review**

A review of the MFA graduate thesis process.

**Credits 0**

## **GRFX-601: Graduate Thesis 1**

1. In this class students will work with a "real world" client. The clients include: Mohawk Paper, KPCC, JPL, and possibly one other. Each client will have a specific need that should be identified. Teams of six students will be assigned to each client. These teams will research and develop the strategy for the client. This will include the parameters of the project, communication goals, and suggested deliverables. Upon agreement of these items, each student will individually design the solutions based on his or her interpretation of the criteria and needs. The client will present the issues and answer questions week 1. They will return at mid-term week 7 for review and comments. The final options will be presented to the client week 14. 2. Concurrently, students will begin developing the concept and plan for their graduate thesis project. This is a proposition or argument that you will support through research. The result will be a project, completed in Graduate Thesis 2 that explores and articulates your answer to the proposition in written, oral, and visual form. We will discuss the thesis process in more detail during the fall term.

**Credits 3**

## **GRFX-601L: Graduate Thesis 1: Lab**

This class is a lab to explore and complete work for Grad Thesis 1. Grad Thesis 1 assignment: 1. In this class students will work with a "real world" client. The clients include: Mohawk Paper, KPCC, JPL, and possibly one other. Each client will have a specific need that should be identified. Teams of six students will be assigned to each client. These teams will research and develop the strategy for the client. This will include the parameters of the project, communication goals, and suggested deliverables. Upon agreement of these items, each student will individually design the solutions based on his or her interpretation of the criteria and needs. The client will present the issues and answer questions week 1. They will return at mid-term week 7 for review and comments. The final options will be presented to the client week 14.

**Credits 3**

## **GRFX-602: Advanced Transmedia Studio 7**

The overall intent and direction of each of the sections of this trio of courses is determined by the instructors who teach them. They, individually, bring different professional interests, experiences, and areas of expertise to each section. However, students can be assured that, as a group, all of these instructors are able to inform, direct, and mentor in a wide range of subject areas. While some instructors may take the traditional role of "teacher", others may prefer to act as design director, giving students a professional design office experience.

**Credits 3**

## **GRFX-603: Design Research/ Strategy**

Designers use research as a critical component of the design process to establish a strong problem foundation, to discover fresh, uncharted opportunities, and to test their design hypotheses. This course focuses on methods for design-centric research as an integral component of the design process that can be used in the strategic process.

**Credits 3**

## **GRFX-604: Graduate Transmedia**

Graduate Transmedia will explore the ways in which typographically-driven identity systems function seamlessly with in a variety of traditional and emerging media. Emphasis will be placed on understanding the unique opportunities each media-type affords through Print, Screen and Spatial contexts. Students will be encouraged to develop innovative design solutions in response to the changing social and technological conditions of visual communication.

**Credits 3**

## **GRFX-605: Entrepreneurship**

An entrepreneur is a true innovator, someone who recognizes opportunities and organizes the resources needed to take advantage of them. Henry Kaiser, the steel and automotive magnate, said that entrepreneurs "Find a need and fill it." Entrepreneurship is about hard work, reducing risk, and promoting a simple solution. Entrepreneurs have a "prove it" attitude and pursue a complete understanding of how their product works. Entrepreneurs leave nothing to chance.

**Credits 3**

## **GRFX-606: Cross-Media Strategies**

This course is a studio that promotes the realization of an idea or branding initiative across multiple media, including cultural change and actions. A solution may involve print, identity, web, interactive, and environmental options. It may also be realized with social action or programmatic solutions. Students will choose the subject matter and reach a specified goal across all and any media or practice.

**Credits 3**

## **GRFX-607: Cross-Media Strategies**

This course is a studio that promotes the realization of an idea or branding initiative across multiple media, including cultural change and actions. A solution may involve print, identity, web, interactive, and environmental options. It may also be realized with social action or programmatic solutions. Students will choose the subject matter and reach a specified goal across all and any media or practice.

**Credits 3**

## **GRFX-608: Graduate Editorial**

In this class students are asked to develop the name and content for their own magazine project, designing a format and stylistic model for a full issue as well as several sample covers. Emphasis is placed upon the seamless integration of type and imagery, with an attention to typographic detailing, as well as the selection, editing and art direction of photography and illustration. Innovative content development and narrative structures are explored with a view to creating fresh and stimulating publications.

**Credits 3**

## **GRFX-609: Professional Leadership**

In this course students will learn leadership techniques for individuals, teams, and organizations. They will gain an understanding of how to create entrepreneurial ventures from self-initiated projects, and manage existing projects of different scales. They will learn how design is developed with a collaborative structure and how leadership skills vary based on the business context.

**Credits 3**

## **GRFX-610: Grad Design Atlas**

Students will work on a term long project investigating lesser known areas of typography and graphic design. Examples include: art, vernacular signage, ephemera, type in film, historic documents, self published zines, packaging, etc. Students will have the opportunity to work in more than one language. While each student will focus on their own individual interests, outcomes will be presented collectively. All members of the class will contribute to designatlas.info, an online resource for teachers and students. In addition, each student will produce a small printed publication. The class will include field trips to local archives and guest lectures. Students will gain experience in: self initiated work, deep research, recognizing lesser known design histories, critical analysis, understanding context, curation, editing, documentation, archiving, publishing, teaching, expanding the design canon. Pre-requisites: 2 year students: Grad Type 1, 3 year students: Typography 2

**Credits 3**

## **GRFX-650: Final Thesis Review**

A continuation of the MFA graduate thesis process.

**Credits 0**

## **GRFX-651: Graduate Thesis 2**

A continuation of the MFA graduate thesis. The thesis is a comprehensive and focused undertaking for advanced study. The thesis enables the student to direct a program of study for a specific experience in graphic design.

**Credits 3**

## **GRFX-651L: Graduate Portfolio**

The MFA degree requires completion of a graduate thesis. The thesis is a comprehensive and focused undertaking for advanced study. The thesis enables the student to direct a program of study for a specific experience in graphic design.

**Credits 3**

## **GRFX-690: Graphic Design Internship**

**Credits 3**

## **GRFX-691: Project Continuation**

This 0-credit lab grants recent alumni access to campus facilities and resources as needed to complete your final projects and portfolio work from the last semester. Access will be coordinated with our facilities team in a safe and staggered schedule. Students will need to communicate with their department a specific list of projects and identify the specific resources you need to complete your work.

**Credits 0**

## **GRFX-695: Studio Independent Study**

**Credits 3**

## **GRFX-699: Thesis Continuation**

Required course for student that have completed all their course work but have not completed their thesis. This "0" unit, no cost course should be taken every semester until the thesis is complete.

**Credits 0**

## **Graduate Industrial Design**

### **IND-500: 3rd Term Progress Review**

The 3rd term progress review involves a one on one meeting with the department chair and sometimes with core faculty to review student progress to date, identify and discuss student concerns, challenges and opportunities for the remaining terms of the program. Students are provided with clear recommendations for areas of improvement and action.

**Credits 0**

### **IND-501: M1 Studio**

**Credits 3**

### **IND-501: M1 Studio**

Tactical Design projects applying an iterative design approach and scope: design research, problem identification, experimentation, iterative concept development, design development, and presentation of solutions.

**Credits 3**

## **IND-502: Visualization 1**

**Credits** 3

## **IND-502: Visualization 1**

Development of a rich 3D visual perception vocabulary through lectures on 3D perception theory, rigorous visualization exercises with digital & analog drawing & rendering techniques, & extensive detailed critique.

**Credits** 3

## **IND-503: Visual Form 1**

**Credits** 3

## **IND-503: Visual Form 1**

Universal principles of design. Theory lectures & projects that apply & show performance of understanding in drawings, digital, & print media.

**Credits** 3

## **IND-505: Materials & Methods 1**

**Credits** 3

## **IND-505: Materials & Methods 1**

Familiarity with Art Center tools, materials and processes for modeling fabrication and prototyping.

**Credits** 3

## **IND-507: Sparks & Connections**

**Credits** 3

## **IND-507: Sparks and Connections**

Students work as a team to develop case studies of innovation that support a rationale and answer to the question: "How many and what are the different innovation process story archetypes?".

**Credits** 3

## **IND-510: Studio Elective Indstrl Design**

A studio course in Industrial Design addressing a specific project or issue each term. This course may be repeated with a different focus.

**Credits** 3

## **IND-511: Studio Elective Indstrl Design**

A studio course in Industrial Design addressing a specific project or issue each term. This course may be repeated with a different focus.

**Credits** 3

## **IND-521: M2 Studio (Tactical Design)**

Tactical design projects emphasizing development to a proof of concept prototype including: research, problem identification, experimentation, iterative concept development, design development, presentation of solutions and implementation

**Credits** 3

## **IND-530: Materials & Methods 2A**

Development of abilities and knowledge for 3D modeling, fabrication, materials and methods.

**Credits** 3

## **IND-531: Materials & Methods 2B**

Development of abilities and knowledge for 3D modeling, fabrication, materials and methods.

**Credits** 3

## **IND-533: Visual Form 2**

Visual Form 2 will be a continuation of universal principles of design presented in Visual Form 1. Class meetings will involve theory lectures, in-class exercises, critiques, and discussions. Projects will include the fundamentals of typography and layout design in print and electronic media.

**Credits** 3

## **IND-540: Materials & Methods 3A**

Development of abilities and knowledge for 3D modeling, fabrication, materials and methods. ( includes Krystina seminars)

**Credits** 3

## **IND-541: Materials & Methods 3B**

Development of abilities and knowledge for 3D modeling, fabrication, materials and methods. ( includes Krystina seminars)

**Credits** 3



## **IND-550: 4th Term Review**

The 4th Term Review involves a one-on-one meeting with the department chair and sometimes with core faculty to review student progress to date, identify and discuss student concerns, challenges and opportunities for the remaining terms of the program. Students are provided with clear recommendations for areas of improvement and action.

**Credits 0**

## **IND-551: 3D Development 1**

**Credits 3**

## **IND-551: 3D Development 1**

Basics of form and surface development utilizing rapid prototyping methods with CAD and manual tools and process.

**Credits 3**

## **IND-552: Visualization 2**

**Credits 3**

## **IND-552: Visualization 2**

Weekly visualization exercises & an introduction to fundamental business dimensions through readings & discussion.

**Credits 3**

## **IND-555: System Design Research**

**Credits 3**

## **IND-555: System Design Research**

Research process theory applied to a specific term long project.

**Credits 3**

## **IND-557: M3 Studio**

System Design - Students in competitive teams take on three different projects and present conceptual business models to a review boards of professional experts and potential investors.

**Credits 3**

## **IND-558: M3 Studio Presentation Workshop**

Students develop insights about their presentation skills and preferred work style in a team context and then develop new skills and capabilities in both areas.

**Credits 0**

## **IND-571: 3D Development 2**

Intermediate level form and surface development utilizing rapid prototyping methods with CAD and manual tools and process

**Credits 3**

## **IND-581: Special Projects Studio**

In the event of two sponsored projects this would be instead of the elective. Industry sponsored design projects including: research, problem identification, experimentation, iterative concept development, design development, & presentation of solutions.

**Credits 3**

## **IND-600: 5th Term Progress Review**

The 5th term progress review involves a one on one meeting with the department chair and typically with other thesis project faculty to review student progress to date, identify and discuss student concerns, challenges and opportunities especially regarding final thesis project progress and individual plans for graduation. Students must show significant progress on their thesis project including a clear direction for development work to be done in the final M6 term to pass the review. Students with ambiguous plans or insufficient progress on the M5 research phase of the two term thesis project will fail the review and are required to retake the M5 thesis class and repeat the 5th term progress review with a passing grade before being able to register for classes in the M6 term. Students that receive a passing grade in this review are expected to remain on track with their selected project direction. Students may change direction after this point but must repeat the 5th term thesis and progress review if they choose to do so.

**Credits 0**

## **IND-601: 3D Development 3**

**Credits 3**

## **IND-601: 3D Development 3**

Prototype development of a high performance scale racing vehicle in competitive teams and development and deployment of an annual event ( Formula E)

**Credits 3**

## **IND-602: Visual Form 3**

**Credits 3**

## **IND-602: Visual Form 3**

Narrative & story telling structure for writing, presentation & design.

**Credits 3**

## **IND-604: Workshop 5**

Thesis level students define and publish an evolving set of project and activity priorities for the design field and the department. Resulting topics guide the definition of their individual thesis efforts.

**Credits 3**

## **IND-605: Entrepreneur Methodology**

**Credits 3**

## **IND-605: Entrepreneur Methodology**

Vocabulary, process and methodology for developing the business aspects of innovations by entrepreneurs both inside and outside of organizations

**Credits 3**

## **IND-606: Entrepreneur Studio**

**Credits 3**

## **IND-606: Entrepreneur Studio**

Development of business plans and proposals for the thesis projects of graduation candidates

**Credits 3**

## **IND-608: Design Investigations**

**Credits 3**

## **IND-608: Design Investigations**

Research process theory applied to particular study topics such as understanding of the tools, process, and behavior of an expert

**Credits 3**

## **IND-610: Visualization 3**

Visualization techniques and development of strategy and ideas for the concurrent System Design Studio.

**Credits 3**

## **IND-611: Innovations W Drucker & Art Ce**

This 7 week lecture and studio class, co listed with the Drucker Graduate School of Management, will team faculty and students from both colleges to take on the concept development phases of a strategic innovation project. Elective, enrollment by interview and with approval of department chair.

**Credits 3**

## **IND-612: Prod Design for the Devel World**

This class operates in parallel and in support of Art Center students participating in the Cal Tech class E/ME 105,

Products for the Developing World Fall 2011. This CalTech course will begin with a trip to India with students from Caltech and Art Center in August. We are visiting Saintgits College of Engineering and Saintgits Institute of Management in Kerala where we will join with Indian students in researching the needs of local villagers. These ideas will then be addressed in the Fall Quarter as we jointly create products for the Developing World. The Teams will be mixed Indian and American. The Fall classes are teleconferenced between Kerala and Pasadena in a virtual classroom.

**Credits 3**

## **IND-651: M4 Studio**

Typically Industry sponsored design projects including: research, problem identification, experimentation, iterative concept development, design development, and presentation of solutions.

**Credits 3**

## **IND-652: Visualization CG Lab**

**Credits 3**

## **IND-652: Visualization CG Lab**

Development of rendering skills utilizing "Photoshop" software for topics covered in Visualization 1 (IND-502).

**Credits** 3

## **IND-654: Strategic Design Studio 6**

Students research, define and publish an evolving set of project and activity priorities for the design field and the department. Resulting topics guide the definition of thesis project activities for graduation candidates.

**Credits** 6

## **IND-670: Workshop 5**

Students research and refine the communications design and formal aspects of their final projects and individual portfolios and presentations. The class also develops and executes a plan for graduation show.

**Credits** 3

## **IND-671: Visualization 4**

**Credits** 3

## **IND-671: Visualization 4**

Development of strategy & ideas for the concurrent M4 Studio project.

**Credits** 3

## **IND-672: Workshop 6**

Students research and refine the communications design and formal aspects of their final projects and individual portfolios and presentations. The class also develops and executes a plan for graduation show.

**Credits** 3

## **IND-681: M5 Studio**

**Credits** 3

## **IND-681: M5 Studio (Thesis)**

Thesis project development.

**Credits** 3

## **IND-682: M6 Studio (Thesis)**

Thesis project development

**Credits** 3

## **IND-699: Thesis Continuation**

Required for all students finished with their course work but still working on completing their thesis. Required every semester until thesis is completed and approved.

**Credits** 0

## **IND-700: Completed Thesis**

**Credits** 0

## **MGT-TRFR: MBA Transfer-Drucker**

This course ID is designated for use by Art Center Industrial Design Students participating in the dual-degree MS/MBA program with Drucker School of Business at Claremont Graduate University. (24 units)

**Credits** 18

## Graduate Media Design

### **GMDP-501: Media Design 1**

This course is a reflective space for students who are new to the MDP. Students will learn about their course of study as well as begin to develop their own path to thesis. Weekly discussions may include guest visits from the MDP community-faculty, thesis students, and alumni-as well as external guests. The class will also be the context for preparation for cross track and cross-level activities and final reviews and exhibitions.

**Credits** 2

### **GMDP-502: Creative Technology 1**

Creative Technology prepares designers to research, develop and deploy technology oriented media design projects. The course teaches a range of technology skills and methodologies for designers by immersing students in programming, embedded computing, Web/network systems, mechanical design, and computer aided design/fabrication. While the class is broad and introductory, it rests on a "backbone" of programming, the lens through which a variety of content and concepts will be introduced.

**Credits** 4

## **GMDP-503: Development Projects**

### **1**

This is a studio-based course in which students learn about design through a critical approach to designerly making. The course is divided into four six-week sections, each with a different instructor. The sections provide design experience for differing scales, contexts, and approaches. Through readings and viewings students will learn to incorporate theoretical and historical research into the making process. Through exposure to material and technological histories, as well as current and future perspectives, students will be encouraged to "work the material" to find novel approaches and projects. Throughout, students will learn to consider the role of the people who engage with their work as part of the design, and sometimes as part of the design process itself.

**Credits 6**

## **GMDP-504: Critical Histories 1**

This course is a weekly 3-hour seminar in which students build a strong foundation in the theories and discourses surrounding visual culture, mass media, and design. Rather than proceeding chronologically, students investigate ideas through a series of overlapping and interrelated thematics with the goal of developing frameworks that enable a robust and critically engaged media design practice. The course materials will address a variety of media and design practices as they intersect with key theoretical discourses. Most of the texts will focus on topics related to American and European visual culture, but not to the exclusion of other cultural and geographic contexts. Course materials will be examined from a variety of perspectives, and will explore questions of modernity, textuality, visuality, technology, gender, race, and globalization.

**Credits 3**

## **GMDP-506: Media Design 2**

This course is a reflective space for students who are new to the MDP. Students will learn about their course of study as well as begin to develop their own path to thesis. Weekly discussions may include guest visits from the MDP community-faculty, thesis students, and alumni-as well as external guests. The class will also be the context for preparation for cross track and cross-level activities and final reviews and exhibitions.

**Credits 2**

## **GMDP-507: Creative Technology 2**

Creative Technology prepares designers to research, develop and deploy technology oriented media design projects. The course teaches a range of technology skills and methodologies for designers by immersing students in programming, embedded computing, Web/network systems, mechanical design, and computer aided design/fabrication. While the class is broad and introductory, it rests on a "backbone" of programming, the lens through which a variety of content and concepts will be introduced.

**Credits 4**

## **GMDP-508: Development Projects**

### **2**

This is a studio-based course in which students learn about design through a critical approach to designerly making. The course is divided into four six-week sections, each with a different instructor. The sections provide design experience for differing scales, contexts, and approaches. Through readings and viewings students will learn to incorporate theoretical and historical research into the making process. Through exposure to material and technological histories, as well as current and future perspectives, students will be encouraged to "work the material" to find novel approaches and projects. Throughout, students will learn to consider the role of the people who engage with their work as part of the design, and sometimes as part of the design process itself.

**Credits 6**

## **GMDP-509: Critical Histories 2**

This course is a weekly 3-hour seminar in which students build a strong foundation in the theories and discourses surrounding visual culture, mass media, and design. Rather than proceeding chronologically, students investigate ideas through a series of overlapping and interrelated thematics with the goal of developing frameworks that enable a robust and critically engaged media design practice. The course materials will address a variety of media and design practices as they intersect with key theoretical discourses. Most of the texts will focus on topics related to American and European visual culture, but not to the exclusion of other cultural and geographic contexts. Course materials will be examined from a variety of perspectives, and will explore questions of modernity, textuality, visuality, technology, gender, race, and globalization.

**Credits 3**

## **GMDP-510A: Lab Core A: Structures**

In this course students will learn about how our interactions, lives, and even thinking are structured: from cities to computation to biology to language. Students will learn to approach the designing of structures as a way to generate the unexpected rather than to merely categorize and contain.

**Credits** 2

## **GMDP-510B: Lab Core B: Interactions**

Whether getting things done, biding time, following serendipity, or being entertained, users are readers, viewers, thinkers, and - in well-designed interactions - active participants who build their own experiences and meaning spaces. To learn about this approach, called productive interaction, students will create a tangible interaction as the means to explore an information space.

**Credits** 2

## **GMDP-510C: Lab Core C: Interventions**

This course is a hands-on investigation into how people engage with the world around them, powered by a motivation to explore and to develop new modes of perception. Using everything from low-tech electronics to social media, students will learn to interact with people and places with the goal of generating new insights into each.

**Credits** 2

## **GMDP-511: Lab Projects 1**

Lab Projects are a series of two-to-five-week-long conceptual projects called "Inquiries" and are built around a theme emerging from culture, technology or science. Inquiries begin with a question or a phenomenon and ask "what if"? Each inquiry engages external collaborators, project partners, and travel to locations or extraordinary situations. The projects that result take a variety of forms. Students learn to: approach design as a critical investigation; structure their time and working process; document and articulate project concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 6

## **GMDP-512: Lab Projects 2**

Each year the Lab track runs a set of five Inquiries- 2-5 week intensive projects built around a theme emerging from culture, technology or science. Lab Projects 2 begins with a question or a phenomenon and ask "what if"? Each inquiry engages external collaborators, project partners, and travel to locations or extraordinary situations. The projects that result take a variety of forms.

**Credits** 12

## **GMDP-513: Workshops (Concept)**

In the first few weeks of the semester, Concept Year students choose from a range of workshops to build facility with skills, methods, tools, and ways of working needed to take on emerging design challenges. Since MDP students come from a variety of backgrounds and experiences, each student has the opportunity to select the workshops that are right for them.

**Credits** 3

## **GMDP-514: Graduate Design 1**

In this course, students choose among a series of intensive project-based modules of varying durations that are based upon an emerging topic in technology, culture, global politics, and/or emerging science, developed through one or more of the MDP's research clusters. The student work that results may take a variety of forms. Students learn to: approach design as a critical investigation; structure their time and working process; document and articulate project concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 6

## **GMDP-515: Colloquium**

Colloquium is a steady flow of people, ideas, methods, and provocations. As the sole space and time that the entire Grad Media community gathers together, Colloquium is one of the prime program-wide knowledge sharing opportunities. All program business is discussed here, announcements are made, and faculty and students give reports from the field. Design Dialogues with distinguished guests and off-site visits are interspersed with departmental pecha kuchas (a 6:40 performance lecture format limited to 20 slides, at 20 seconds each) and alumni updates. Grades for Colloquium are based on attendance, contribution, and quality of project documentation and reflection on student websites.

**Credits** 1

## **GMDP-516: Creative Technology 1**

This course provides a foundation in design-focused creative technology methods, strategies and applications. Students learn to effectively use technology for a range of prototyping approaches, from "wizard-of-oz" demos to high-fidelity functional experience prototypes. Topics include tangible interaction, networks, digital fabrication, sensors, actuators, programming, simulation, and electronics on a range of platforms, from microcontrollers to embedded computers to 3D authoring environments (e.g. Arduino, Raspberry Pi, Unity). Languages covered include Python, Javascript and C#. The course is designed to challenge both tech novices and experienced technologists alike.

**Credits** 3

## **GMDP-517: Critical Worldviews 1**

This course critically examines design's normative worldview via theory, case study, research and writing. Challenging the adequacy of modernist, European value sets for contemporary design, students will explore their own worldviews, and be confronted by those of others. How can a critically engaged understanding of culture and context equip designers for productively addressing contemporary issues? In what ways does a serious consideration of context shape our understanding of materials, aesthetics, or even design itself?

**Credits** 3

## **GMDP-518: Dev Studio 1**

This is a studio-based course in which students learn about design through a critical approach to designerly making. Students will explore systems, text, narrative, interaction, and people through experiences for scales, contexts, and approaches. Through readings and viewings students will learn to incorporate theoretical and historical research into the making process. Through exposure to material and technological histories, as well as current and future perspectives, students will be encouraged to "work the material" to find novel approaches and projects. Throughout, students will learn to consider the role of the people who engage with their work as part of the design, and sometimes as part of the design process itself.

**Credits** 3

## **GMDP-519: Dev Studio 2**

This is a studio-based course in which students learn about design through a critical approach to designerly making. Students will explore systems, text, narrative, interaction, and people through experiences for scales, contexts, and approaches. Through readings and viewings students will learn to incorporate theoretical and historical research into the making process. Through exposure to material and technological histories, as well as current and future perspectives, students will be encouraged to "work the material" to find novel approaches and projects. Throughout, students will learn to consider the role of the people who engage with their work as part of the design, and sometimes as part of the design process itself.

**Credits** 3

## **GMDP-520A: Field Core A**

**Credits** 2

## **GMDP-520B: Field Core B**

**Credits** 2

## **GMDP-520C: Field Core C**

**Credits** 2

## **GMDP-521: Field Projects 1**

**Credits** 6

## **GMDP-522: Field Projects 2**

**Credits** 12

## **GMDP-523: Workshops (Dev)**

In the first few weeks of the semester, Dev Year students choose from a range of workshops to build facility with skills, methods, tools, and ways of working needed to take on emerging design challenges. Since MDP students come from a variety of backgrounds and experiences, each student has the opportunity to select the workshops that are right for them.

**Credits** 1

## **GMDP-524: Grad Lab (Dev)**

In this course students will reflect on and focus their developing and ongoing creative practice and actively look at the culture and context in which their work lives. The course consists of a mixture of individual meetings, group discussion, design projects, weekly colloquiums, writing lab, workshops, and reading groups. Through advisement, the year mentor will work 1-on-1 to help navigate each student's experience portfolio from internal to external opportunities.

**Credits** 3

## **GMDP-530: Topic Studio**

Each Topic Studio segment has a different course description. See the Department Chairs Office or the section description for more information.

**Credits** 3

## **GMDP-531: Critical Frameworks 1 (LAB)**

This course introduces students to issues, histories and theories relevant to practices in media design and related fields. The combination of readings, screenings, research, and guest lectures comprise the critical frameworks that are core to student work in their chosen track. In this class students will learn to find their own entry point into the critical dialogue of design and experience how the act of designing is always already embedded in that discourse. Students will learn to identify and develop their own unique point of view and to articulate and share it through writing and design.

**Credits** 3

## **GMDP-532: Critical Frameworks 2 (LAB)**

This course continues the exploration of contemporary issues, histories and theories in media design and related fields. Students are challenged to respond to the readings, screenings, research, and guest lectures by situating their projects in a context that extends beyond the grad school crit room to engage with issues that impact the field of media design.

**Credits** 3

## **GMDP-541: Critical Frameworks 1 (FIELD)**

This course provides a space for students to connect issues, histories and theories from their work in the Core classes. The combination of readings, screenings, research, and guest lectures comprise the critical frameworks that are core to student work in their chosen track. In this class students will learn to find their own entry point into the critical dialogue of design and experience how the act of designing is always already embedded in that discourse. Students will learn to identify and develop their own unique point of view and to articulate and share it through writing and design.

**Credits** 3

## **GMDP-542: Critical Frameworks 2 (FIELD)**

Students consider issues from the project in the context of political/social theory, case studies from other fields, issues in development, the rhetoric of good, and cross-cultural design. Students learn project documentation practices, how to use writing as a tool for critical reflection, and how to connect individual experience with wider issues to develop individual research agendas.

**Credits** 3

## **GMDP-548: Dev Studio 3**

This is a studio-based course in which students learn about design through a critical approach to designerly making. Students will explore systems, text, narrative, interaction, and people through experiences for scales, contexts, and approaches. Through readings and viewings students will learn to incorporate theoretical and historical research into the making process. Through exposure to material and technological histories, as well as current and future perspectives, students will be encouraged to "work the material" to find novel approaches and projects. Throughout, students will learn to consider the role of the people who engage with their work as part of the design, and sometimes as part of the design process itself.

**Credits** 3

## **GMDP-549: Dev Studio 4**

This is a studio-based course in which students learn about design through a critical approach to designerly making. Students will explore systems, text, narrative, interaction, and people through experiences for scales, contexts, and approaches. Through readings and viewings students will learn to incorporate theoretical and historical research into the making process. Through exposure to material and technological histories, as well as current and future perspectives, students will be encouraged to "work the material" to find novel approaches and projects. Throughout, students will learn to consider the role of the people who engage with their work as part of the design, and sometimes as part of the design process itself.

**Credits** 3

## **GMDP-551: Thesis Prep**

In this course students will reflect on and focus their developing and ongoing creative practice during their Concept year. The course is comprised of a mixture of individual meetings, group discussion, and design and short writing activities. These activities will help students develop their position; inform their curricular choices for Spring electives and the Summer "X-term" (eg internships, additional classes, on-campus research); and act as a foundation for their thesis year. In the later stages of the course, work will focus on preparing for the Thesis Gateway review, where students will present their foundation thesis frameworks and design explorations as demonstration of readiness to move into the critical work of the thesis year.

**Credits** 1

## **GMDP-564: Graduate Design 2**

The Spring project modules are of a longer duration, allowing students to take a deep dive into a topic, method, and/or technology. Each project module is again based on an emerging topic within technology, culture, global politics, and/or emerging science, developed through one or more of the MDP's research clusters. Each module engages external collaborators, project partners, and travel to locations or extraordinary situations. The student work that results may take a variety of forms. Students learn to: approach design as a critical investigation; structure their own process of research, prototyping, and design experimentation; document and articulate project concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 9

## **GMDP-566: Creative Technology 2**

This course offers design and technology projects that complement other courses in the program, and focuses on emerging technologies such as machine learning, AR/VR, and simulation. Students learn to apply new technologies in creative ways, and experiment with fast prototyping and experimentation to discover potential and unexpected affordances of technologies. Students will also have the opportunity to work on an independent technical project with mentorship of the faculty member.

**Credits** 3

## **GMDP-567: Critical Worldviews 2**

This course continues to critically examine design's normative worldview via theory, case study, research and writing. Students will explore their own worldviews, and be confronted by those of others. Students will begin to develop their own position to productively address contemporary issues through writing and reflection on their burgeoning design practice in preparation for the independent research of the thesis year.

**Credits** 3

## **GMDP-568: Studio 1**

In this course, students take an intensive project-based module that are based upon emerging topics in technology, culture, global politics, and/or emerging science, developed through one or more of the MDP's research interests. The student work that results may take a variety of forms. Students learn: form to questions in design; approach design as a critical investigation; structure their time and working process; document and articulate project contexts / concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 3

## **GMDP-569: Studio 2**

In this course, students take an intensive project-based module that are based upon emerging topics in technology, culture, global politics, and/or emerging science, developed through one or more of the MDP's research interests. The student work that results may take a variety of forms. Students learn: form to questions in design; approach design as a critical investigation; structure their time and working process; document and articulate project contexts / concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 3



## **GMDP-574: Grad Lab (Concept)**

In this course students will reflect on and focus their developing and ongoing creative practice and actively look at the culture and context in which their work lives. The course consists of a mixture of individual meetings, group discussion, design projects, weekly colloquiums, writing lab, workshops, and reading groups. Through advisement, the year mentor will work 1-on-1 to help navigate each student's experience portfolio from internal to external opportunities.

**Credits** 3

## **GMDP-574L: Concept Studio Lab**

The Lab is a support course taken along with Concept Studios in Fall and Spring. This Lab will assist students in learning technical skills to augment the learning in the Studio. The Lab will meet 1-3 hours per week to scaffold technical making.

**Credits** 0

## **GMDP-575L: Dev Studio Lab**

The Lab is a support course taken along with Dev Studios in Fall and Spring. This Lab will assist students in learning technical skills to augment the learning in the Studio. The Lab will meet 1-3 hours per week to scaffold technical making.

**Credits** 0

## **GMDP-597: Research**

In this 14 week course, students work on research projects conducted by MDP over the Summer term. These projects give students the unique opportunity to work collaboratively on creative research led by MDP faculty and visiting researchers from around the world. Student commitment is half-time, allowing time for reflection or independent work. This course requires petition through the department chair.

**Credits** 3

## **GMDP-598: Studio 3**

In this course, students take an intensive project-based module that are based upon emerging topics in technology, culture, global politics, and/or emerging science, developed through one or more of the MDP's research interests. The student work that results may take a variety of forms. Students learn: form to questions in design; approach design as a critical investigation; structure their time and working process; document and articulate project contexts / concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 3

## **GMDP-599: Studio 4**

In this course, students take an intensive project-based module that are based upon emerging topics in technology, culture, global politics, and/or emerging science, developed through one or more of the MDP's research interests. The student work that results may take a variety of forms. Students learn: form to questions in design; approach design as a critical investigation; structure their time and working process; document and articulate project contexts / concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 3

## **GMDP-601: Workshops (Thesis)**

In the first few weeks of the semester, Thesis Year students choose from a range of workshops to continue to build facility with skills, methods, tools, and ways of working needed to advance their thesis work. Each student has the opportunity to select the workshops that are right for them.

**Credits** 2

## **GMDP-602: Thesis Studio 1**

Thesis Studio 1 provides a structure for students to develop their individual thesis work. Design experiments and research activities are structured through assigned briefs and deadlines that help each student to follow a line of inquiry and progressively build a body of work. Regular participation in research cluster seminars led by one or more faculty exposes students to contemporary work and provides depth and context to the students' own research questions. By the end of the term, each student will have defined the research focus and design work that is the foundation for their thesis.

**Credits** 9

## **GMDP-603: Critical Practices 1**

In the Fall term, students produce the written component of their thesis, learning to use writing as an important generative tool in the development of the thesis. Students learn to situate their work within the discourse through both traditional and design-research-based scholarly activities.

**Credits** 3

## **GMDP-610: Thesis Gateway**

Thesis Gateway is a Pass/Fail Zero unit course that Media Design students must pass in the Spring before entering into their final year... their Thesis Year. If a student does not pass, the student is required to do a Lite Term in that Summer to work on those issues in which the student is lacking. The student will re-take Thesis Gateway at that time. If the student does not pass a second time, the student will be dismissed from the program.

**Credits** 0

## **GMDP-611: Lab Thesis 1**

This course provides a structure for students as they work on their individual thesis projects. In weeks 1-7, faculty mentors guide small groups of students in the early stages of investigating and defining their thesis pursuits. In weeks 8-14, each student works with a thesis committee—a team of thesis advisors selected to support each student's particular subject and approach. Students meet with their lead advisor on a weekly basis and with committee members individually and as a group.

**Credits** 12

## **GMDP-612: Lab Thesis 2**

This course provides a structure for students as they work on their individual thesis projects. Students work independently with weekly guidance from their lead advisor and intermittent meetings with thesis committee members individually and as a group. Includes a major project review in Week 9.

**Credits** 12

## **GMDP-616: Creative Technology 3**

This course offers design and technology projects that complement other courses in the program, and focuses on emerging technologies such as machine learning, AR/VR, and simulation. Students learn to apply new technologies in creative ways, and experiment with fast prototyping and experimentation to discover potential and unexpected affordances of technologies. Students will also have the opportunity to work on an independent technical project with mentorship of the faculty member.

**Credits** 3

## **GMDP-621: Field Thesis 1**

**Credits** 12

## **GMDP-622: Field Thesis 2**

This course provides a structure for students as they work on their individual thesis projects. Students work independently with weekly guidance from their lead advisor and intermittent meetings with thesis committee members individually and as a group. Includes a major project review in Week 9.

**Credits** 12

## **GMDP-624: Grad Lab (Thesis)**

In this course students will reflect on and focus their developing and ongoing creative practice and actively look at the culture and context in which their work lives. The course consists of a mixture of individual meetings, group discussion, design projects, weekly colloquiums, writing lab, workshops, and reading groups. Through advisement, the year mentor will work 1-on-1 to help navigate each student's experience portfolio from internal to external opportunities.

**Credits** 3

## **GMDP-631: Critical Practices 1 (LAB)**

This course provides a reflective space for situating the thesis work as it is under development. Students learn to situate their work within the literature and the field through both traditional and design-research-based scholarly activities. Students work with a team of writing advisors to develop thesis statements and papers and learn to approach writing as making.

**Credits** 3

## **GMDP-632: Critical Practices 2 (LAB)**

This course continues to provide a reflective space for situating the thesis work with an emphasis on the student's future practice as it is taking shape through the thesis project. Students learn about intellectual property, entrepreneurial strategies, scholarly practices, and models for design research and practice as it relates to their own.

**Credits** 3

## **GMDP-641: Critical Practices 1 (FIELD)**

This course provides a reflective space for situating the thesis work as it is under development. Students learn to situate their work within the literature and the field through both traditional and design-research-based scholarly activities. Students work with a team of advisors to develop the critical framing appropriate to specific projects and audiences.

**Credits** 3

## **GMDP-642: Critical Practices 2 (FIELD)**

This course continues to provide a reflective space for situating the thesis work with an emphasis on the student's future practice as it is taking shape through the thesis project. Students learn about intellectual property, entrepreneurial strategies, scholarly practices, and models for design research and practice as it relates to their own.

**Credits** 3

## **GMDP-646: Creative Technology 4**

This course continues to offer a series of short project that focus on engaging with technology as a generative exercise ("making to think"). The topics complement other courses in the program, and focus on emerging technologies such as machine learning, AR/VR, and simulation, along with imaginative approaches to using more familiar tools and technologies. Students learn to apply new technologies in creative ways, and experiment with fast prototyping and experimentation to discover potential and unexpected affordances of technologies. The course also includes a seminar portion, which introduces diverse references, drawing from fields of Interaction Design, Interactive Media Arts, and Science Technology Society studies (STS). In the second half of the course, students will work on an independent technical project with mentorship of the faculty member and discuss how work with/about technology is part of their emerging practice.

**Credits** 3

## **GMDP-651: Thesis Studio 2**

Thesis Studio 2 continues to provide a structure for students to develop their individual thesis work with an emphasis on completing finished work while also situating it within various audiences and discourses. Students are expected to actively contribute to research cluster seminars. The term culminates with public events in which students share their work with guest critics, design peers, industry recruiters, and the general public.

**Credits** 9

## **GMDP-652: Thesis Studio 2**

Thesis Studio 2 continues to provide a structure for students to develop their individual thesis work with an emphasis on completing finished work while also situating it within various audiences and discourses. Students are expected to actively contribute to research cluster seminars. The term culminates with public events in which students share their work with guest critics, design peers, industry recruiters, and the general public.

**Credits** 12

## **GMDP-653: Critical Practices 2**

In the Spring term, students focus on how to bring their work out into the world through a variety of venues from social media to academic journals to biennales. They meet and visit with curators, editors, and a range of practitioners from industry to the arts. Students learn how to frame and situate their freshly developing design practice and projects, culminating in the creation of a range of materials to promote and disseminate their thesis.

**Credits** 3

## **GMDP-670: Thesis Research TDS**

In this graduate transdisciplinary course, students research and explore emerging topics in technology, culture, global politics, and/or emerging science, developed through department's research interests. The student work that results may take a variety of forms. Students learn: form to questions in design; approach design as a critical investigation; structure their time and working process; document and articulate project contexts / concepts in presentation, exhibition, and web formats; work reflexively.

**Credits** 3

## **GMDP-676: Creative Technology 5**

This course continues to offer a series of short project that focus on engaging with technology as a generative exercise ("making to think"). The topics complement other courses in the program, and focus on emerging technologies such as machine learning, AR/VR, and simulation, along with imaginative approaches to using more familiar tools and technologies. Students learn to apply new technologies in creative ways, and experiment with fast prototyping and experimentation to discover potential and unexpected affordances of technologies. The course also includes a seminar portion, which introduces diverse references, drawing from fields of Interaction Design, Interactive Media Arts, and Science Technology Society studies (STS). In the second half of the course, students will work on an independent technical project with mentorship of the faculty member and discuss how work with/about technology is part of their emerging practice.

**Credits** 3

## **GMDP-691: Media Design Lab**

This 0-credit lab grants recent alumni access to campus facilities and resources (shops, labs, EMEC, makerspaces, stages, lockers, library, print shop) as needed to complete your final projects and portfolio work from the last semester. Access will be coordinated with our facilities team in a safe and staggered schedule. Students will need to communicate with their department a specific list of projects and identify the specific resources you need to complete your work.

**Credits** 0

## **GMDP-699: Thesis Continuation**

Required course for student that have completed all their course work but have not completed their thesis. This "0" unit, no cost course should be taken every semester until the thesis is complete.

**Credits** 0

## **GMDP-700: Completed Thesis**

**Credits** 0

## Graphic Design

## **GMGX-700: Completed Thesis**

**Credits** 0

## **GMOT-152A: Motion Design 1**

Motion Design 1 is the first course where students learn how to bring their design to life in motion. Students will use their foundation learning outcome in typography, image based development and illustration studies to develop their creative suggestion before choreographing their solutions into animated form. Faculty will teach students the proper creative workflow as a motion designer from concept to final product. MD1 will feature a series of smaller in-class and homework assignments to build toward producing 2 larger term projects.

**Credits** 3

## **GMOT-202A: 3D Motion Graphics**

3D Motion Graphics introduces 3-dimensional world into the motion design workflow by learning to design and conceptualize in Z space. Students will learn about modeling, lighting and render in various styles via series of in-class / homework assignments throughout the term in order to become comfortable with 3-dimensional design and animation workflow. Two major assignments are given in the course of the term. The first project will be to construct and composite a scene integrating 3D assets with live action scene. The 2nd project is to design and animate in 3D space with topics at the discretion of the faculty.

**Credits** 3

## **GMOT-203: Sequential Design 1**

Teaches foundational storytelling and design-based narratives. Students should be 2nd-3rd term standing.

**Credits** 3

## **GMOT-252: Motion Design 2**

**Credits** 3

## **GMOT-253: Sequential Design 2**

This class furthers the design and sequencing skills from Storyboarding 1 with live-action incorporation in their storyboards. Students will have to shoot their subjects. Students can incorporate CG around the subject, but the subject has to be shot. The learning outcome is for them to get used to thinking and working outside of the confinement of their computers and dealing with doing auditions for a shoot and actually directing, but the end result are boards, not full blown animation. Students must be 4th term or higher. Highly suggested that Type 3 and Communication Design 3 have already been completed.

**Credits** 3

## **GMOT-302: Advanced 3D Motion Graphics**

**Credits** 3

## **GMOT-303: Type 5: Motion**

Type 5: Motion deals the necessity of the implementation and analysis of typographic use in the digital realm. It examines type families that are optimal for screen-based applications. This course also shows the relationship with typographic use in print-based applications but shows that there is a distinct messaging advantage when utilized properly within digital applications.

**Credits** 3

## **GMOT-305: Information Design for Motion**

The course teaches how to contextualize original or existing messages into unique and experimental forms with story and motion as the final learning outcome. Students will explore a variety of approaches to communicate with graphic forms, pattern, and typography. The solutions will focus on how motion can be an effective tool to contextualize information that's often complex and overwhelming. This course will also explore methods of distilling dense information into an engaging solution by implementing sight, sound and movement.

**Credits** 3

## **GMOT-351: Advanced Cinematic Motion**

Digital Motion Compositing is an advanced level transdisciplinary studies film course. Students from Film, Motion Graphics and Motion Illustration collaborate to create unique narrative solutions. The course will teach how to produce live-action green screen shoots and the proper methods of post-production development. Faculties will teach unique perspectives from a designer, director and a cinematographers point of view.

**Credits** 3

## **GMOT-403: Sequential Design 3**

This is a very fast paced concept to final design sequencing class. It is a portfolio-building class comparable to the Advanced Graphic Studio (AGS) sequence. Students should be in their 6th-8th terms.

**Credits** 3

## **GMOT-452: Advanced Motion Studio 8**

THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits** 3

## **GPKG-202: Package Des 1: Des Principles**

This course provides a broad overview of essential packaging design basics, including materials, production methods, and experimental investigation.

**Credits** 3

## **GPKG-252: Package Design 2: Brand Sys**

This elective course focuses on packaging systems as relevant branding mechanisms in contemporary consumer packaging design and development. Students will be exposed to creative concepting as it relates to strategic planning and thinking appropriate to the client's goals and intent as well as the market in which the client is positioned. Additional emphasis will be placed on developing students' ability to conduct meaningful research and analysis. Students will address projects involving the revitalization of existing brands as well as creating a brand image vis-224-vis a product, identity and subsequent packaging applications within a cogent marketing program.

**Credits** 3

## **GPKG-302: Package Des 3: Interactive Sys**

PKG Design 3 focuses on one advanced packaging system involving the retail consumer experience utilizing interactive strategies. The process and methodologies used to innovate and create extensive packaging systems complete with retail merchandising experiences to promote the brand, it's product offerings and story will be key in how one develops, strengthens defines a marketing and brand strategy. Through considered and thoughtful assessment of a brands global equity and portfolio needs, you will learn to influence, persuade and sell the packaging strategy through advanced audit, manufacturing, sustainability, evaluation & presentation techniques. Sub-branding, Co-branding, global considerations, and retail systems such as end caps, counter tops, freestanding retail and interactive displays will add to the understanding of the complete packaging & branded experience. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits** 3

## **GPKG-402: Advanced Package Studio 7**

This senior studio course will build upon the skills from Package Design 1-3. Advanced use of materials, interactive branding and spatial/environmental retail skills will be implemented. The final deliverable will be portfolio-quality.

**Credits** 3

## **GPRT-102: Communication Design 1: Primer**

Course description and learning outcome: Fundamentals of messaging. Client/designer/audience. Concept and form. Image. Word. Symbol. Word and image exercises. Hierarchy levels. Generating powerful ideas. Public communication. Single message focus. Communication boot camp. Project types: Numerous exercises. Simple strong messages. Not about refinement, more about producing many concepts and solutions. Single surface communication. All b/w. Use of student photography. Scale changes: from posters to icons.

**Credits** 3

## **GPRT-103: Type 1: Fundamentals**

This class focuses on the study and generation of letterforms, including analysis of basic alphabet categories, historical background, and rationale of individual letter-style characteristics.

**Credits** 3

## **GPRT-152: Comm Des 2: Info & Context**

Course description and learning outcome: Messaging in different contexts. Design as: research/conception/form-giving/production. Research as catalyst for design ideas. Designing from a place of understanding (content, audience, context). Use of 2 contexts (ie.screen/print) /or audiences (ie. young/old)/ or formats (ie. poster/card). Use of modular division of space, simple grids. Use of color. Analysis of audience reaction and communication success or failure. Project types: 3 or 4 projects to give a variety of content types. One project with greater text component. Continuing emphasis on need for multiple ideas before designing.

**Credits** 3

## **GPRT-153: Type 2: Structure**

Type 2 is a rigorous introduction to the fundamentals of typography, with emphasis on the formal aspects of designing with typographic elements, and the responsibilities inherent in working with visible language.

**Credits** 3

## **GPRT-157: Imagery and Meaning**

Lens-based imagery is fast becoming a universal language. This course explores the use of photography as a creative tool for graphic designers, creative directors, and others who wish to develop their skills and vision in the art direction of photography and professional photographers. We will study the history of collaborative image making while adding camera assignments, so that we may better understand the technical / aesthetic issues of photography. These include lensing, lighting, layout, file management, and image manipulation. We will further develop the skills needed to discern the quality of an image and to direct and create original photographic communications rather than using formulaic stock imagery. to discern the quality of an image and to direct and create original photographic communications rather than using formulaic stock imagery.

**Credits** 3

## **GPRT-158: Archetype Bending the Rules**

Students will be asked to explore and push boundaries of typography. Students will go through several analog experiments and layout exercises that reinforce their understanding of the layout and the use of type. These will be realized using traditional letterpress typesetting and printing techniques, and as well as investigating type and letterforms through alternative methods such as lino-cuts and mask printing. Students will have to slow down and rethink how one might develop design concepts using the forms and gestures inherent in this analog process.

**Credits** 3

## **GPRT-202: Comm Des 3: Narrative & Scale**

Course description and learning outcome: Introduces narrative sequence through temporal or spatial means. Messaging in 3 moves or more (images, screens, pages, sentences) or in 3 dimensions. Media agnostic (students may choose an appropriate medium/method). Builds on CD1+2 but adds serial/multiple communication. Deals with series/stories/sequences/choices/transitions. Project types: Messaging in sequence. Multiple pages or screens. Image or language sequences. Storyboards. Interaction or navigation choices. More complex grids. Multi-page documents. Motion.

**Credits 3**

## **GPRT-203: Type 3: Context**

Type 3 asks students to apply what they have learned in Type 2 to particular contexts, allowing the individual nature of the project content and audience to start influencing and determining their typographic choices.

**Credits 3**

## **GPRT-252: Comm Des 4: Identity Systems**

Course description and learning outcome: Developing a graphic voice for client or message. Consistency of voice through different media/contexts. Importance of design as editing (research, content forms) and designer as author of content. May involve branding. More complex problems than CD 1, 2, 3. Media agnostic. Opens up to communicating solutions in print, packaging, motion, interactive, environmental, 3D. Project types: Longer more in depth projects, 1 or 2 per term. Possibility of student-generated projects aligned to their individual interests or in collaboration with work in another class. Maybe all students work on a different project. ie. A theme is given but they must develop/generate content themselves.

**Credits 3**

## **GPRT-253: Type 4**

Whilst reinforcing and developing previously learned typographic skills, students are introduced to more complex content loads, text problems, working with grids, as well as issues relating to combining type and image. The importance of context is emphasized, of finding an appropriate typographic tonality for a given situation. Projects may range from complex information structures to more open pieces exploring the expressive potential of typography.

**Credits 3**

## **GPRT-254: Type 4: Editorial Print: iPad**

This course is about integrating text and images in sequential applications, such as journals and magazines. Students learn to synthesize typography, color, and imagery to develop a project that addresses a defined audience.

**Credits 3**

## **GPRT-255: Type 4: Env Graphic Design**

An introduction into the exciting world of graphic design for buildings, places and spaces. Building upon the student's understanding of typography, composition and concept from previous courses, Environmental Graphic Design introduces the added 'layers' of scale, dimensionality and narrative. Basic to the course is the assumption that nearly all graphic design fundamentals (proportion, rhythm, figure/ground, etc.) as well many of the principles of good typography and audience experience are applicable to large scale design and three-dimensional forms. The course can also be viewed as a lead in to the graphic design discipline of environmental graphics with an emphasis on the important role graphic design plays in the built environment.

**Credits 3**

## **GPRT-302: Com Des 5: Publication**

This class focuses on publication design and process/production related to print.

**Credits 3**

## **GPRT-305: Information Design**

This class is concerned with the processes and procedures of understanding and ordering complex data into useful and persuasive information tools.

**Credits 3**

## **GPRT-306: Font Design**

Students in this class will explore classical and experimental letterform design to produce a complete alphabet. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits 3**

## **GPRT-308: Archetype Press**

This course gives students hands-on experience with metal foundry and wood type.

**Credits 3**

## **GPRT-309: Type in Performance**

In this class we will explore how: TYPOGRAPHY APPEARS AND CONTRIBUTES TO PERFORMANCE AND ART: avant garde theater, film, dance, poetry, music YOU will research and organize quantities of visual material and CREATE YOUR OWN contributions to this field. From John Cage symphony notations to Einstein on the Beach, Talking Heads and Devo to Rap, Duchamps and Schwitters collages, to Jasper Johns paintings Silent Films to Film Titles Concrete Poetry to Texting We will look at the arts that use TYPE AS A FORCE, A PERSONALITY, A SIGNAL. Use Sound with Print Guests in these fields will visit and illuminate

**Credits 3**

## **GPRT-310: INLAB**

INLAB is a collaborative self-branding and identity studio elective.

**Credits 3**

## **GPRT-320: Advanced Lettering**

The decorative letterform explored in the context of culture, history, and emotion.

**Credits 3**

## **GPRT-330: Photo for Graphic Designers**

In this class students will explore photography as a tool for communication. The course will cover technical issues including light, color, digital printing, and best practices for digital photography. It will also focus on the skills needed to create a clear and compelling image to communicate a concept and the aesthetic principles of composition, tone, and form. The course follows Narrative Imaging, refining the photographic skills and offering better options for self-made or directed image-making rather than stock or found photography.

**Credits 3**

## **GPRT-331: Photography for Art Direction**

Photography is the current universal language. This course will explore the use of photography as a creative tool for designers, creative directors, and others who wish to increase their skills to engage photography and photographers in their vision. We will study the history of collaborative image making while adding camera assignments to better understand technical issues including lensing, lighting, layout, color, file management, and image manipulation. Our focus is on the skills needed to discern the quality of an image and to direct and create original and compelling photographic communications as opposed to formulaic stock imagery."

**Credits 3**

## **GPRT-358: Archetype Press 2**

Using analog technology and typography, this class will challenge students to experiment with the voice of letterforms. Assignments include individual and collaborative projects based on haiku poetry and socially relevant themes printed on a Vandercook proof presses, including a large poster press. There will be a component that challenges the computer to design from an analog perspective through the use of AI, using the same type, content, and perimeters given to the students. Open to MGx students, students that have taken Archetype I, or by recommendation and invitation from faculty. [\*Speculative design is an approach that focuses on imagining future scenarios and possibilities. It can be used to explore social, political, technological, and ethical issues and to generate new ideas and solutions.]

**Credits 3**

## **GPRT-402: Advanced Print Studio 7**

The overall intent and direction of each of the sections of this trio of courses is determined by the instructors who teach them. They, individually, bring different professional interests, experiences, and areas of expertise to each section. However, students can be assured that, as a group, all of these instructors are able to inform, direct, and mentor in a wide range of subject areas. While some instructors may take the traditional role of "teacher", others may prefer to act as design director, giving students a professional design office experience.

**Credits 3**



## **GPRT-403: Advanced Type Studio**

The course teaches how to rethink and edit existing messages and typography into unique and experimental forms. Students will explore a variety of approaches to communicate with graphic forms, pattern, and typography. The solutions will focus on underlying structure and formality that frames an organic, fluid nature. This course will also explore multiple methods of creating: hand-drawn, digital, found materials, and other emerging technologies. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits 3**

## **GPRT-406: Font Design 2**

Having completed Font Design 1, students will leverage the technical advantages of working with Glyphs to better understand and put into practice what is needed to develop font(s) for retail marketability. Students will have the option of approaching the class in two manners - and in some cases, may overlap the scope of both. 1. Traditional approach - develop further initiated font from Font Design 1. - Build out in to a 'family' of multi-weights and styles - Within each font, complete the necessary characters that are expected from a font that is suitable for retail/professional use. This includes: diacritics, numeral sets and symbols Outcome - Documentation of process / Final presentation - Font developed to the extent that it can be proposed to a foundry - Font still needing more time - but far enough along for BETA 2. Conceptual approach - Create contextual / responsive font(s) - Utilize OTF feature scripting or other tech platforms - Narrow the task required of the font to (a) specific effect(s) - Build out necessary character sets to support desired effect - Employ feature scripting for seamless user experience Outcome - Documentation of process / Final presentation - Font that is responsive to the content it is set in - Font could be considered for retail development

**Credits 3**

## **GPRT-452: Advanced Print Studio 8**

The overall intent and direction of each of the sections of this trio of courses is determined by the instructors who teach them. They, individually, bring different professional interests, experiences, and areas of expertise to each section. However, students can be assured that, as a group, all of these instructors are able to inform, direct, and mentor in a wide range of subject areas. While some instructors may take the traditional role of ?teacher?, others may prefer to act as design director, giving students a professional design office experience.

**Credits 3**

## **GRFX-001: Archetype Press Workshop**

A "drop in" workshop for students enrolled in the Archetype Press course. A "0" unit, non-graded workshop. Students do not "register" for this workshop, just drop in.

**Credits 0**

## **GRFX-002: Revamp It Workshop**

This is a free, no credit workshop where the student will be guided in the improvement of the skills necessary for type/ letterform and logotype/symbol manipulation. Students will be exposed to the perceptions, concepts and techniques that are used in the development of successful trademarks, logotypes and typographic imagery.

**Credits 0**

## **GRFX-003: Motion Workshop**

Motion Workshop is a structured lab with lecture and crit designed to explore difficult and advanced technical aspects of motion design. Explorations of professional motion design pipelines (renderfarm), nodal object and material creation (RedShift) as well as physics based and code based simulations will be discussed.

**Credits 0**

## **GRFX-081: Senior Portfolio Workshop**

This is a free, no credit workshop where the student will be guided in the improvement of the skills necessary for type/ letterform and logotype/symbol manipulation. Students will be exposed to the perceptions, concepts and techniques that are used in the development of successful trademarks, logotypes and typographic imagery.

**Credits 0**

## **GRFX-100: DB: LinkedIn Learning 1.0**

Digital Basics: LinkedIn Learning 1.0 is a self-directed course taught online that covers the basic principles of 2D design software such as Adobe Illustrator, Photoshop, and InDesign. It leverages the unique relationship ArtCenter has with LinkedIn Learning to educate students via a select set of online LinkedIn Learning videos. Students watch the videos, learn the content, and are assessed on their learning at the end of the term.

**Credits 1**

## **GRFX-250: Mid-Level Portfolio Review**

Required for all 4th term Graphic Design students. Portfolio review & successful review by Dept Chair.

**Credits 0**

## **GRFX-310: Exhibition Design**

In this class students will develop the concept and integration of 3d, spatial, 2d, interactive, and digital to support a singular experiential narrative. The student will identify the audience, content, narrative of the experience, and visual language of the exhibition. Using these, the student will prototype with the narrative in mind, use exhibit content to tell a specific story using spatial, 3d, 2d, interactive or digital methods. The student will test the prototype to assess the audiences understanding of exhibit narrative visitor takeaways and big ideas.

**Credits 3**

## **GRFX-320: Environmental Graphics**

Environmental Graphics is the graphic design sub-discipline that integrates graphic design and typography into buildings, places, spaces and the outdoor environment. Public information design and narrative expression in physical space are primary components of the field and the class. Basic to the course is the assumption that nearly all graphic design fundamentals (proportion, rhythm, figure/ground, etc.) as well many of the principles of good typography are applicable to larger scale design and three-dimensional expression.

**Credits 3**

## **GRFX-330: Generative AI: Systems Design**

This studio focuses on the relation between Generative AI and Systems Design. By engaging with design questions related to automation, innovation, and vision (both human and non-human), we explore not only these tools, but also their impact on both the designer and the discipline of design. Rather than working against AI and design, here we will explore how to use AI as a powerful tool.

**Credits 3**

## **GRFX-400: Final Portfolio Review**

Required for all 7th term Graphic Design students. Portfolio review & successful review by Dept Chair.

**Credits 0**

## **GRFX-456: Portfolio & Career Preparation**

**Credits 3**

## **GRFX-474: Bag-It! With Paul Frank**

In this workshop led by Paul Frank, students will explore concept design and execution of a bag and ottoman collection based on a given theme. Topics covered: working from a concept, researching trends and influences, bag construction methods, fabric exploration and materials innovation, visual product storytelling, and collection development. Projects will include creation of a resource book, patternmaking, and developing an understanding of sewing techniques. For the final project, a completed bag and ottoman design, with one prototype of each, is required. Students interested in Illustration, graphic icons, accessories, apparel, and fashion design are welcome. Access to Sewing Lab equipment with assistance from instructor.

**Credits 3**

## **GRFX-590: Graphic Design Internship**

**Credits 6**

## **GRFX-595: Studio Independent Study**

**Credits 6**

## **GRFX-700: Completed Thesis**

**Credits 0**

## **GRFX-801A: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **GRFX-801B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **GRFX-802A: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **GRFX-802B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **GRFX-805A: TLB: Post-Humanism S1**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **GRFX-805B: TLB: Post-Humanism S2**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **GRFX-808A: Plan B: Spirit of Bauhaus S1**

When the Bauhaus was originally conceived, one of its primary intents was to address and capture the 'eternal human spirit' in art, design, and architecture. It sought and cultivated wonder, the utopian, the radical. It promoted 'look- ing' as an intellectual pursuit and considered every action in life as a medium for creativity. The Bauhaus was revolution- ary in its re-linking of the arts, crafts, life, and manufacturing. Driven by socialist ideals, it created a curriculum of new forms that helped craft the 'modern.' It did so by forging an art, design, and industry education bound by community, aesthetic risk, and the sharing of ideas and skills. Yet, over time, much of that initial spirit has been forgotten or reduced to cold and functional readings of what the Bauhaus was about. Plan B resists such narrow interpretations and sets out to revive the forgotten or overridden aspects of the Bauhaus-in addition to delineating its thinking, impact, and influence-by re-imagining them in a contemporary setting. Working with the idea of the contemporary as 'an experience of profound dissonance' with its time, project leaders will develop and implement a research-based and experimental Berlin program 'in the spirit of' the Bauhaus, where ideas, shapes, disciplines, and the virtual co-exist. The resulting work will then be showcased within the frame of an HMCT exhibition in L.A., along with satellite exhibits and events. Plan B conspires to recapture the daring 'spirit' of the Bauhaus so as to rediscover its heritage and imagine its future significance.

**Credits 3**

## **GRFX-808B: Plan B: Spirit of Bauhaus S2**

When the Bauhaus was originally conceived, one of its primary intents was to address and capture the 'eternal human spirit' in art, design, and architecture. It sought and cultivated wonder, the utopian, the radical. It promoted 'look- ing' as an intellectual pursuit and considered every action in life as a medium for creativity. The Bauhaus was revolution- ary in its re-linking of the arts, crafts, life, and manufacturing. Driven by socialist ideals, it created a curriculum of new forms that helped craft the 'modern.' It did so by forging an art, design, and industry education bound by community, aesthetic risk, and the sharing of ideas and skills. Yet, over time, much of that initial spirit has been forgotten or reduced to cold and functional readings of what the Bauhaus was about. Plan B resists such narrow interpretations and sets out to revive the forgotten or overridden aspects of the Bauhaus-in addition to delineating its thinking, impact, and influence-by re-imagining them in a contemporary setting. Working with the idea of the contemporary as 'an experience of profound dissonance' with its time, project leaders will develop and implement a research-based and experimental Berlin program 'in the spirit of' the Bauhaus, where ideas, shapes, disciplines, and the virtual co-exist. The resulting work will then be showcased within the frame of an HMCT exhibition in L.A., along with satellite exhibits and events. Plan B conspires to recapture the daring 'spirit' of the Bauhaus so as to rediscover its heritage and imagine its future significance.

**Credits 3**

## **GRFX-808C: Plan B: Spirit of Bauhaus S3**

When the Bauhaus was originally conceived, one of its primary intents was to address and capture the 'eternal human spirit' in art, design, and architecture. It sought and cultivated wonder, the utopian, the radical. It promoted 'look- ing' as an intellectual pursuit and considered every action in life as a medium for creativity. The Bauhaus was revolution- ary in its re-linking of the arts, crafts, life, and manufacturing. Driven by socialist ideals, it created a curriculum of new forms that helped craft the 'modern.' It did so by forging an art, design, and industry education bound by community, aesthetic risk, and the sharing of ideas and skills. Yet, over time, much of that initial spirit has been forgotten or reduced to cold and functional readings of what the Bauhaus was about. Plan B resists such narrow interpretations and sets out to revive the forgotten or overridden aspects of the Bauhaus-in addition to delineating its thinking, impact, and influence-by re-imagining them in a contemporary setting. Working with the idea of the contemporary as 'an experience of profound dissonance' with its time, project leaders will develop and implement a research-based and experimental Berlin program 'in the spirit of' the Bauhaus, where ideas, shapes, disciplines, and the virtual co-exist. The resulting work will then be showcased within the frame of an HMCT exhibition in L.A., along with satellite exhibits and events. Plan B conspires to recapture the daring 'spirit' of the Bauhaus so as to rediscover its heritage and imagine its future significance.

**Credits 3**

## **GRFX-809A: Bauhaus at 100 Studio 1**

The Bauhaus school in Germany (1919 - 1933) bridged the gap between art and industry, design and functionality. It brought together artists, craftsmen, architects and designers to engage in a dynamic conversation about the nature of ar in the age of technology. For ArtCenter designers, especially graphic designers, industrial designers and interaction designers, it remains one of the most influential and prominent schools of thought we follow in understanding the building principles of 2D, 3D and now virtual design. How can Bauhaus ideas resonate today by our interpreting simple, efficient and sustainable design successfully delivered with maximum impact through objects, communication and technology? Students will explore these ideas through multi-disciplinary teams, just as a Bauhaus studio might function, leveraging the talents of each other to build new and unexpected ideas toward powerful solutions. They will visit sites of the original Bauhaus schools in Weimar and Dessau while being based in Berlin to gain a deeper understanding of its rich history, its tenants and guiding principles that made it so impactful.

**Credits 3**

## **GRFX-809B: Bauhaus At 100 Studio 2**

The Bauhaus school in Germany (1919 - 1933) bridged the gap between art and industry, design and functionality. It brought together artists, craftsmen, architects and designers to engage in a dynamic conversation about the nature of ar in the age of technology. For ArtCenter designers, especially graphic designers, industrial designers and interaction designers, it remains one of the most influential and prominent schools of thought we follow in understanding the building principles of 2D, 3D and now virtual design. How can Bauhaus ideas resonate today by our interpreting simple, efficient and sustainable design successfully delivered with maximum impact through objects, communication and technology? Students will explore these ideas through multi-disciplinary teams, just as a Bauhaus studio might function, leveraging the talents of each other to build new and unexpected ideas toward powerful solutions. They will visit sites of the original Bauhaus schools in Weimar and Dessau while being based in Berlin to gain a deeper understanding of its rich history, its tenants and guiding principles that made it so impactful.

**Credits 3**

## **GRFX-809C: Bauhaus At 100 Studio 3**

The Bauhaus school in Germany (1919 - 1933) bridged the gap between art and industry, design and functionality. It brought together artists, craftsmen, architects and designers to engage in a dynamic conversation about the nature of art in the age of technology. For ArtCenter designers, especially graphic designers, industrial designers and interaction designers, it remains one of the most influential and prominent schools of thought we follow in understanding the building principles of 2D, 3D and now virtual design. How can Bauhaus ideas resonate today by our interpreting simple, efficient and sustainable design successfully delivered with maximum impact through objects, communication and technology? Students will explore these ideas through multi-disciplinary teams, just as a Bauhaus studio might function, leveraging the talents of each other to build new and unexpected ideas toward powerful solutions. They will visit sites of the original Bauhaus schools in Weimar and Dessau while being based in Berlin to gain a deeper understanding of its rich history, its tenants and guiding principles that made it so impactful.

**Credits 3**

## **GRFX-811A: Test Lab Berlin: Travelism S1**

New York City and Berlin are world-class destinations that have extraordinary appeal to visitors. Both places are rich of outstanding culture, attractions, entertainment, nightlife and events, as well as multicultural neighborhoods to navigate and to explore. In a first-ever official city-to-city tourism collaboration to share best practices, the Spring'20 TestLab project invites ArtCenter students to uncover new insights and create fresh thinking to address tourism challenges and opportunities for New York City and Berlin. 9 units Studio 6 units H+S (Cultural Immersion and German Language) In partnership with the official destination marketing organizations visitBerlin and NYC & Company, ArtCenter students will immerse themselves consecutively in both creative capitals, informing the exploration, thinking and prototyping of creative solutions towards a new kind of responsible tourism.

**Credits 3**

## **GRFX-811B: Test Lab Berlin: Travelism S2**

New York City and Berlin are world-class destinations that have extraordinary appeal to visitors. Both places are rich of outstanding culture, attractions, entertainment, nightlife and events, as well as multicultural neighborhoods to navigate and to explore. In a first-ever official city-to-city tourism collaboration to share best practices, the Spring'20 TestLab project invites ArtCenter students to uncover new insights and create fresh thinking to address tourism challenges and opportunities for New York City and Berlin. 9 units Studio 6 units H+S (Cultural Immersion and German Language) In partnership with the official destination marketing organizations visitBerlin and NYC & Company, ArtCenter students will immerse themselves consecutively in both creative capitals, informing the exploration, thinking and prototyping of creative solutions towards a new kind of responsible tourism.

**Credits 3**

## **GRFX-811C: Test Lab Berlin: Travelism S3**

New York City and Berlin are world-class destinations that have extraordinary appeal to visitors. Both places are rich of outstanding culture, attractions, entertainment, nightlife and events, as well as multicultural neighborhoods to navigate and to explore. In a first-ever official city-to-city tourism collaboration to share best practices, the Spring'20 TestLab project invites ArtCenter students to uncover new insights and create fresh thinking to address tourism challenges and opportunities for New York City and Berlin. 9 units Studio 6 units H+S (Cultural Immersion and German Language) In partnership with the official destination marketing organizations visitBerlin and NYC & Company, ArtCenter students will immerse themselves consecutively in both creative capitals, informing the exploration, thinking and prototyping of creative solutions towards a new kind of responsible tourism.

**Credits 3**

## **GTRA-203: Intro to Transmedia 1**

Students will be introduced to foundational skills for designing spatial media by 1) Developing Concepts, 2) Fabricating Structures and 3) Integrating Graphics to 4) Navigate Immersive Environments CLO's . Develop Spatial Concepts Prototype Spatial Media Understand Use Case Scenarios Navigate 4-dimensional Space . Integrate Graphic Narratives

**Credits 3**

## **GTRA-302: Comm Design 5: Transmedia**

Students in this course will develop skills in both iconic and typographic identities. Projects not only establish an identity, but thoroughly explore its function via a user manual and multiple applications.

**Credits 3**

## **GTRA-303: Type 5: Transmedia**

Students in Type 5 will develop a dynamic visual language, logotype, and graphic elements for a Cultural Entity that will engage innovative solutions and working prototypes for traditional and merging media to be applied to print, screen and apatial contexts. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits 3**

## **GTRA-303: Type 5**

Students in Type 5 will develop a dynamic visual language, logotype, and graphic elements for a Cultural Entity that will engage innovative solutions and working prototypes for traditional and merging media to be applied to print, screen and apatial contexts. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits 3**

## **GTRA-307: Generative Typography**

This course will explore the ways in which new tools, technologies and techniques are impacting the rapidly expanding field of typographic practice. Students will create dynamic typographic systems using modularity, data visualization, code-based operations and machine learning, among other tools and techniques. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits 3**

## **GTRA-317: Generative Design: Transmedia**

This course will explore the ways in which new tools, technologies, and techniques are impacting the expanding field of graphic design. Students will use code to generate form, working with algorithmically driven type and image across screen, print, and space while examining how this approach to design is situated within historical, contemporary, and future contexts. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits 3**

## **GTRA-352: Mediatecture**

An inter-disciplinary design studio exploring the current and emerging relationships between media, architecture and design. The synergy of electronic media and the built environment permeates and re-shapes our perception of everyday life; with moving images leaving the confinement of the TV screen to become a 3-dimensional building material in itself. The curriculum proposes and merges theory, research and practice towards the conception of new ideas and their embodiment and execution in a thought-provoking physical installation piece. Embracing the intersection of culture and technology, this course utilizes the tools at our disposal (software, digital film, video, modeling etc) to re-define or abolish the boundaries between thought and praxis. Open to senior students from all majors.

**Credits 3**

## **GTRA-402: Advanced Transmedia Studio 7**

The overall intent and direction of each of the sections of this trio of courses is determined by the instructors who teach them. They, individually, bring different professional interests, experiences, and areas of expertise to each section. However, students can be assured that, as a group, all of these instructors are able to inform, direct, and mentor in a wide range of subject areas. While some instructors may take the traditional role of "teacher", others may prefer to act as design director, giving students a professional design office experience. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS

**Credits 3**

## **GTRA-452: Advanced Transmedia Studio 8**

The overall intent and direction of each of the sections of this trio of courses is determined by the instructors who teach them. They, individually, bring different professional interests, experiences, and areas of expertise to each section. However, students can be assured that, as a group, all of these instructors are able to inform, direct, and mentor in a wide range of subject areas. While some instructors may take the traditional role of "teacher", others may prefer to act as design director, giving students a professional design office experience.

**Credits 3**

## **GVXD-202: Vis Ix Des1: Generative Des**

This class is an introductory exploration of the concepts and technologies in web design. Using largely static content, the student learns how to design and build a site of a promotional nature that is respectful of the communication objective while being visually distinctive and engaging.

**Credits 3**

## **GVXD-203: Vis Ix Des 1: Intro to UI**

Web Design introduces students to web technologies and the basics of web design. They learn how to organize content, visually design sites, and build a working prototype by applying a basic understanding of HTML and CSS, also taught in the class. Students also take a workshop to help them with web technologies.

**Credits 3**

## **GVXD-204: Web Technologies**

This course is an introduction to Web Technologies, taught from the perspective of a designer not a programmer.

Focusing on type, layout and readability while retaining a responsive environment. This covers HTML, with a strong emphasis on semantic HTML, and CSS. Basic Javascript techniques and Libraries for a more interactive experience. Browser based animation, transformation effects, and accessibility. Basic Search Engine Optimization (SEO) techniques, and basic web support and management (Host/Domain/IP addresses/FTP).

**Credits 3**

## **GVXD-252: Visual Ix Design 2: Web**

This course explores the foundations of interface design for the standard screen. Although this class can be taken independently, it is best taken concurrently with Scripting Foundations, the advantage being that one execution can be used for both classes. By allowing students to develop ideas without the burden of having to make them, this course places the entire emphasis on the development and communication of strong concepts.

**Credits 3**

## **GVXD-254: Visual IxD 2: UX/UI**

Visual Interaction Design (VxD) covers the process of designing branded experiences through interactive systems that are largely visual in nature. Students are taken through the entire process of conceptualization, research, exploration, refinement, and communication of a project. The course emphasizes process. To that end, it explores the application Experience Design through the use of scenario based methods; branding and visual design through the development of brand values and identity marks; Interaction and User Experience Design through the employment of research, structuring frameworks such as information taxonomies and wireframes, user testing, and behavior design; And design communication through the application of cinematics and storytelling. It is possible, and even encouraged to use a project from a branding and identity class done previously or concurrently. Students will take a prototyping workshop concurrently to help them build prototypes of their designs.

**Credits 3**

## **GVXD-255: Advanced Web Technologies**

Advanced Web Technologies will provide students who have completed introductory and mid-level web courses the opportunity to produce graduation portfolio caliber web projects that will be worthy of recognition in competitions. Students who complete Advanced Web Technologies will be able to 1.) Develop a strategic vision for a website that contributes to the greater web today 2.) Design a visual design that has excellent aesthetics and an easy-to-use user experience that leverages the unique benefits of the web 3.) Build a prototype that can be shared on the web and used without guidance 4.) Present prototypes and the final project applying research and project attributes.

**Credits 3**

## **GVXD-302: Vis Ix Des 3: Adv IxD**

This course explores how to design for information services across at least two standard forms of presentation: The web and mobile. Others if applicable. The course explores how to create effective and engaging designs for dynamic information across a variety of screens while maintaining brand identity.

**Credits 3**



## **GVXD-304: Visual IxD 3: UI Design**

User Interface Design introduces students to the discipline of designing user interfaces. The course teaches how to use structuring frameworks such as structure maps and wireframes to the components users interact with that allow them to achieve their goals with the system. This course introduces principles that allow for good interface design, critical design patterns for various contexts, how to appropriately select patterns to promote more enjoyable interactions, and how to aesthetically design an interface to maximize delight and deliver on the product's communication objectives. Students will learn effective prototyping methods in order to present their designs and user test their hypotheses. Students will take a prototyping workshop concurrently to help them build prototypes of their designs.

**Credits** 3

## **GVXD-305: Info Design: Data Viz**

Data visualizations help us tell stories about the world. Stories that compel us to action, that enlighten us with new information, or make us question our understanding of reality. By transforming raw data into visuals that are novel, informative, efficient, and aesthetically considered, visualizations let us see what the data have to say. In this course you will learn techniques and technologies for developing your own data visualizations. We will be looking at how to gather data from a variety of sources, how to preprocess the acquired data for use in visualizations, how to use out of the box techniques to visualize the data, and how to create custom software for truly unique data visualizations. Students in DataViz will be able to: (CLO1) Create a meaningful visual representation of a data set, (CLO2) Understand the psychological impact of color, image, shape, and time in a visualization context, (CLO3) Acquire, evaluate, and process data from online and offline sources, (CLO4) Present their work and give a meaningful explanation of it to their peers as well as critique the work of their peers.

**Credits** 3

## **GVXD-307: Generative Design**

Generative Design teaches how to use code to create designs. It introduces scripting through a series of projects that are largely visual in nature, and exposes students to the value of generating designs or design elements through the use of code. It emphasizes those experiences and design challenges that are either unique to or best handled by the creation of a program rather than other means.

**Credits** 3

## **GVXD-402: Advanced VxD Studio 7**

This class charts a course beyond traditional interactive media and standard presentation systems into the realm of interaction design for physical devices. It allows students to explore the possibilities when both the interface and device are being designed simultaneously. It does this in the context of collaborative projects with students from product and transportation.

**Credits** 3

## **GVXD-403: Advanced Prototyping**

Course Description: Learn to create high fidelity prototypes of digital projects for mobile devices such as phones, tablets, and smart watches with the goal of presenting their interfaces, interactions, and behaviors as closely as possible. In order to focus the course's full attention on prototyping, it is advised that students enter the class with a project that is already designed (completed interfaces and flow). However, it is certainly expected that the design will get refined and perfected within the course. Course Learning Objectives: Students in Advanced Prototyping will be able to 1) learn and effectively use different fidelities of prototyping in order to aid in the design of a project. 2) Prototype a visual interactive experience to a high degree of fidelity. 3) Refine a detailed design based on issues learned from observing a target audience using their prototype.

**Credits** 3

## **GVXD-411: Digital Solutions Making**

Students will bring in a project/product from a previous term they would like to evolve further, with emphasis on digital products, e.g., a service or application. This class works by combining design, branding, marketing, product making, and business thinking to create a working proof of concept (prototype) and business pitch deck. The class format will act like a guided study, where the students and instructor will meet weekly to discuss strategy and overall creative / business direction.

**Credits** 3

## **GVXD-452: Advanced VxD Studio 8**

This class charts a course beyond traditional interactive media and standard presentation systems into the realm of interaction design for physical devices. It allows students to explore the possibilities when both the interface and device are being designed simultaneously. It does this in the context of collaborative projects with students from product and transportation.

**Credits** 3

## **HBPP-801A: TestLab Berlin: HBUS Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HHUM-801A: TestLab Berlin:German Lang**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSAP-805A: TLB: Post-Humanism HS1**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **HSAP-805B: TLB: Post-Humanism HS2**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **HSAP-805C: TLB: Post-Hmn Cltrl Imrsn**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **HSAP-808A: Plan B: Spirit of Bauhaus H&S1**

When the Bauhaus was originally conceived, one of its primary intents was to address and capture the 'eternal human spirit' in art, design, and architecture. It sought and cultivated wonder, the utopian, the radical. It promoted 'look- ing' as an intellectual pursuit and considered every action in life as a medium for creativity. The Bauhaus was revolution- ary in its re-linking of the arts, crafts, life, and manufacturing. Driven by socialist ideals, it created a curriculum of new forms that helped craft the 'modern.' It did so by forging an art, design, and industry education bound by community, aesthetic risk, and the sharing of ideas and skills. Yet, over time, much of that initial spirit has been forgotten or reduced to cold and functional readings of what the Bauhaus was about. Plan B resists such narrow interpretations and sets out to revive the forgotten or overridden aspects of the Bauhaus-in addition to delineating its thinking, impact, and influence-by re-imagining them in a contemporary setting. Working with the idea of the contemporary as 'an experience of profound dissonance' with its time, project leaders will develop and implement a research-based and experimental Berlin program 'in the spirit of' the Bauhaus, where ideas, shapes, disciplines, and the virtual co-exist. The resulting work will then be showcased within the frame of an HMCT exhibition in L.A., along with satellite exhibits and events. Plan B conspires to recapture the daring 'spirit' of the Bauhaus so as to rediscover its heritage and imagine its future significance.

**Credits 3**

## **HSAP-808B: Plan B: Spirit of Bauhaus H&S2**

When the Bauhaus was originally conceived, one of its primary intents was to address and capture the 'eternal human spirit' in art, design, and architecture. It sought and cultivated wonder, the utopian, the radical. It promoted 'look- ing' as an intellectual pursuit and considered every action in life as a medium for creativity. The Bauhaus was revolution- ary in its re-linking of the arts, crafts, life, and manufacturing. Driven by socialist ideals, it created a curriculum of new forms that helped craft the 'modern.' It did so by forging an art, design, and industry education bound by community, aesthetic risk, and the sharing of ideas and skills. Yet, over time, much of that initial spirit has been forgotten or reduced to cold and functional readings of what the Bauhaus was about. Plan B resists such narrow interpretations and sets out to revive the forgotten or overridden aspects of the Bauhaus-in addition to delineating its thinking, impact, and influence-by re-imagining them in a contemporary setting. Working with the idea of the contemporary as 'an experience of profound dissonance' with its time, project leaders will develop and implement a research-based and experimental Berlin program 'in the spirit of' the Bauhaus, where ideas, shapes, disciplines, and the virtual co-exist. The resulting work will then be showcased within the frame of an HMCT exhibition in L.A., along with satellite exhibits and events. Plan B conspires to recapture the daring 'spirit' of the Bauhaus so as to rediscover its heritage and imagine its future significance.

**Credits 3**

## **HSAP-809A: Bauhaus At 100: German Lang.**

The Bauhaus school in Germany (1919 - 1933) bridged the gap between art and industry, design and functionality. It brought together artists, craftsmen, architects and designers to engage in a dynamic conversation about the nature of art in the age of technology. For ArtCenter designers, especially graphic designers, industrial designers and interaction designers, it remains one of the most influential and prominent schools of thought we follow in understanding the building principles of 2D, 3D and now virtual design. How can Bauhaus ideas resonate today by our interpreting simple, efficient and sustainable design successfully delivered with maximum impact through objects, communication and technology? Students will explore these ideas through multi-disciplinary teams, just as a Bauhaus studio might function, leveraging the talents of each other to build new and unexpected ideas toward powerful solutions. They will visit sites of the original Bauhaus schools in Weimar and Dessau while being based in Berlin to gain a deeper understanding of its rich history, its tenants and guiding principles that made it so impactful.

**Credits 3**

## **HSAP-809B: Bauhaus At 100: Cultrl Imrsn**

The Bauhaus school in Germany (1919 - 1933) bridged the gap between art and industry, design and functionality. It brought together artists, craftsmen, architects and designers to engage in a dynamic conversation about the nature of art in the age of technology. For ArtCenter designers, especially graphic designers, industrial designers and interaction designers, it remains one of the most influential and prominent schools of thought we follow in understanding the building principles of 2D, 3D and now virtual design. How can Bauhaus ideas resonate today by our interpreting simple, efficient and sustainable design successfully delivered with maximum impact through objects, communication and technology? Students will explore these ideas through multi-disciplinary teams, just as a Bauhaus studio might function, leveraging the talents of each other to build new and unexpected ideas toward powerful solutions. They will visit sites of the original Bauhaus schools in Weimar and Dessau while being based in Berlin to gain a deeper understanding of its rich history, its tenants and guiding principles that made it so impactful.

**Credits 3**

## **HSAP-811A: TLB: Travelism Ctrln Imrsn**

New York City and Berlin are world-class destinations that have extraordinary appeal to visitors. Both places are rich of outstanding culture, attractions, entertainment, nightlife and events, as well as multicultural neighborhoods to navigate and to explore. In a first-ever official city-to-city tourism collaboration to share best practices, the Spring'20 TestLab project invites ArtCenter students to uncover new insights and create fresh thinking to address tourism challenges and opportunities for New York City and Berlin. 9 units Studio 6 units H+S (Cultural Immersion and German Language) In partnership with the official destination marketing organizations visitBerlin and NYC & Company, ArtCenter students will immerse themselves consecutively in both creative capitals, informing the exploration, thinking and prototyping of creative solutions towards a new kind of responsible tourism.

**Credits 3**

## **HSAP-811B: TLB: Travelism German Lang**

New York City and Berlin are world-class destinations that have extraordinary appeal to visitors. Both places are rich of outstanding culture, attractions, entertainment, nightlife and events, as well as multicultural neighborhoods to navigate and to explore. In a first-ever official city-to-city tourism collaboration to share best practices, the Spring'20 TestLab project invites ArtCenter students to uncover new insights and create fresh thinking to address tourism challenges and opportunities for New York City and Berlin. 9 units Studio 6 units H+S (Cultural Immersion and German Language) In partnership with the official destination marketing organizations visitBerlin and NYC & Company, ArtCenter students will immerse themselves consecutively in both creative capitals, informing the exploration, thinking and prototyping of creative solutions towards a new kind of responsible tourism.

**Credits 3**

## **HSAP-811C: TLB: The Berlin Way**

This class provides a first-hand immersion into the vibrant creative industries of Berlin to explore the "Berlin Way" of living & making in one of the world's most dynamic creative environments. Through the lens of social science, students will gain insights about the interrelationship of Berlin's development as a city with the evolution of its creative industries. Berlin's magnetism to the creative class has dramatically increased over the past twenty years. Ironically, the city's economic stagnation in the early 2000s, which came after a very brief post-reunification gold rush, turned out to be fertile ground on which the German capital's current status as creative global hub could flourish. The combination of cheap inner-city property and strong endorsement of creative freedom helped revive Berlin, which now draws artists and cultural entrepreneurs from around the world. Tech and web entrepreneurs, who are following in increasing numbers artists, designers, writers, and musicians from around the world, have established themselves in Berlin over the past few years and helped create a dynamic economic base for the creative industries and for the city as a whole. Berlin's urban density mixes living and workspaces, facilitated by a shared, highly integrated transport system. Informal encounters between greatly diverse populations are a daily reality, making the city a place of inclusion and constant creative inspiration. Built on rich sediments of cultural heritage, Berlin's pavement is literally vibrating with creative energy from the underground. Cultural trends born in various subcultures quickly find their way into the mainstream, allowing for rapid innovation in design, technology, and cultural expression. In addition to guest lectures and discussions with Berlin-based experts (architectural historians, urban developers, city marketers, etc.) students will meet and interview protagonists of Berlin's creative scene, visit their studios, and will also learn to search and discover the next up-and-coming talents of Berlin. Collectively, all participants of this course will contribute through writing, audio-visual edits and visual interpretations to a webbased knowledge base that maps the ever-evolving creative industries of Berlin. The Berlin Way project could evolve into an ongoing signature project of the ArtCenter Berlin studio, a resource to current and future Testlab Berlin participants - and potentially to the creative industries of Berlin.

**Credits 3**

## **HSCI-801A: TestLab Berlin: HSCI Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801A: TestLab Berlin: Cultrl Immrnsn**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801B: TestLab Berlin: HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSOC-801B: TestLab Berlin:HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtexture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-828: testlabBerlin**

What is health and wellness for the millennial generation? How does the notion of physicality, beauty and wellbeing evolve in times of deep cultural technological shifts and profoundly changing values? The diverse and futureforward city of Berlin serves as resource and test lab for explorations on the leading edge between culture and commerce. Goal of this studio abroad project is to create fresh thinking that can augment the individual and social perception and experience in the realm of health and wellness. Areas of creative exploration of this transdisciplinary studio sponsored by Johnson & Johnson will include temporary Pop-up retail & wellness spaces and visionary applications for emerging media mobile / wearable / social / participatory / immersive / augmented). The testlabBerlin studio will be situated in one of the most exciting emerging locations, Bikini Berlin. The project will be connected to the international fashion and trend show Bread&Butter, and to the design festival DMY. Mentorship of the Art Center student team will be provided by a group of leading Berlin-based designers and artists. testlabBerlin is a sponsored 14 week studio abroad project in the summer term 2011. Full semester credit: 12 units studio credit / 6 units of HDS credit. Available to fifth term and above students by application. Lead faculty: Rob Ball

**Credits 3**

## **SAP-828A: Testlab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828C: Testlab Berlin: Studio 3**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828D: Testlab Berlin: PRP**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828E: Testlab Berlin: CUL**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828F: Testlab Berlin: HMN**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828G: Testlab Berlin: Studio 4**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits** 3

## **SAP-828H: Testlab Berlin: MAT**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits** 3

## **SAP-851: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits** 3

## **SAP-852: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits** 3

## **SAP-853: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**

## **SAP-854: TestLabBerlin-Mobilities 2012**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**



## **SAP-858A: Underground Berlin: Studio 1**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

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**Credits 3**

## **SAP-858B: Underground Berlin: Studio 2**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858C: Underground Berlin: Studio 3**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858D: Underground Berlin: Studio 4**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858E: Underground Berlin: Humanities**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858F: Underground Berlin: Social Sci**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858G: Underground Berlin: Bus+PRP**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-859A: TestLab Berlin:Cultrl Immrsn**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859B: TestLab Berlin:German Lang**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859C: TestLab Berlin: H&S Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859D: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859E: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **TDS-361A: Greenies**

Explore how Greenies could use packaging design to create healthy snacking moments for dogs, both in and out of the home environment. The challenge is to develop design thinking around how Greenies could create healthy snacking moments for dogs through the use of packaging, product, behavior and further experiences to expand other healthy "snacking" segments for pets - modeled after healthy snacking products in the human snacking space.

**Credits 3**

## **TDS-365: TDS: Type + Authorship**

On day one students conjure, discuss, and immediately write their way into a book of collective thematic interest. Every week they write their way deeper into a specific project and fine tune it through the course of the first month. Then the drawing begins. The class functions as a multi-disciplinary studio environment to draw, photograph, illustrate, and graphically impregnate a ripe topic (like hair, animals, the encyclopedia). It's about moving quickly. No running in place. It's about speed and follow-through, dedication to an idea. Writing in class, writing at home, rewriting, editing, analyzing. Developing new collaborative skills and trust, finding a stronger textual and image voice. The class offers connections between design and literature by shaping new associations of word and image through the intersection of writing and its translation into print. We spend the term emphasizing iterative designing and image-making around original content. Weeks 9-11 are spent in an in-class editorial workshop environment where students operate both independently and by sharing workloads and responsibilities to produce a literary arts publication. Students are given job titles such as editor, art director and image editor to stress the importance of leadership within a collaboration. Weeks 12-14 are spent in production and working with a printer. Students write, design, art a 90-100 page publication / refining typographic skills to express hierarchies between titling, running texts, marginal texts / hone image-making and image editing skills / production skills / working with a budget and deadline.

**Credits 3**

## **TDS-410A: (RE)SEARCH FOR HEALTH (DM)**

THE (RE)SEARCH FOR INCLUSIVE HEALTHCARE in partnership with Cedars-Sinai Research Clinical trials are a wide range of research studies used by researchers and hospitals to better understand how to improve health outcomes. Diverse and representative participation in clinical trials is key to developing equitable health recommendations, policies and treatments. Cedars-Sinai Research Center for Health Equity wants to encourage more participation in clinical trials from all communities, especially those in the Latinx and Korean communities. This studio challenges design students to create strong messaging, materials and distribution systems to help community-based healthcare providers, advocates and leaders spread the word on what different types of clinical trials are, why they are important and why folks from all communities should participate. This course is eligible for the Designmatters Minor in Social Innovation.

**Credits 3**

## **TDS-410B: Mobile Detection Van (DM TDS)**

California has the 2nd lowest rate of lung cancer screening in the U.S. There are a lot of barriers to lung cancer screenings, including stringent eligibility requirements, the stigma around smoking leading to patients not self-reporting their smoking habits accurately, and access to hospitals that typically have the machines used for the screenings. In response, Cedars-Sinai is launching a mobile lung cancer screening van in 2025; this will be the first van of its kind in California! The van will travel to neighborhood health clinics around the Southern California region to serve communities that face even more barriers to access these kinds of screenings, and are impacted more by lung cancer. Cedars-Sinai is asking ArtCenter students to create the brand and user experience for the van and a community-based campaign that will raise awareness of lung cancer screenings for health providers and patients over the age of 45, especially from populations that are more impacted by lung cancer.

**Credits 3**

## **TDS-417A: SIG - B2B & B2C Brndg & Pkg**

Students will be challenged to enhance SIG's classic portion packs functionality, image, and on-shelf impact. Additionally, students will explore sustainable packaging solutions for SIG's multi-portion packs while maintaining important packaging characteristics pertaining to ease of use, transport, and stackable nature. And lastly, SIG is inviting ArtCenter students to create a B2B visual brand language conveying SIG's unique core values and personality for its filling machines.

**Credits 3**

## **TDS-418A: KBA-NotaSys**

Topic: Explore what banknotes will look like in fifteen to twenty years from now, from a functional point of view combined with pleasing aesthetics. Taking as the focus the consumers/users point of view, students will explore the functionality of cash and its alternative solutions, advantages and disadvantages of each alternative and the main value both today and in the future. Will banknotes become hybrid and/or incorporate more technologies? What will they look like? How will they be used? Further exploration will include: the social responsibility of cash, what kind of payment can be automated. In what ways can these new technologies keep the main advantages of cash: anonymity, ease of use and certainty in transactions?

**Credits 3**

## **TDS-429A: Sig Sponsored Project**

Students will explore new and innovative solutions and options for SIG's family of current liter-size and single serve packaging products. This will include multipacks of existing packing products plus designs for a new tethered closure for both drink-from and pour-from packaging that will remain attached to the package after being opened. They will further explore options to improve the packaging material surface with embossing, debossing and other features.

**Credits** 3

## **TDS-432A: Entrepreneur's Branding Lab**

This new TDS graphic design course you will help you translate your idea into a marketable brand as you execute it through various communication platforms. It can be a project from a completed course or something self-initiated. Or, you can find a new subject to work with once you start the class. This course will help you understand of how to: . execute a cohesive and robust cross-media branding campaign . research and utilize economic/ industry trends . develop agile and effective presentation skills in a variety of settings, including virtual, physical and digital . assess the business ramifications of what you create . integrate business practice as a prototyping tool in your design process. This class offers discussions of design thinking, requires rigorous iteration, emphasizes critiques of design work, includes guest speakers and field trips, and the potential to fully develop your product or service into a real business venture.

**Credits** 3

## **TDS-434: Connecting Underserved**

Teens who are already parents are at the highest risk for unplanned pregnancy (7x higher risk than teens who are not already parents), and often face social isolation, stigma and mental health issues at higher rates than their peers. A new mobile health program, created by Sentient Research with a grant from IDEO, provides key parenting & relationship-building resources, peer-to-peer support and family planning information to young parents, ages 16-21. In this studio, ArtCenter students will help design and facilitate focus groups with the target audience of young parents to generate insights and co-create a brand and campaign for the mobile health program. What should the program look and feel like? How will the target users discover and interact with the program? What will make this program a success for young parents? Studio outcomes may be implemented in a pilot rollout of the program in San Francisco and Los Angeles.

**Credits** 3

## **TDS-438: Meyers Manx**

Meyers Manx is the legendary California automotive company that created the original Dune Buggy and became synonymous with beach culture. Now under the design leadership of ArtCenter alumnus Freeman Thomas (formerly with Porsche, Audi, VW, DaimlerChrysler and Ford), Meyers Manx is expanding into new vehicle segments, pushing the industry in new directions and looking to bring fun and playful driving experiences to a whole new generation. In this "Summer of Smiles" sponsored studio, Transportation Design students will be challenged to explore new opportunities for the Meyers Manx brand, coming up with vehicle concepts (interior and exterior) that celebrate the driving experience and convey a sense of movement, playfulness and excitement. As a lifestyle brand, Meyers Manx also wants students from Graphic Design to work as a small creative agency creating the 'brand experience' from communications campaign packaging, apparel, and accessories that complement the vehicles. As part of the research phase of the project, students will visit the new Meyers Manx studio in Costa Mesa and get the opportunity experience the thrill of taking a dune buggy across the sand.

**Credits** 3

## **TDS-438A: Meyers Manx: Re-Envisioning**

This will be a term-long assignment that allows the student individually as well as collaboratively to immerse themselves in the Myers Manx brand of yesterday, today, and tomorrow. The challenge is to create an overarching visual identity system including a logo, proprietary photographic style, color palette, illustration (if applicable), graphic elements and typographic style that honors the Myers Manx brand history but can accommodate the future of the organization. We will demonstrate this range by focusing on a range of brand touch-points including digital, environmental, packaging, marketing communications, motion and co-branded partnerships. For Motion/ Illustration only: We will also pursue a motion deliverable that will codify these brand assets in a way that could lend themselves to future touch-points like trade shows, event spaces and/or the Peterson Museum Cafe?.

**Credits** 3

## **TDS-458B: Good Stopping Point: LGBTQIA**

Cedars-Sinai Research Center for Health Equity has received a grant from the LA County Department of Health Services to develop a first-of-its-kind community Learning Collaborative made up of health, advocacy and service organizations to address tobacco usage in LGBTQIA+ communities, which as a population has some of the highest tobacco usage rates in the U.S. (25% compared to 14% of the general population). In this studio, students will learn about the possible causes of the high usage rates, the health outcomes related to tobacco use, and the history of LGBTQIA+ health activism and advocacy to develop a visual identity, campaign and materials for the community organizations in the Learning Collaborative to share best practices to help folks start the process of quitting tobacco use.

**Credits 3**

## **TDS-458C: Vaccinate Pasadena!**

Data shows that Pasadena's vaccination efforts have been more successful than surrounding cities, but unevenly distributed. While overall 99.7% of Pasadena residents having received at least one dose of the vaccine, Black and Latinx populations, as well as children aged 5-11 and adults aged 18-44, have lower rates of vaccination. In addition, the vaccine will soon be approved for the final group of the youngest children, aged 0-4, with the decision power resting with their parents and guardians. What can be done to support vaccination rates for all of these populations? How can people be directed to trustworthy and reliable sources about health information? What can be done to help people navigate the healthcare system and get access to the vaccines? In this studio, students will work with the Pasadena Public Health Department and on-the-ground subject matter experts such as promotoras, lay health advocates who connect Spanish-speaking communities with the healthcare system, and community clinics to develop a community-based campaign to address these questions, using traditional and non-traditional media and methods.

**Credits 3**

## **TDS-459: California Wildfire Prevention**

Wildfires are one of the most urgent dangers facing California today, partly due to climate change and drought. Air pollution from wildfires also worsens global warming. ArtCenter, in collaboration with the American Red Cross Pacific Division, has received a prestigious grant from the state fire authority, CAL FIRE, to conceive a visually compelling statewide campaign to rally the public in preventing wildfires. The campaign will focus on digital forms of communication (e.g., email, social media, web, electronic press kits). High-caliber experts in science, disaster planning, and firefighting will serve as technical advisors for the class.

**Credits 3**

## **Humanities and Sciences**

### **HBPP-395: Independent Study: Bus/Prof**

**Credits 1**

### **HBPP-396: Guided Study: Bus/Prof**

**Credits 3**

### **HBPP-495: Independent Study: Bus/Prof**

**Credits 1**

### **HBPP-496: Guided Study: Bus/Prof**

**Credits 3**

### **HBPP-TRNSFR: Bsnss&Prof Prac Trnsfr Credit**

**Credits 3**



## **HBUS-101: Business 101**

Building a successful career requires not just talent, but an understanding of what it takes to be in business. Business 101 is an introduction to the business side of creative practice. The course is divided into two parts: general business information, including starting up, intellectual property, and money; followed by topics specifically geared towards the illustration, photography, or design business, including marketing and self-promotion, pricing and estimating, contracts, and client relationships.

**Credits** 3

## **HBUS-110: Business and Economics**

This entry-level survey class is intended to provide students with an overview of how businesses operate and the economic environment in which they compete. Its scope is wide, to provide a solid grounding in business and economics to students whether they leave college as freelancers, entrepreneurs, employees of art and design agencies, or employees of companies using art and design to create and sell products and services. For those continuing with further business courses, it will introduce many subjects that are covered in more depth in additional electives. Students will leave the class inspired to be inquisitive about the business side of art and design, and with a basic knowledge of business and economic concepts and terms to help them function and communicate more effectively within a business environment.

**Credits** 3

## **HBUS-200: The Design Professional**

Communicating Your Professional Identity. Learn to represent yourself and your ideas clearly and confidently in a professional working environment. This course is ideal for those applying for internships or organizing job searches and interviews following graduation. Students will refine their resume and business correspondence to reflect their individual competitive strengths, as well as enhance communication skills as they relate to presentations, meetings, networking, and interviews. Additional topics include: personal positioning strategy, online presence, professional etiquette, compensation, and mentors. Guest lecturers with expertise in targeted areas of interest will be invited to share their experiences and review portfolios, and as time permits, field trips to local design groups may be scheduled.

**Credits** 3

## **HBUS-201: Business & Professional Practice**

This class will examine business and professional practices that help form the basis of a career in photography. The goal is to begin to create a practical business framework for aesthetic and commercial growth in a changing media landscape.

**Credits** 3

## **HBUS-202: Strategy**

This course helps make larger impact by creating a strategy to further the intent of the artist or designer. The business value of design has been established. Design Thinking has been adopted into the arsenal of business tools as a way to put the user's needs at the center of the organization to create new opportunities. The design process has been used to solve business problems and tell compelling stories. This course introduces business strategy to artists and designers and gives the students the understanding and vocabulary to be involved in making business decisions and innovation. While the designer is immersed in the design mindset and methods, they are generally concerned with making artifacts (offerings, experiences, etc.) for a user or customer. This course practices applying these skills more broadly towards all stakeholders in a business setting including their non-design counterparts, shareholders, investors, etc., and considering their point of view.

**Credits** 3

## **HBUS-220: Money Math for the Right Brain**

Are designers business people? Business financial statements are intimidating for the left brain-oriented designer. This course will demystify business financial statements through hands-on work from a design perspective. Students will research and analyze Profit & Loss Statements, Cash Flow Statements and Balance Sheets of publicly traded companies of their choice. From this analysis, they will create financial statements of their own from models provided by the instructor. The course goal is not that students become CFOs, but that they are conversant in the language of business in order to thrive in a multidisciplinary team environment.

**Credits** 3

## **HBUS-230: The Global Economy**

Whether you aspire to be a creative producer, business entrepreneur, or develop solutions to social or environmental issues, understanding how the world economy functions is increasingly important to how you work and what you produce. This course provides an overview of the global economy - its history and eras of development, and how it functions. We will review GDP as an economic measure of output, how governments attempt to manage growth and employment, and measures beyond GDP in assessing a country's well-being. We will discuss how economies interact including how trade and globalization is evolving. Recent trends and challenges in the capitalist system will be examined, including income inequality across various dimensions, and the impact on labor of the "information age" including the advent of the gig economy. We will also review major economic thinkers and discuss alternatives to the current economic structure.

**Credits 3**

## **HBUS-240: Principles of Marketing**

Do you wonder how great products and services make it to market and have impact? Who its ideal customer is, how to identify which advertising to use, or how online ads and social media work? Are you looking to obtain a strong foundation in marketing to get your messages out into the world? Then this is the course for you! In this class we will explore the world of marketing - the study of the business activities that direct the flow of goods and services from producers to users. Topics will include how to conduct market research, develop marketing strategies, and customer personas, positioning versus competition, choosing distribution approaches, essential website functions, methods of customer acquisition, creating messages for audiences (including underserved), and measuring the results of your methods to adjust and increase sales and impact. You'll practice application of the concepts in a range of realistic scenarios. You'll learn how to work within a marketing team as a designer across cultures, within a framework of ethics and sustainability.

**Credits 3**

## **HBUS-300: Business of Design**

The skills learned throughout your education at Art Center are invaluable for acquiring a position in the field of product design. But in this extremely competitive field, skills alone will not ensure a successful career. Individuals who excel, whether as entrepreneurs, corporate designers, or consultant designers, have embraced and exploited their role in the bigger universe of industry. Designers who understand business, corporate disciplines and systems, and how design can strategically contribute to business objectives and goals enjoy rapid advancement and a higher level of career success.

**Credits 3**

## **HBUS-302: Automotive Industry**

This course focuses on the experience of a transportation designer after they begin their career. It will analyze different corporate models and look at how design fits into the overall company's business strategy as it partners with engineering, marketing, product planning and other key areas of the company. Industry executives will regularly participate as subject matter experts to give additional perspective.

**Credits 3**

## **HBUS-303: Designing for Change**

Design is following the pathway of any professional practice, moving towards taking responsibility for the function at the enterprise level. Design started out making artifacts, then moved into design thinking, and now is at the juncture of getting a seat at the table in the C suite. This course offers students the opportunity to bring a variety of learning acquired from their business minor and design major and apply them to an all-encompassing portfolio piece that can demonstrate their potential for design leadership. During the course they learn from professionals that practice in the industry of their choice, consider trends that are impacting their discipline, and how they can differentiate in face of competition to create an ownable proposition. As basic competencies in design become standard for employees without formal design education, this business minor capstone places the skills of designers and artists beyond the context of artifact making and into that of creating value and impacting change across organizations, and thus across society. The course enables the designer to create a holistic business system around a design solution to further the intent of the artist or designer while harnessing cultural movement and sustainability goals.

**Credits 3**

## **HBUS-320: Pro Practices for Artists**

The pursuit of art today can sometimes seem like a capricious and daunting endeavor; there is clearly no one path or plan that serves all artists' aspirations or guarantees success. This course presents practical advice for artists that can aid in achieving the various satisfactions derived from a life in art. Some topics explored include: tools for documenting your achievements and assessing your objectives; choosing a graduate school; setting up a studio; putting together a professional portfolio and resume; project proposals and artist statements; foundations, grants, and artist-in-residence programs; legal issues, contracts, and copyrights; finances, accounting, and bookkeeping; art sales, representation, and galleries; critics, curators, and collectors; art teaching and academia; and what skills you will need for various art-related employment options. Class discussions will also touch on how best to deal with the inevitable challenges of being a working artist--pressures, motivation, competition, and rejection. This course will present an overview of the numerous opportunities that exist today for artists, and strategies for accomplishing your dreams.

**Credits** 3

## **HBUS-330: Dig Prod Des & Mgmt INSEAD**

This course will provide students with the opportunity to collaborate with INSEAD MBA students and be taught by INSEAD faculty and industry experts while they work on the development, testing and management of a digital product. This course will give you an overview of how to become an effective product manager of digital products. During the INSEAD portion, designers will work with 4-5 MBA students, developing and testing a digital product concept. MBAs are expected to have a hands-on role in all stages of the project and the designers will be both coaches and active participants. ACCD participants be collaborating with INSEAD students in various time zones. In addition to the synchronous INSEAD component, the course will include an ACCD IxD mini course to prepare for the INSEAD project. The first half of the term will focus on fundamentals of Interaction Design with an emphasis on methods relevant to collaborating with Product Managers in a business context. At the midterm, each project team will present an overview of their Minimum Viable Product (MVP), business strategy, product features and functionality, and present interactive demos of primary features of the MVP for a product redesign project. Registration by application only. Please contact Study Away Department for details.

**Credits** 3

## **HCRT-100: Critical Practice 1**

This course will provide a basic visual vocabulary or rhetoric. The primary learning objective is to understand how images work--successfully or not--to convey the intended meaning of the artist/designer to a desired audience. Rather than ask what images mean, the emphasis is on how they work in a variety of contexts. In other words, students will learn the rhetoric of visual communication, with "rhetoric" understood here as a form of persuasion that produces an intellectual and physical transformation in the viewer.

**Credits** 3

## **HCRT-101: Intro to Design Studies**

This course represents both an introduction to and interrogation of the many ways in which design has been talked about, understood, and practiced since the 19th century. Rather than presenting a historical survey, this course will offer students an opportunity to use discussion and writing to delve more deeply into key concepts and questions related to design practice within its broader social, political, and economic contexts. Though this course will necessarily engage global perspectives and themes, we will pay particular attention to the past, present, and future of design in the United States in connection to this broader global context. Key topics will include: capitalism, labor, colonialism/decoloniality, race and racism, technology and discourses of innovation, and representation. Assignments will include brief weekly written responses to assigned readings, 3 short essays (2-3 pages each), and 2 in-class presentations.

**Credits** 3

## **HCRT-200: Narrative Structure**

Narrative Structure will take the same approach as Critical Practice I, which provides a basic visual vocabulary or rhetoric for different areas of focus, such as film genres, contemporary art, television, internet media, and others, based on the expertise of the instructor.

**Credits** 3

## **HCRT-201: Gender, Sex, and Love**

This course will find students (alongside their instructor) grappling with human desire and creativity in the individual quest for friendship, sex, power, and love. Through reading, writing, discussion, and artmaking, we'll tackle important, if potentially uncomfortable issues surrounding childhood sexuality, intersexuality, perversion, pornography, prostitution, casual sex, acquaintance rape, dating, and marriage-and the ethical concerns to which these issues inevitably give rise. As an undergraduate philosophy seminar, we'll generally raise difficult questions rather than accept stock answers. Throughout, we'll try to maintain our composure even when a little vulnerability is called for and the facts are in dispute. The only prerequisites are an open mind and an interest in self-exploration.

**Credits 3**

## **HCRT-208: Toys & the Childlike in Art**

This interdisciplinary humanities course addresses the psychological, sociological, artistic, literary, theoretical, and design-related aspects of toys. Since the images of toys and children pervade the media, advertisements, commercials, and the art of the present, it is important to study and re-evaluate the concept of childhood, the childlike, play, and the emerging new character of our culture. The class will help students understand toys in the context of recent and current cultural context, and will connect to certain studio practices - from toy design to fine art practices. Students in a variety of design disciplines can benefit from this course, too, exploring the wider cultural world of products. Textbook: Neil Postman: *The Disappearance of Childhood*, New York: Vintage Books, 1994.

**Credits 3**

## **HCRT-210: Art & Science Collaborations**

Art, Tech and Science have long been in collaboration, engaged in epic challenges to push the boundaries of truth and understanding about ourselves and our world. From Leonardo Da Vinci and Buckminster Fuller to David Hockney and Stelarc, history has often recognized the lone researcher / inventor who diverges from the tradition and the norm, yet only today do we learn of the collaborative team effort necessary to discover and invent new materials, products, new technologies and worlds. With the advent of the digital age, 3-d printing, wearable tech and VR science, collaborative partnerships are forming daily between artists, designers, technologists and scientists, changing health, education, lifestyle and entertainment as we know it. In this course, we will explore ground - breaking designs, discover the history behind unique materials and prototype products, resulting from art, tech and science research. We will lead our conversation from joint histories, theories and conferences of art, design, tech and science. We will examine differences in methods and funding, yet focus deep attention on the ideas and inventions produced by 20th and 21st century arts, tech and science collaborations from Tatlin's constructivist tower and Bloom the computational game to Muse Headsets for wearable tech. Special attention will be paid to light and space inventions that have profoundly influenced the making of art and science research.

**Credits 3**

## **HCRT-215: Combined Trajectories**

This course reflects on collaboration as a way of understanding creative practices and, more broadly, as a fundamental human experience. Despite the apparent undermining of the individual genius by the advent of postmodern thought, creative practice is still predominantly an individual enterprise. However, the last few years have witnessed a significant change in the conditions that privilege individual creation: economic crisis and social movements have emerged in every continent, creating spaces that stimulate values of collaboration, alternative economies and social engagement. We will explore recent social and artistic accounts of collectivism by artists, philosophers, sociologists and writers, and revise current examples of collective artistic endeavors. Students will creatively engage in collaboration exercises and present the readings to the class by means of lectures, performance, and/or other resources and artifacts related to their professional practices.

**Credits 3**

## **HCRT-216: Biopolitics**

A society in which one's retina can be used as a key, where remote sensing technologies track our daily routines, and where hygiene and policing have reshaped the public sphere - this is what Michel Foucault has called the "biopolitics" of modern life. This distinct emphasis on the body and biological life can be found in every domain, from the discipline of the individual to the governance of populations, urban space, and the state. In this class, we discuss Foucault's theory in light of our contemporary situation, drawing on political philosophy, art, film, and our own experiences. Following on from Foucault, we will also look at how other writers and theorists have interpreted and adapted these ideas to look at questions of political activism, immigration and human rights, as well as gender and sexual politics. Seminar discussions and essays will provide students with an opportunity to critically examine these theories and develop their own understanding within the discourse.

**Credits** 3

## **HCRT-230: Women in Film**

Women in Film -- this course traces the depiction of women in American feature film, from the Golden Age of Cinema (such as George Cukor's "The Women" from 1939) to contemporary films with independent voices, prominent women filmmakers, and multi-cultural points of view. Films to examine include Michael Curtiz's "Mildred Pierce," Alfred Hitchcock's "The Birds," Julie Dash's "Daughters of the Dust," Jane Campion's "The Piano," Kathryn Bigelow's "Zero Dark Thirty," and new films such as "Suffragette," "Carol," and "Star Wars: The Force Awakens." How and why have depictions changed? What do recent studies about women's participation in top-rated feature films tell us? These films will be viewed as powerful social and political expressions, and as cinematic art.

**Credits** 3

## **HCRT-240: Roads**

More than just connecting elements, roads divide and define landscape, become test cases for our relationships with speed and mobility, and structure travel narratives that range from ritual pilgrimage to the hitchhiker's opportunistic ramblings. While cities, towns, and buildings - even symbolic landscapes - fit within traditional assumptions about what makes a place and invests it with meaning, roads, because they are designed with movement in mind, provide an alternative to stasis and settlement. They're figures and systems more than places, and as such they have their own rules. This course will look at roads and highways as elements of narrative and infrastructure, exploring how they fit into contemporary discussions of movement and landscape drawn cultural studies, philosophy and systems organization. Topics covered will include speed, organization, nomads, dystopia and the picturesque. We will look at and discuss maps and historical sources, film, literature, painting and photography and try to understand what roads do and how we experience them.

**Credits** 3

## **HCRT-250: Performance As Art**

This course will take students through the theory of different acting styles such as Shakespearean Acting, Method Acting, Improvisational Acting, etc. Students will also study different actors, their highlights and WHY the acting performances are legendary.

**Credits** 3

## **HCRT-251: The Persuasive Image**

This class provides everyone with the basic methods and techniques of successfully engaging, and even more importantly, memorably enduring, representational imagery. Imagery that lasts and leaves tracks. Drawing on a variety of examples from the conventions of the stand-alone single-image narrative, the practice of visual metaphor and close reading of content organization and characterization, we will examine how effective imagery actually works. We will examine examples of imagery as signage and as "extended" metaphor, and we will look at allegory and visual rhetoric, irony and satire in examples of editorial imagery and commentary; we will explore use of stylistics, appropriation and reconfiguration in contemporary Asian and Latin American painting. And because we're looking at what works and what moves people to feel and think and reflect, we will also look at the New European explorations of visual journalism and reportage, Middle Eastern and African Graphic Novels of resistance, some challenging Children's Books, some masterpieces of American Illustration, the power of the "feature" illustration, the now legendary comics of the early 20th century and a film or two that you will never forget; and, in the process, we will learn about pace, pitch, cadence and tone, the Photo Essay of Open Association, and even something of your own unexamined reservoirs of unacknowledged possibility.

**Credits 3**

## **HCRT-252: Image As World Building**

A photograph is one of many materials that can hold an image. Images can exist as text, sound, imagination, frequencies and more. The way we process and store images has a great deal of influence on our physiological beings, shifting the way we interface with the worlds around and within us. How does it inform our practice when we consider the anticipated ontology of the images imbued within our work and the way they shape our worlds? What do our current worlds consist of and what are the realities we aspire toward? After contextualizing ourselves in our contemporary environment, we will learn how to locate, identify and place information, with constructive intentions, in our own works. The semester will include various learning models, included but not limited to lectures, field trips, collaborative exercises, and critique. Students will be asked to propose an image based project that thematically relates to the course. At the end of this course, students will understand how to employ these techniques within their own practices and begin to anticipate the way their making will materialize in the world and be intentional about the world they're building.

**Credits 3**

## **HCRT-266: Digital Humanities**

Libraries, archives, museums, the great repositories of the human past, make available sources that have enhanced how we learn subjects and make things. The vast digital collections on the Web have transformed the way we study the past achievements of humans, whether history, literature, philosophy, music, or art. In this course, students will learn the basic skills of researching a digital humanities project. These projects may include history exhibits; documentary videos; scenic designs for a play or opera; maps or models of fictional worlds. Students can choose to work individually, or collaboratively on small project teams.

**Credits 3**

## **HCRT-272: El Niño FX: Water**

This course explores our relationship to water, and how access to this vital resource shapes our cities, societies, cultures and imaginations. It is structured as a collaborative workshop combining field work, interdisciplinary research and creative speculation. To ground our inquiry we will tour several hydro-infrastructure sites where local sources of water are controlled and/or where more distant supplies are collected, treated and delivered to our taps. Presentations and background readings will unpack these sites in relation to counter-models and creative expressions drawn from other times, places and cultures, all with an eye toward revealing the embedded assumptions, entrenched interests, social implications and aesthetic dimensions of our current water supply. No prior experience or background is assumed, and all majors are welcome in this multi-disciplinary space: we will learn key analytic concepts from natural history, geography and sociology, and also use lenses from film, science-fiction and environmental literature to imagine alternate ecologies. Participants with prior water-related research interests are invited to use the workshop as a forum for adding depth and complexity to their investigations. Cumulative projects will emphasize independent and/or collaborative research based in student interests. Conjectural propositions and other experimental means of re-imagining linkages between natural history, urban development, and hinterland networks will be encouraged.

**Credits 3**

## **HCRT-275: Social Justice and the City**

This course explores contemporary urban inequalities and different solutions to our current urban predicament. We will use Los Angeles as our classroom. Our time will be divided between in-class discussions of policing and public safety, real estate development and gentrification, and the complex issues facing the unhoused as well as field trips where we will engage activists, design professionals and city leaders. Required Reading: David Harvey, *Rebel Cities* (Verso, 2019).

**Credits 3**

## **HCRT-284: Life Without Objects**

Concerns about the economic and ecological sustainability of industrial design converge around the status of the object itself, raising questions about whether design must generate objects at all. But how might product designers create a life without objects? Using historical and contemporary sources, this course will examine a series of transdisciplinary case studies to help students explore this question. Course materials will include current dialogues around anthropogenic climate change, historical and contemporary reactions against mass production, discourses of decluttering, corporate minimalism, zero waste lifestyles, and the politics of repurposing. The goal of this course is to help students engage critically with the social, political, economic, and ideological implications of a product-centered society, and grapple with the ethical concerns around designing and making in a world full of stuff.

**Credits 3**

## **HCRT-300: Art of Thinking: Philosophy**

This class grapples with the hardest and deepest of all questions: Is life a matter of fate? Is knowledge power? Is there a soul? Is existence absurd? Is beauty in the eye of the beholder? Does morality even exist? We will read selections from historical philosophical texts and address intellectual watersheds that haunt the modern mind, from "Plato's Cave" in ancient Greece to Michel Foucault's "Madness and Civilization." Above all, we will learn an Art of Thinking, in which there are no answers, but there are moments of insight and clarity. Students will be expected to read difficult material, write opinionated papers, and contemplate ideas that can profoundly alter our lives.

**Credits 3**

## **HCRT-301: Asia in the Imagination**

Through examining representations of Chinese, Japanese, and Koreans in visual media (film, fashion, art, and advertising), this course will explore constructions of race and gender as seen through Western eyes--which were stereotyped and racist during the 19th and early 20th century--and how and why that changed in the latter part of the 20th century.

**Credits 3**

## **HCRT-302: Contemporary Chinese Cinema**

One of the most exciting cinema cultures to emerge in recent decades is that of Mainland Chinese cinema. Mired in propaganda for the first three decades after the Communist revolution (1949), Chinese cinema finally found its authentic voice with the Fifth Generation, which emerged in the 1980s. These talented and ambitious filmmakers were graduates of the Beijing Film Academy, which had been shut down during the disastrous Cultural Revolution (1966-1976), and they were eager to tell stories truthful to the modern Chinese experience --- while eloquently using cinema language. The films they made --- such as "Yellow Earth," "Raise the Red Lantern," and "Blue Kite" --- were often banned at home but found audiences abroad through international film festivals, and the directors were lauded as auteurs. Today, Chen Kaige and Zhang Yimou are internationally recognized, and a younger generation steps in to try to capture China in transition. This course will start with examples from the silent era (1930s) and Communist propaganda films (early 1970s), then quickly move into the films that became international sensations. Also covered will be the art films of Feng Xiaogang and Jia Zhangke.

**Credits 3**

## **HCRT-303: Detention Hall: Philosophy Lab**

You've got detention! This unique philosophy lab, offered only in the summer term, is a lively experiment in art and education. It will be anti-authoritarian and somewhat chaotic by design, so you'll need to be open to unconventional assignments. In fact, the only way to pass the course is to risk complete failure. Each week, we'll combine studio practice with philosophy to explore the vagaries of sense perception, communication, beauty, desire--even death. We might squeeze in a field trip. No philosophical background is required or expected: just an eagerness to understand yourself and the world.

**Credits 3**

## **HCRT-304: The Factory of Experience**

The Factory of Experience Political and Micropolitical Ecologies of the City Are subjects as products of the city as much cities are products of subjects? This course will examine dialogic forces that coexist in the creation and transformation of the city: the production of space via urban planning at city level and the adaptation processes of space performed by groups and individuals at a local level. Cycles of rise and decay of urban areas, and the ever changing vitality of the city dwellers produce effects on each other: space produces bodies while bodies produce space. The Factory of Experiences is a space for divergent thinking on how urban processes shape human behaviors and more specifically, creative processes such as art and design. Through urban sociology, critical theory, visual studies, philosophy and art theory, the course will study practices that address the experience of living, working, creating and dissenting in the city and by means of the urban space. There will be lectures, site visits and walking tours during the semester as a complement to the seminar and discussion sessions.

**Credits 3**

## **HCRT-305: Cont. Chinese & Japanese Art**

This course surveys the remarkable development of contemporary art in two powerhouse Asian countries, China and Japan. Japanese artists emerged into contemporary modes shortly after World War II, partly as protest against the war, while it took the death of Mao Zedong in 1976 to free Chinese artists to do so. While tracing historical and cultural roots, we will study the work and careers of individual artists who have made an international impact -- artists such as Ai Weiwei and Cai Guoqiang for China, and Yayoi Kusama, Takashi Murakami, Yoshitomo Nara, and Mariko Mori for Japan.

**Credits 3**

## **HCRT-306: Death**

Death lurks behind everything we do. It generates fear, grief, and shame, but also ambition, hope, and curiosity. To confront it, we'll conduct class more as a philosophical experiment than a traditional academic exercise. You'll be asked to read about death and dying every week, produce new designs and artworks, and participate fully in class discussions. In the process, we'll focus on some traditional philosophical questions: Is death an evil? Is survival after death likely (or even desirable)? How is death related to creativity? to personhood? to eroticism? We'll address difficult ethical issues like suicide, euthanasia, abortion, capital punishment, war, martyrdom, genocide, the exploitation of death, and the eating of animals. We won't conclude much of anything, but ideally we'll each gain a deeper understanding of ourselves and the world.

**Credits 3**

## **HCRT-307: Art in Theory and Practice**

This course aims to provide students with an overview of key theoretical concepts from the 19th, 20th and 21st centuries, and apply those concepts in a rigorous, generative way to artistic production. Special attention will be paid to history of critical theory-as-liberation, with an emphasis on post-colonial, feminist, and Marxist thought.

**Credits 3**

## **HCRT-311: Queer Studies**

Introduces key concepts, theories and debates in queer studies; the course bridges a history of queer studies with contemporary social and cultural developments. We consider why queer theorists regard sexuality as socially constructed and focus on queer theorists' attempt to challenge heteronormative notions of "gender," "sex" and "sexuality." We discuss the concept of gender performativity, the impact of patriarchy and the position of transgender people vis a vis the queer community and pop culture. We trace the relationship between gay pride and shame and consider the role of the western model of gay identity in transnational queer and gender struggles. As a class group, we form an interpretive community to reconcile queer texts with issues of gender, race, sexuality and class that are pressingly current. We examine contemporary queerness and its relation to design, literature, film, culture and society.

**Credits 3**



## **HCRT-312: Pop Culture & Queer Rep**

Engaging with a range of practices - zines, YouTube posts, online discussion, web comics, music, TV and film - we explore queer representations in pop culture. We look at contested relationships between spectator and text, identity and commodity, realism and fantasy, activism and entertainment, desire and politics. We explore how queer artists and audiences transform traditional genres to queer society. Class topics include: (1) new paradigms of desire; 2) consumption practices of queer texts; 3) validation of queer lifestyles via media portrayal; 4) construction of sexual identities - commodified or authentic - via pop culture inclusion.

**Credits 3**

## **HCRT-316: Experimental Humanities 101**

The "Experimental Humanities," (sometimes called the Digital Humanities), refers to new ways that Humanities scholars do their research by incorporating digital and design approaches. Since the advent of digital computing, experimentation-minded literary scholars, historians, and social scientists now work with big data, visualizations, critical making, and more to find meaning in cultural materials. This course will provide an introduction to the experimental humanities by giving students hands-on experience with interpretative methods such as distant reading, multi-modal scholarship, and text analysis. The online course is taught in the networked medium of the experimental humanities itself: the internet.?

**Credits 3**

## **HCRT-320: Second Nature**

The Humanities & Sciences component of the Second Nature TDS will take an in depth view of the critical and historical traditions of nature. In particular we will consider the intertwined realities of nature and media that is landscape, ranging from gardens to Google Earth. Topics may include: enclosure, survey, decay, westerns, gender, agro industry, wasteland and biomimetics among others. Students will be expected to read and write each week in conjunction with their studio practice.

**Credits 3**

## **HCRT-330: Contemporary Chinese Art**

This course traces the emergence of China as a contemporary society through its visual culture. After World War II the country was dominated by a Socialist Realist aesthetic in art, film, and design for publications and posters. During the era of "reform and openness" in the 1980s, artists and students were finally allowed to see what the rest of the world was doing, and launched their own experiments in art-making--even inventing a movement called Political Pop, which caught the attention of curators and collectors in the West. Topics to be covered include the dominance and subversion of the written language, the re-use of folk imagery, and the tradition of disguised protest in art.

**Credits 3**

## **HCRT-335: Fashion & Revolutionary Dress**

Fashion is inherently political. We see this from the way our clothing produces social signals to the way it is bought, sold, worn and made. Clothes sit at the threshold between self and other, as such, they have often been a site for political resistance and utopian experimentation. Just as often, our clothes divide us, enforcing race, class and gender hierarchies. In this class, we will discuss texts by fashion designers, artists and theorists, tracing a history of fashion and revolution. Starting with the rise of the garment industry, we will trace a path to the present moment. Topics include the relationship between fashion, race and protest, feminist and queer histories of dress, cyborgs, prosthetics, labor and environmental collapse. Together, we will engage in a collective reimagining of our relationship to dress, and by extension, the world. ?

**Credits 3**

## HCRT-342: Wet Paint TDS

What's the significance of painting as an art? We'll begin by discussing it as a triangulated force-field: One corner comprises the intentions of the artist who creates the painting; a second comprises the expectations of the beholder who views the painting; and a third comprises the unique demands of paint itself. These three vertices are connected by a long history of painterly practice, punctuated by theoretical attempts to understand, promote, and exploit both painting and its practitioners. We'll explore these powerful connections in an attempt to discover the center (or centers) of the painting-triangle. Special emphasis will be placed on the state of painting today. Expect a substantial amount of academic homework. Students will be asked to read texts each week, write responses to what they read, integrate their thinking with their practice-and, above all, get wet. This Humanities & Sciences course is an integrated co-requisite to the Studio Wet Paint TDS. CO-REQUISITE: TDS-342

**Credits** 3

## HCRT-349: Social Critique

Part studio class, part academic seminar, Social Critique takes a sobering look at our present world. Crashing through the clichés and inspirational messaging of today's "change agents," the seminar section focuses on the social, political, and economic forces eroding democracy and consolidating oligarchic powers around the world. Topics include the parallels between the present and the Gilded Age; the anti-sociality of social media; the psychic conditions of post-futurity and neo-feudalism, and the neo-liberal global economy of precarity. The studio section of the class explores cases of critical art-making from the recent past. The cases range across media: performance art; art in public spaces and sculptural objects; body art; film/video/TV; social media; posters; graphics and multiples; architecture and furniture design, as well as painting and drawing. Students will be expected to write bi-weekly short papers in response to the assigned readings and artworks shared in class. Students will submit a final assignment, which can be either an art project or a research paper.

**Credits** 3

## HCRT-350: Unfold and Display

The notion of place dominates many discourses around exhibition-making, as well as how the ideas of the artists and the behavior of the audience are shaped. Authors like Tony Bennett and Wendy Shaw have focused on how the exhibition space is created and regulated, while Lucy Lippard and Seth Siegelaub experimented with ephemeral, portable and dematerialized exhibitions. These histories will serve as a platform to study and experiment practices of displaying that privilege the destruction of the exhibition space as a stable form: printable exhibitions, soundscapes, exhibition ephemera and books-as-exhibitions, are examples of how curatorial practice transforms to cope with new urgencies, materialities, temporalities and dimensions of artistic practice. 'Unfold and Display' will be a seminar and a laboratory for curatorial experimentation, where students will meet, interact and propose ways of unfolding and displaying, moving beyond the walls and responding to temporal, political, discursive and economic constraints. We will deal with limitations as potentiality for creative engagement with exhibition practices.

**Credits** 3

## HCRT-365: Is Art Possible After Google?

How should we gauge the impact of the Internet on contemporary art? Does the advent of Web-based image aggregators and curatorial platforms (e.g. Pinterest, Contemporary Art Daily, thejogging.tumblr.com, #ArtSelfie) spell doom for the art profession, or at least, for its traditional institutions and markets? Or, to adopt a more optimistic perspective, have the databases, online archives, and retail networks of Web 2.0 revitalized the methods and materials available to contemporary artists, enabling universal access to supply chains and data flows? In this class, we will seek to understand the practical challenges posed to artists (and also critics, curators, spectators) by the omnipresent Web; we will also consider the "post-internet" condition in terms of the larger historical trajectory of modernism and its antecedents.

**Credits** 3

## HCRT-368: Like: a Competition

What does it mean to "like" something? 'Like' is a ubiquitous, bandied-about word in contemporary society: it's usually a declarative, democratic, and safe way to express an opinion. We often share our aesthetic interests by publicly saying what we like. In an attempt to up-the-ante and make us more committed to the things we like, this course will give us tools to defend our own pleasures, desires, and fantasies, and to make what we like have consequences. We'll think of art and design as a competition --- not just a job, success or money --- but for the hearts and minds of audiences. "LIKE: a competition" will address personal and cultural formations of taste and beauty and will look at strategies for describing the creative process in a world of subjective preference. We will deal with a variety of subjects, including the correlation between music and visual culture and the visual-historical moments in art that signal aesthetic shifts in societal thinking. We will examine the history of political and artistic manifestos as fundamental ways in which people transform their theories into action. Students will critically examine the apogees and pitfalls of political theory and aesthetic dogma, and maybe have the opportunity to write an aesthetic manifesto of their own. This is a transdisciplinary discussion and project-based course that attempts to place the humanities deep within art and design practices. It questions the distinction of theory from practice and thinking from doing. As such, participants will receive both studio and academic credit. (3 units of H&S Critical Thinking)

**Credits** 3

## HCRT-370: Unmasking Horror

Doppelgangers, the uncanny, doubling, masking, and surrogacy-aesthetic interpretations of abjection and otherness have become increasingly accepted in our society, yet what aspects of transgression and self-splitting are still considered taboo? This class will shift and extend conversation about the horrific, grotesque, and spectacular into an empowered and relevant investigation of the role of transformation, masquerade, and duplicity. Monstrosity, abhorrence, and the ways opposition, costuming, and obfuscation are expressed in a variety of media will be studied through historical precedent and contemporary example. Through carefully examining the dichotomies of repulsion and attraction, decay and rebirth, abjection and empowerment, the course will unpack how the repressed, when expressed, can transform into the truly charmed and beautiful. Touchstones may include (but not limited to) reading from Elaine Scarry's *On Beauty*, Julia Kristeva's *Power of Horror*, Freud, Laura Mulvey's "Visual and Other Pleasures," Japanese & Chinese ghost fairy tale traditions, Jaeger's *Charisma*, Halberstam's *The Queer Art of Failure*, Sontag's "Notes on Camp"; films include Lotte Reininger's animations, Corrado Farina's *Baba Yaga*, Georges Franju's *Eyes Without a Face*, Toshio Matsumoto's *Funeral Parade of Roses*, Shindo's *Onibaba*, Brian de Palma's *Sisters*; animations include Vince Collins, Eiichi Yamamoto, Bruce Bickford, Paperrad, PFFR; artists include David Altmejd, Stanya Kahn, Sue de Beer, Yayoi Kusama, Alex Bag, Phyllis Galembro, Kalup Linzy; and cultural studies on RuPaul's *Drag Race*, death rites & rituals, werewolves, ceremonial masks.

**Credits** 3

## HCRT-375: The Philosophy of Isolation

How do we handle forced isolation? If you're like me, you've often experienced profound loneliness in life and occasionally chosen solitude as an antidote to difficult thoughts. Through readings, discussion, and a series of small art projects, this course will explore a long history of philosophy that addresses the solitary life. We'll look at related art, film, music, and literature. We'll discuss religious rites, the impact of social media on our psyches, and radical philosophical ideas like Panopticism and Solipsism. Classes will be experimental and improvisational, and you should be prepared to be vulnerable and speak from your own experience. If things go as planned, we will transform our solitude into art and emerge stronger together.

**Credits** 3

## **HCRT-380: Race, Technology, & the Human**

With the recent rise of predictive policing and algorithmic racism in the United States, the relationship between race and technology has come to the fore. Yet, technological development, forms of racialization, and related speculations on what defines the human have been central to the development of modernity since plantation slavery and European colonization. The course will ask students to think about the ways that technological development is never neutral and has always been connected to economics and labor, histories of race, gender, and colonialism, as well as hierarchical conceptions of what it means to be human and who is included in that term. In doing so we will look at a wide array of historical documents, art works, films, and literature and consider the role of art making and aesthetic practices in both conceptualizing those histories and imagining worlds otherwise to them.

**Credits 3**

## **HCRT-381: Cultures of Technology**

Digital devices and infrastructures have outsized implications for collective life today. Like all technologies, they are the result of coordinated human activity that produces innovation through research, business, design, and daily life. This class introduces students to the anthropological analysis of these practices, offering tools for thinking critically about the cultural contexts and impacts of emerging technology. What makes particular corners of the world famous as hotbeds of "disruptive" thinking? How do online platforms shape their users and how do users transform these platforms in turn? How does technology reflect and inform contemporary struggles over race, gender, class, colonialism, and governance? By asking questions like these, we will develop tools for understanding technology as a product of cultural practice; an agent of social change; and an object of collective deliberation. Constructed as a seminar, this course will include readings from anthropology, science and technology studies, fiction, and other fields, alongside weekly writing responses and a final design proposal.

**Credits 3**

## **HCRW-200: Narrative Strategies**

Almost all writing involves some sort of narrative. So does film, illustration, advertising, photography, and fine art (among other disciplines). This course will look at narrative as a group of strategies that can be applied to various literary genres (i.e. fiction, poetry, screenwriting, etc.) or to work outside of traditional genres in the formation of new or alternative modes of story telling or message-bringing. We will look at "traditional" and "experimental" uses of narrative as used in language, and then try our own hands at writing through and with the strategies we examine (and, possibly move beyond them). We will also look at examples of work within the categories of Art Center's various disciplines to see how narrative is used in them, and consider what kind of recombinant possibilities might be explored. In both what we read and what we write, we will focus on four main narrative types: linear narrative, nonlinear narrative, lyrical narrative and fragmented narrative.

**Credits 3**

## **HCRW-350: Creative Wrtg Minor Capstone**

The capstone project is a manuscript that each Creative Writing Minor candidate builds and refines during a semester: A collection of poems, a short story or several, image/text hybrid work, a screenplay, stage play, or any combination of genres the candidate wishes to work on. Capstone Seminar offers the time, structure, support, and rigor it takes to complete such a project, plus the opportunity to engage in this process in community. Along with refining their own manuscript to its most successful iteration, each participant will be responsible for contributing to their classmates' progress through thoughtful reading and discussion. At the end of Capstone Seminar, each candidate submits a manuscript that represents the work of which they are most proud, or that they feel to be most representative of their arc of improvement from the previous other four courses of the Creative Writing Minor.

**Credits 3**

## **HENT-100: Intro to Entrepreneurship**

Introduction to Entrepreneurship Thinking of starting a design driven business? In this course students will gain an understanding of how to launch a start-up venture and how to create entrepreneurial ventures from self-initiated projects. They will learn how artwork, design and products are developed from the entrepreneurial standpoint including how a design varies based on the business context. Students will create a new company and will develop a start-up strategy and use the Business Canvas Model as a foundation to evaluate the feasibility of the company (ies). Products can be two-dimensional graphics or illustrations applied to existing product categories, new stylistic designs, entertainment or media properties, on-line solutions, product design, brand concepts or technical inventions. This course focuses on the real world, daily experience of running a design driven business.

**Credits 3**

## **HENT-100OS: Intro Entrepreneurship -Online**

Online Synchronous Course: Students will use their personal computers to connect to their instructor and peers using the DotED Learning Management System and the ZOOM web-conferencing technology. Weekly course sessions will be taught live online by your instructor at the date and time scheduled. Attendance will be taken at the start of each video session, and the instructor's class attendance policy is in effect. Student participation on the video platform is required, and all students must have access to a personal computer, a reliable internet connection, and a reliable microphone and camera for participation. (Classes may be recorded for student reference and recordings are accessible only to those students enrolled in the course.) Introduction to Entrepreneurship Thinking of starting a design driven business? In this course students will gain an understanding of how to launch a start-up venture and how to create entrepreneurial ventures from self-initiated projects. They will learn how artwork, design and products are developed from the entrepreneurial standpoint including how a design varies based on the business context. Students will create a new company and will develop a start-up strategy and use the Business Canvas Model as a foundation to evaluate the feasibility of the company (ies). Products can be two-dimensional graphics or illustrations applied to existing product categories, new stylistic designs, entertainment or media properties, on-line solutions, product design, brand concepts or technical inventions. This course focuses on the real world, daily experience of running a design driven business.

**Credits 3**

## **HENT-200: Start-Up 1.0: Venture**

In this course students will gain an understanding of how to launch a start-up venture and what it takes to succeed. They will learn how design entrepreneurs can leverage their talent into success, partnerships, and pitch for funding. Students will use the Business Canvas Model as a foundation to develop their start-up and create customer development through real world testing and feasibility. Students can use product designs, character based brands, online solutions and other ideas.

**Credits 3**

## **HENT-210: The Business of Licensing**

For artists and designers who want to spend most of their time creating and less of their time on business issues licensing your work may be the right entrepreneurial career path for you. This course teaches the entire licensing process from putting together a licensing property, portfolio or program, picking the right licensors for your work, creating a licensing proposal and presentation, negotiating the deal, to managing successfully licensed artwork and products. Key creative content covered in the class include illustration, photography, graphic design, inventions, new products, new services, entertainment properties, character brands, print and digital publishing, brand licensing, and children's properties. Throughout the class each student will work on their own licensing project and strategy and create a final written proposal and presentation.

**Credits 3**

## **HENT-211: Running Design Based Business**

Thinking of starting a design driven business? What are the costs and opportunities of a niche market versus a mass-market product? How do factories think? How do engineers and development people think? How do marketing and sales people think? How do finance people think? How do investors and marketing partners think? Interested in cautionary tales and success stories from design entrepreneurs? This course focuses on the real world, daily experience of running a design driven business.

**Credits 3**

## **HENT-212: Designing Social Enterprise**

A social enterprise can be defined as a business (for-profit or non-profit) that dedicates the majority of its focus toward solving a social or environmental problem. In this hands-on course, students will engage with a suite of design strategy tools that will allow them to invent their own social enterprise and/or consult organizations on the development of new products and services that can benefit humanity. The course is a deep primer on the establishment and management of social enterprises, covering topics including the mechanics of social enterprise, business model design, service/product design for social impact, community engagement, and close examinations of various examples. Through the course, students will research the history of prominent business models in the impact space (sharing economy, one-for-one, give-half, micro-lending, etc.), create an intervention and prototype that tests a new model of impact, and design a unique business plan and pitch that will enable the long-term vision for their own enterprise to flourish. The course will also include guest speakers and critics from the social enterprise field, and students will gain context and awareness around the discipline of social entrepreneurship as well as a series of key methodologies that will allow them to be prepared to design a unique social enterprise including: Trends Analysis, Design Futures, Product Development, Service Design, Business Modeling, Public Speaking.

**Credits 3**

## **HENT-300: Entrepreneurial Spirit**

An entrepreneur is a true innovator, someone who recognizes opportunities and organizes the resources needed to take advantage of them. Henry Kaiser, the steel and automotive magnate, said that entrepreneurs "Find a need and fill it." Entrepreneurship is about hard work, reducing risk, and promoting a simple solution. Entrepreneurs have a "prove it" attitude and pursue a complete understanding of how their product works. Entrepreneurs leave nothing to chance.

**Credits 3**

## **HENT-306: Entrepreneur Stu: Jump-Start**

Entrepreneur Studio: Jump-Start Your Business Are you an entrepreneur? Would you like to start your own business when you graduate? This advanced seminar style course prepares students to launch a business, project, consulting firm, or product. Students will gain the business know-how and skills to present to an incubator, prepare for a crowd funding campaign, apply for loans, or pitch to angel investors, licensees or partners. Using the lean start-up method taught in the class students can further develop a project started in another class or create a new project from scratch. Students will be taught to create a business model, a rollout strategy, and cash flow analysis to develop a plan to scale a business or project over time. If appropriate to the project intellectual property applications will be developed. Individual and team projects are both encouraged. The basics of entrepreneurship covered in Intro to entrepreneurship, Business of licensing- Start-up 101, or In the trenches is required as a prerequisite, or special permission from the professor through an application process. Professor Krystina Castella has helped many Art Center students, alumni and creative professionals establish their businesses across disciplines over her 25 years of teaching entrepreneurship. This course offers the opportunity to work with her on your own personalized action plan for your business. Application process for students without prerequisite: -1 page description of the project and what the student hopes to accomplish in the class. -Bio and resume. -Recommendation letter from faculty member

**Credits 3**

## **HENT-307A: ECamp 1**

THEME/CONTENT The goal of ECamp is to provide an immersive collaborative experience in entrepreneurship. Up to 10 ArtCenter and 10 CSUN undergrads, in various majors, will come together to participate and learn how to develop a viable pitch of a business idea to groups that can actually fund these businesses. The United Nations Millennium Goals (<http://www.un.org/millenniumgoals/>) have informed ECamp's choice of the theme: Smart Cities: Eradicate Hunger. Students will form teams to create a business that develops a product to end hunger in Los Angeles and then pitch this concept in a Shark Tank-like setting to real investors and city officials. To support this, students will have workshops, lectures, in-class exercises and case study speakers on Branding, Marketing, Economics, Design, Professional Practice and Entrepreneurship.

**Credits 3**

## **HENT-307B: ECamp 2**

THEME/CONTENT The goal of ECamp is to provide an immersive collaborative experience in entrepreneurship. Up to 10 ArtCenter and 10 CSUN undergrads, in various majors, will come together to participate and learn how to develop a viable pitch of a business idea to groups that can actually fund these businesses. The United Nations Millennium Goals (<http://www.un.org/millenniumgoals/>) have informed ECamp's choice of the theme: Smart Cities: Eradicate Hunger. Students will form teams to create a business that develops a product to end hunger in Los Angeles and then pitch this concept in a Shark Tank-like setting to real investors and city officials. To support this, students will have workshops, lectures, in-class exercises and case study speakers on Branding, Marketing, Economics, Design, Professional Practice and Entrepreneurship.

**Credits 3**

## **HENT-310: Take Product/Idea to Market**

This course will help the student entrepreneur learn how to start a business, sell a product, find their customers, create a market strategy, figure out how management thinks, gauge financial risk and rewards, and attract resources. Successful startups require demanding execution measured against a careful plan and strategy. This is not a studio course that generates a product or idea: this course is for those entrepreneurs who have an existing product, service, or idea and now want to take it to the next level, to launch a business or sell a solution to an established company.

**Credits 3**

## **HENT-400: LAUNCH PREP**

LAUNCH PREP, open to all ArtCenter Majors, is a mid-degree class for aspiring entrepreneurs, intrapreneurs, investors, inventors, makers, founders and strategists. This course will align your core prototyping skills, startup development tools and business expertise, helping you build a repeatable formula to validate and launch new businesses and ventures. Existing concepts and projects are welcome but not required in this team-based, interdisciplinary experience. Topics covered include: tactical research, in-person interviews, customer discovery, market analysis, financial strategy, intellectual property and scale with a materials and supplies stipend to cover expenses. \* This class will help you build a practical plan with key milestones to grow your startup or business goals during your remaining terms at ArtCenter. \*Stipends of up to \$1,500 available per team to cover materials and supplies for prototyping. Application required. Prerequisites: one intro/studio entrepreneurship or business class. Final projects must be scalable and focused on social impact.

**Credits 3**

## **HHIS-101: Intro to Design Studies**

This course represents both an introduction to and interrogation of the many ways in which design has been talked about, understood, and practiced since the 19th century. Rather than presenting a historical survey, this course will offer students an opportunity to use discussion and writing to delve more deeply into key concepts and questions related to design practice within its broader social, political, and economic contexts. Though this course will necessarily engage global perspectives and themes, we will pay particular attention to the past, present, and future of design in the United States in connection to this broader global context. Key topics will include: capitalism, labor, colonialism/decoloniality, race and racism, technology and discourses of innovation, and representation. Assignments will include brief weekly written responses to assigned readings, 3 short essays (2-3 pages each), and 2 in-class presentations.

**Credits 3**

## **HHIS-110: Intro to Modernism**

The class will explore, discuss, analyze, and compare various aspects of modernist culture including the visual arts, design and architecture, film, the performing arts, music, literature, and science and technology, and provide a historical perspective and critical insight into the political, social, and philosophical dynamics of the era, and its relevance to our current time.

**Credits 3**

## **HHIS-111: Modernism and Mathematics**

This course is designed as an alternative approach to the Intro to Modernism course currently offered at ArtCenter aimed at giving students the tools to cut through Modernism's mathematical looking glass. Using math as a productive lens through which to evaluate art, this course moves through the early twentieth century providing students with the historical background and mathematical principles necessary to tackle Modernism's most compelling art movements and therein understand art's relationship to math in recent history.

**Credits 3**

## **HHIS-121: Visual and Material Cultures 1**

This course introduces key concepts in global histories of visual and material cultures, with the goal of helping students produce creative work with contextual awareness and synthesis. Students will engage with a diverse array of texts, images, and objects to understand how creative works both respond to and inform social, political, and historical contexts. We will synthesize concepts from a variety of sources to build a critical vocabulary for analyzing creative works in their historical contexts, forming a foundation for students to apply historical and theoretical concepts to their research and projects. Students will improve upon existing critical reading and writing skills, articulating the conceptual underpinnings and implications of existing designs, environments, media, images, and products.

**Credits 3**

## **HHIS-121L: Writing Workshop**

This course is designed to students in the ArtCenter First-Year-Immersion (FYI) program. Specifically, it is to be taken concurrently with Visual and Material Cultures (HHIS-121). This course will support student success and assist students navigate the rigorous academic demands of that course. In particular, students will gain academic fluency in the discourses of academia, art and design. Students will also build a solid foundation for approaching academic reading and writing that promotes contextual awareness and synthesis of thought. Course readings and topics will be taken directly from Visual and Material Cultures and will be expanded upon. During this course students work on improving in the following areas - Academic Reading, Academic Writing, Contextual Awareness and Synthesis, Critical Thinking and Analysis; Academic Study Skills

**Credits 0**



## HHIS-150: How Things Work

How Things Work develops introductory skills to become a professional concept artist. This course explains the principles of analyzing mechanisms and processes to address the student's needs to be entertainment design thinkers and professionals.

**Credits** 3

## HHIS-171: Visual and Material Cultures 2

This course represents both an introduction to and interrogation of the myriad ways in which art has been historicized and theorized. Rather than presenting a historical survey, this course will offer students an opportunity to delve more deeply into key concepts, questions, and themes in the history of art within its broader social, political, and economic contexts. Though this course will necessarily engage global perspectives and themes, we will pay particular attention to the past, present, and future of art and material objects of East Asia in connection to this broader global context. Key themes will include: capitalism, labor, colonialism/decoloniality, race and racism, technology and discourses of innovation, and representation. Assignments will include brief weekly written responses to assigned readings, 3 short essays (2-3 pages), and 2 in-class presentations. Students will work with both the Writing Center and Library. Course Learning Outcomes: 1. Build a robust critical vocabulary relevant to key concepts and themes in art and/or design history, with an emphasis on decolonial and anti-racist frameworks 2. Analyze historical and theoretical texts across multiple disciplines related to design history 3. Synthesize core concepts from these disciplines to generate original ideas that engage directly with the ideas of others and communicate these in writing 4. Form a perspective on the complexity of a global art and design history, as well as media theory and visual culture, which form the arena in which their practice exists

**Credits** 3

## HHIS-199: A History of Climate Change

Climate change is the greatest existential crisis our planet has encountered since modern humans evolved, because it has already begun to radically alter our future. This course will examine our changing understandings of climate change from the late 18th century up to the present day: how we recognized, quantified, ignored, accepted, and embraced it -- and what it has meant for the role of science in a broader social and cultural context. The course will focus on a series of case studies over the decades and centuries, right up to the current moment. This is a story of hope as well as difficulty, and we will look at examples from the past and present which provide potentially positive outcomes.

**Credits** 3

## HHIS-206: Art+Climate Crisis: Hst & Fut

How are we to think about culture's relationship to our current planetary climate crisis? This course will examine the history of late 20th and early 21st century intersections between art and environment with an eye toward the question of how culture might help forge solutions to our current peril. Topics include intersectional environmentalism, ecofeminism, frontier masculinity, witchcraft, Land Art, site-specificity, the Anthropocene, ruins, science fiction and other speculative futures, among others.

**Credits** 3

## HHIS-207: Olympic City: Los Angeles

This course will explore the political and economic impacts of hosting the Olympic Games, focusing on the historical experiences of Los Angeles and other cities. We will also critically examine the potential impact of on-going planning for the 2028 Olympic Games on labor, security and policing, housing and gentrification, and public goods/ public space. Required Text: Jules Boykoff, NOlympians: Inside the Fight Against Capitalist Mega-Sports in Los Angeles, Tokyo and Beyond (Halifax & Winnipeg: Fernwood Publishing, 2020).

**Credits** 3

## HHIS-210: History-Entertainment Design

Entertainment design history develops students' ability to conceptualize and express creative ideas related to stories and experiences.

**Credits** 3

## **HHIS-211: Hist Entertainment&Media Dsgn**

From the scripted spaces of the Baroque to the mediated streets of today's cities, from the birth of cinema to the manipulation of space in contemporary media, this history course explores worlds invented through technology. We learn how politics and the body are part of the convergence of media and entertainment from the nineteenth century arcade, to the vaudeville circuit, to Coney Island, to Theme Parks and themed cities; from early cinema to the late 20th century extension of the body through special effects and hidden effects, to the parallel worlds that invade us, and lure us. We also critically examine emerging trends and contemporary modes, and ruptures still remaining from media in the past, plus how the viewer responds to all these entertainment environments.

**Credits** 3

## **HHIS-212: Hist&theory GameMediaEntEnv**

This course will study the history and theory of architecture relevant to the production of 21st Century spatial and temporal scenography, urban design, building, gaming environment, media entertainment, and landscape practices. Through a survey of major movements in architecture, theater, media technology, and environmental design - from the ancients to postmodern and post-digital - we will study how the design and construction of our built and imagined environments evolves and advances contemporary society and world culture.

**Credits** 3

## **HHIS-213: Hist & Theory of Entertainment**

This class will survey the history and theory of entertainment with a special focus on film, television, fanfiction, cartoons, comics, games, the web, vr, ar, mxr as domains of representation and participation. Entertainment is understood as a cultural product with the primary goal to deliver a pleasurable experience to its audience analyzed within the broader artistic, social, political, economic, and technological contexts of many diverse cultures and eras. The first part of the course discusses entertainment from the perspective of media specificity, combining history and theory, from the perspective of technological innovation related to the pleasure of the audience. The course aims to draw larger arcs (lineages) connecting seemingly disparate phenomena in order to discuss and contextualize concepts such as storytelling, immersion, media convergence among others. The second part of the course discusses entertainment as embedded in complex socio-cultural, political and economic structures. The course examines the historical and cultural contexts of race, gender, and class and their influence upon and expression within the realm of entertainment. The class is meant to nurture a discursive and collaborative environment. Along with lecture modules, it largely builds upon the contributions of the students in the form of writing blog entries, short texts and produce media-rich reviews that mobilize course concepts.

**Credits** 3

## **HHIS-220: History of Art 1**

Beginning with the Paleolithic and Neolithic periods and extending into the High Renaissance, we will examine the interrelationships between the production and consumption of art, and science and religion. How have the latter influenced the former? What roles have religious institutions and scientific discoveries had on artists and designers? How have artists and designers responded to the demands of religious institutions and the discoveries of scientists?

**Credits** 3

## **HHIS-221: History of Art 2**

Students in the course will examine the diversity of artistic production (painting, sculpture, and architecture, among others) in Europe during the 15th to the late 19th centuries, a time of tremendous historical change. They will analyze the ideas and values encoded in the most significant works of art to arise from this period by considering the social, cultural, and political circumstances in which these objects were produced and understood. Students will explore not only how objects were shaped by the society in which they were made, but also how art contributed to social and political transformation. The required text will provide the chronological bearings, historical background, and images for the course.

**Credits 3**

## **HHIS-222: History of Art 3**

Students will engage with the history of visual culture in the second half of the twentieth century, with an eye to how the conventions of artistic practice, its criticism, and its exhibition change during this era. We will consider a variety of media, including painting, photography, film, performance, sculpture, and installation, and will examine the shifting roles of each in the realm of contemporary culture. We will also investigate the changing significance of terms such as Modernism, avant-garde, and author within the social and cultural realm. We will remain focused on the always-changing political landscape over the past sixty years, including the trauma of one World War, the Cold War, the various liberation movements starting in the 1960s, the dissolution of the Communist Bloc, and the AIDS crisis, in addition to the ever-growing late-capitalist globalization we continue to experience today.

**Credits 3**

## **HHIS-223: Crowds, Masses, Multitudes**

Crowds are typical of modern urban experience: audiences and spectators, commuters and shoppers, protesters and believers all participate in the logic of the crowd. But what does it mean to join the masses, to be counted amongst the population, or to disappear into the multitude? At the turn of the twentieth century we understood the crowd as a dangerous figure to be feared and suppressed, but now we seem to have new categories of both 'crowd intelligence' and 'smart cities'. How should we understand the aesthetics and politics of the crowd today? This seminar course will look at the history and theory of crowds, cross-examining the group psychology of the modern masses with the urban biopolitics of population, circulation, and complexity. Through a range of historical and theoretical readings, the course will provide an interdisciplinary introduction to the crowd and its impact on our understanding of mass media, mass culture, and modern life.

**Credits 3**

## **HHIS-225: Contemp. Practice & Politics**

This course will focus on the indelible significance of politics in art. One of the regions where the interrelationship of art and politics has been clear throughout history is Eastern Europe, known for its historical and cultural complexities. For students who are interested in a multi-layered cultural landscape, which, although it appears to be far away, is in many ways close to home, this course will offer rich information and insight into the political and cultural contexts that inform and shape art, design, architecture, and the art discourse. The postwar and contemporary arts of Central and Eastern Europe will be examined as a case study that leads to the understanding of the institutional structure of the art scene in our world.

**Credits 3**

## **HHIS-226: Contemporary Art History**

This post-1960 Art History class intends to introduce key historical artistic movements, by providing contextual (social, political, cultural) landmarks, and by highlighting some major artists' figures (from Hans Haacke, to Sturtevant, to DIS Magazine.), to underline the ruptures and continuity of art history. All together, a constant focus on practices challenging traditional artistic classifications and borders--through appropriation, sound, craft or queer problematics--will be explored in a variety of manners. Through a wide range of visual material (photos and videos of artists' works, exhibitions views), along with theoretical material (artists' statements, catalogues' essays, and press responses), each class aims to give a broad understanding of the artworks' intents and receptions, offering a good overview of high and popular culture at large.

**Credits 3**

## **HHIS-227: Histories of Chinese Ceramics**

Stemming from the ubiquity of "Made in China" in our daily lives, this course focuses on the history of Chinese ceramics from various perspectives, with particular emphasis on global frameworks. The history of ceramics in China spans 14,000 years and geographic sites of production too numerous to count. Ceramics are among the earliest human artifacts known from China. They have been a constant part of everyday life, ritual practice, imperial ceremony and global trade yet largely divorced from mainstream art historical scholarship. Aside from a few sessions devoted to standard chronological accounts of ceramics, this course is topical and organized around themes. This course's first aim is to give students a basic understanding of the technical and social aspects of Chinese ceramic production: forms and decoration of Chinese ceramics, the porcelain center of Jingdezhen in particular, and the political and cultural aspects of porcelain's consumption. The second aim is to explore how histories of ceramics have been written and consider the broader social processes that have influenced the study of Chinese ceramics. A central concern will be to reconstruct as a class the history of the study of ceramics as a vital part of understanding the "China" of chinaware more broadly.

**Credits 3**

## **HHIS-230: History of Cinema 1**

Students explore how the aesthetic and technical development of the cinema (from its beginnings until 1941) established, defined, refined, and changed the nature of the medium and the way we see, in the context of historical, cultural, political, and socio-economic determinants. Students also examine the ideas, implications, and ramifications of important trends, movements, styles, genres, theories, and directors. Finally, through intensive analysis of the ways in which the formal elements of design of the image are manipulated for expressive purposes, students learn how to really "see" and more fully experience the expansive potential of the cinema.

**Credits 3**

## **HHIS-231: History of Cinema 2**

Students explore how the aesthetic and technical development of the cinema (from 1941 to the present) defined, refined, and changed the nature of the medium and the way we see, in the context of historical, cultural, political, and socio-economic determinants. Students also examine the ideas, implications, and ramifications of important trends, movements, styles, genres, theories, and directors. Finally, through intensive analysis of the ways in which the formal elements of design of the image are manipulated for expressive purposes, students learn how to really "see" and more fully experience the expansive potential of the cinema.

**Credits 3**

## **HHIS-232: Hist of Film: 1960-2000**

This course presents an overview of cinema history from 1960-2000, with attention to the cultural, political, economic, and technological forces that helped to shape cinema during this time. Significant trends within the U.S. are studied, including new and changing genres, independent and maverick filmmakers, and the dominance of Hollywood blockbusters. Students are introduced to national cinemas in Asia, Africa, and Latin America.

**Credits 3**

## **HHIS-232A: America in Crisis:60s70s Film**

At a hinge point in American history, the 1960s and 70s brought about radical change and the emergence of social movements like opposition to the Vietnam War, the civil rights movement, feminism, gay liberation and pop counterculture. Movies not only responded to the rebellious ideas of the moment but also helped shape them. Students will watch a breadth and depth of films by Hollywood and indie filmmakers of the era, including Charles Burnett, Francis Ford Coppola and Shirley Clarke. They will develop analytical and critical thinking skills by examining story, cinematography, mise-en-scene, historical context and relevance. They will connect how the rage and social currents of that time ripple through the decades and unify young people today. The goal being, you'll learn to watch films more carefully, communicate ideas effectively and develop your arguments persuasively.

**Credits 3**

## **HHIS-235: Hist of American Television**

This course is a critical survey of the history of American television, from the 1940s to the present. The course examines the interrelationships between programming and genre, business practices, social trends, and culture. While television programs will be surveyed in terms of chronology, this course examines them as cultural artifacts and industrial products that reflect such issues as class, consumerism, gender, desire, race, and national identity. Assigned texts and screenings will outline major historical trends and shifts, and consider programs and series in terms of cultural issues (issues of gender, race, ethnicity, sexuality), consumption patterns (how people have watch and engage with TV), as well as industrial practice (policy, regulation, business strategy). This course is designed to help develop a critical framework for understanding television as a cultural, economic, and political institution and to encourage students to become critically informed television viewers, media scholars, and media makers.

**Credits 3**

## **HHIS-240: Graphic Design History 1**

This course traces the development of visual communication from the first evidence of human image-making through the mid 20th century, including the evolution of letterform design from the earliest pictograms into the Middle Ages and through the Industrial Revolution. Social, scientific, and technological development are stressed as factors impacting the field. Through lectures, readings, and assigned essays, media presentations, and exams, students hone their ability to recognize conceptual and stylistic trends from the past and how they communicated ideas in the service of education, political messaging, business/commerce, and arts and culture. This knowledge will help students solve problems in today's studio graphics classes and clarify the current influence of graphic design on how society thinks about itself and the products it consumes, plus the role of visual communications in politics.

**Credits 3**

## **HHIS-241: A Secret Hist of Type & Letter**

Do the homemade signs stapled to telephone poles qualify as graphic design? Do cut-and-paste ransom notes qualify as typography? Why should graphic designers study hand-painted lettering? This 6-week intensive course will challenge students to critically analyze works not typically explored in graphic design history. The course will consist of two primary components: 1) Historical analysis of vernacular typography and lettering across the globe, and 2) primary research on vernacular typography and lettering in Los Angeles. Multiple class meetings will consist of instructor-led visits to off-campus sites, including various Los Angeles neighborhoods, museums/galleries, archives, and other relevant locations. Assignments include one short midterm paper and a final research report and presentation.

**Credits 3**

## **HHIS-246: Design on View**

Design is usually distinguished from art for its utility and the role it plays in people's daily lives. What happens when these works enter contexts of collecting and display like the museum? This course examines the past and future of the collection, curation, and display of works of design and material culture. Our work will involve visits to relevant collections and exhibitions as well as dialogue with curators and designers. Through assignments, students will critically reflect on current and historical exhibitions, explore collections objects collections, and develop their own visions for design exhibitions of the future.

**Credits 3**

## **HHIS-250: History of Illustration**

This course examines the history of illustration, from the perspective of pop culture, by 'joining the dot's' between illustration, fashion, design, art, architecture, music and photography. Students will study more than 1000 images to re-examine how illustration style, content and message has influenced and been shaped by the many divergent creative forces which combine contemporary global culture. Class discussion topics include: illustrative innovation, illustration as communication, and the enduring beauty and power of illustration as an instrument for dialog, expression, connection and change.

**Credits 3**

## **HHIS-253: Black Politics and Culture**

This course explores African American integration into mass culture since the sixties. We will focus on the origins and evolution of Hip Hop from a local urban working-class sub-culture into a national and international genre and industry. We will examine a twenty-year period (1972-1992) of unprecedented expansion of black representation in television, cinema and popular music, but also of new social crises facing black communities, such as the interrelated problems of joblessness, crime, hyperpolicing and mass incarceration. Required Text: Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover & London: Wesleyan University Press/ University Press of New England, 1994).

**Credits 3**

## **HHIS-254: History of Fashion**

This course examines the history of high fashion, from Louis XIV through the 20th Century. Through audio-visual presentations, the course will focus not only on the origins of European high fashion design but the environments, objects and culture within each period. Through quizzes, exercises, and term project, students will be encouraged to use best practices to relate historic research back to their own majors.

**Credits 3**

## **HHIS-256: Des Hist of Comics & Animation**

History of Comics & Animation provides in-depth critical studies of illustrated sequential narrative, both print and motion, with emphasis on creative visualization. Its goal is to expand, enhance, and enrich graphic communication skills. To that end, it encompasses pictorial media from single image to multi-panel cartoons, comic strips to comic books and graphic novels, and flip-books to animated film and video. It explores landmark theories, moments, and movements of significant innovation and transformation from a diversity of perspectives. It investigates the form and content of comics and animation within broader artistic, social, political, economic, and technological contexts, and covers a variety of eras, cultures, and issues. Learning methods: audio-visual presentations, opinionated classroom discussions, take-home exams, guest speakers, and other strategies.

**Credits 3**

## **HHIS-257: Women: Renaissance+baroque Art**

The course presents an in-depth examination of the complex question of gender and representation in the visual arts and other forms of material culture in Italy in the early modern period (c.1400-1600). In its exploration of women as subjects, patrons, and producers of art and culture, the course begins with an overview of the moral, social, and religious models of female behavior. We will explore the dynamics of marriage and family life, as well as issues of sexuality, gender, and representation in the Renaissance, especially the actual male and female roles in society in contrast to the ideal presented in artistic and literary narratives. The course concludes with a focused look at the figure of the woman artist.

**Credits 3**

## HHIS-260: History & Futures of IxD

Interaction design and digital technology are changing the way humans relate to everything, from games to relationships to work. Designers of digital technology products no longer regard their job as designing a physical object--beautiful or utilitarian--but as designing our interactions with it. This class introduces the industry's history, from humans' first tools through the industrial revolution to computer-supported tools of interaction design. Charting the history of entrepreneurial design in technology, students will see how their own design process, focusing on people and prototypes, prepares them for emerging technologies, social change, and the future of human interactions.

**Credits** 3

## HHIS-265: History of the User

In the aftermath of WWII, information theorists and ergonomics experts joined forces to test a new hypothesis: if complex technological systems (e.g. vehicle control panels, consumer electronics, interstate highways) could be designed to mesh with the needs and abilities of their human users, then it might be possible to facilitate proper use--and to prevent disasters--without any advance training or instruction. From these experiments was born the user, a creature ensconced in a world of tools and networks customized to his or her unique physiological and psychological preferences. Today, there is hardly a field of design practice that has not incorporated the paradigm of user experience design (UxD) as part of its core methodology--indeed, the memory of a time before the user has all but faded. To correct this pervasive amnesia, this course takes a critical, in-depth look at the history and theory of user-oriented design from the early 1900s to the present day. Through writing and creative projects, students will be asked to reflect on the status of the user in their own practices (whether in design or fine art), and to ask what kinds of behavior--personal as well as political--this term does and doesn't allow.

**Credits** 3

## HHIS-266: Different Tomorrows

Offers a design history that repositions design discourse beyond the default Eurocentric, techno-deterministic normalities in order to reimagine design trajectories that privilege critical engagement with questions of race, gender, access and worldview.

**Credits** 3

## HHIS-270: History of Photo 1

This academic course presents an artistic, cultural, and social history of photography. Through readings of critical texts, slide presentations, movies, and a field trip, students will examine the varied uses and functions of photography. Themes include: war photography and ethics, the history of food photography, the portrait, and the pictures generation.

**Credits** 3

## HHIS-271: History of Photo 2

This academic course offers a thematic survey of historical and contemporary issues pertaining to photography, in the context of art and the world at large. Through readings of critical texts, slide presentations, movies, and a field trip, students will examine the ways that photography has been utilized by artists, journalists, scientists, amateurs, and a range of other practitioners; how meaning has been constructed in the photographic image; and how photography has been used in society. Themes include: new topographics, photography and documentary, the photographic archive, and the digital world.

**Credits** 3

## HHIS-275: History of Video Art

In the era of digital convergence, video has come to represent anything that combines moving image and sound, providing legitimacy to all new forms. As the materiality and specificity of video and film has lessened, and as media, nearly obsolete, a consideration of its history and contribution to art is essential in understanding art of our time. Students will acquire critical skills through studying and analyzing the development of theoretical discourses that frame past and current issues surrounding the production and interpretation of the electronic image by artists. Videotapes addressing cultural, ethnic, and social concerns throughout the world will be screened, analyzed, compared and contrasted. Includes an overview as to how the technology has evolved in relation to creative output. Examples will be shown of the earliest origins of video art and "alternative media" by artists who participated in its evolution--which in many ways started as a revolution-- to the current trend of art on the Internet, cellphone, and VR. Includes lectures, readings, and screenings, including seminal and often unseen videos to current innovations.

**Credits** 3

## **HHIS-276: Broken Music**

Broken Music is a seminar class about the history and practice of sound in the arts beginning in the early 20th century, through post war, and up to the present. We will look at and listen to the sonic Avant-Garde of Europe, experimental sound practices in the United States, in other parts of the world, and alternative histories and practitioners will also be presented. This seminar is particularly interested in the multiplicity of sound in contemporary art practice and how that can be connected to other known art movements and genres of fine art. The history, technological advancements, current discourses, and contemporary practices will be presented as they are related to the sonic fine arts. Readings, reading responses, class discussions and presentations will comprise the class time. A selection of texts that situate and theorize sound in relation to art practice will be provided for reading and class discussion.

**Credits 3**

## **HHIS-280: History of Industrial Design**

This course provides a basic understanding of the movements, ideas, and events of industrial design history over the past 150 years, and reveals, through study of past masters, both how the profession has evolved to its present state and where it is going. The class will serve as a foundation for a life well spent in the practice of design.

**Credits 3**

## **HHIS-281A: History of Automobile Design**

This course will examine the history, evolution and significance of automobile design around the world. We will work roughly chronologically forward, focusing on two particular aspects of design. The first area of focus will be designers who were responsible for the development of individual marques and models over the decades and the traditions in which they were working (or breaking away from). Secondly, we will focus the history and evolution of particular internal and external design elements of cars themselves (dials, gauges, bodywork, colors, shapes, glasswork, etc.). An essential emphasis will be placing this design work in a larger historical context.

**Credits 3**

## **HHIS-283: Humans in Motion**

Humans have always been on the move, quickly or slowly, near or far, in the air, under water, on land, and in space, and for a million different reasons. This course will emphasize the ways in which different modes of transportation have come into being, how they have influenced the human condition over the centuries, and how our desires to get from one place to another have shaped and altered our historical and current conceptions of time and space. We will cover, but not be limited to, airplanes, automobiles, balloons, boats, walking, and extraplanetary travel.

**Credits 3**

## **HHIS-291: Hist of Science & Technology**

Everything, and everyone, has a history that informs our present and future. This history stretches back into the past, and every history has its own history. The influence of science has saturated social, cultural and political life around the world for centuries. This class is designed to introduce you to the history of science and technology, starting in the 16th century and going up through the twentieth century and into the 21st, and emphasizing the 19th and 20th centuries. The course topics will be global, although with an accent on Western science and technology. Rather than being comprehensive (an impossible task), we will work through six specific topics. Each of these topics has a long arc and covers a tremendous amount of useful breadth and depth, as follows: Biological evolution; the history of scientific illustration; the history of color and color theory; the history of models (the universe, evolution, revolutions in science, etc.); environmental history; and aerospace and the Cold War. We will also have several guest speakers, and visit several exhibits and libraries.

**Credits 3**



## **HHIS-292: World Hist/Digital Humanities**

Digital archives and libraries across the world make available sources that have enhanced how we learn subjects and make things. In this course, students work collaboratively to build digital history exhibits on curated topics in 20th-century world history. To do digital history is to create a framework through technology for people to explore sources and follow a narrative on a historical problem. Students select exhibit topics from a list, and prepare for content development with general class readings in world history. A media designer will advise on interface concept. The final exhibits will have completed curatorial content, including texts and database of artifacts, and an interface sketch. No media production is required. This is a humanities/social sciences course with a design component.

**Credits 3**

## **HHIS-293: Hist & Theory Space: Looking**

History and Theory of Space: Looking Back Rather than a survey course that focuses solely on the social production of space throughout history, this class examines the ways in which environmental designers and architects in the 19th and 20th centuries have looked backwards, borrowing from other traditions and appropriating the signs and aesthetic qualities from past cultures to produce spaces that became entirely emblematic of their own time. By using this analytical lens, students will both learn how space was conceptualized according to a given set of social, cultural, political and economic forces as well as the way in which these elements get examined and rewritten anew according to a new set of historical constructs. Layering our analysis in this way allows us to explore a greater breadth of work while probing the ways designers, through their work, have engaged in a dialogue across space and time.

**Credits 3**

## **HHIS-293A: Modern Latin Amer Architecture**

This course examines the development of architecture and urbanism in Latin America within a context of significant social, political, and cultural transition. We will depart from the late nineteenth-century, a period of independence and a search for self-identity, and gradually move to the late-twentieth century. We will pay close attention to the dynamic relation of the tension in the shifts from colonialism to modernization of Latin America, particularly architecture's unique role at the intersection of politics, art, and economics. Topics will include positivism, functionalism, nationalism, indigenism, internationalism, tropicalism, utopianism, Brasilia, Buenos Aires, and Habana, and the university cities of Caracas and Mexico City.

**Credits 3**

## **HHIS-293B: Indigenous Arch of the America**

This course examines the development of architecture and urbanism in Latin America within a context of significant social, political, and cultural transition. We will depart from the late nineteenth-century, a period of independence and a search for self-identity, and gradually move to the late-twentieth century. We will pay close attention to the dynamic relation of the tension in the shifts from colonialism to modernization of Latin America, particularly architecture's unique role at the intersection of politics, art, and economics. Topics will include positivism, functionalism, nationalism, indigenism, internationalism, tropicalism, utopianism, Brasilia, Buenos Aires, and Habana, and the university cities of Caracas and Mexico City.

**Credits 3**

## **HHIS-294: Bauhaus: School of Creativity**

This course is a case study of one school, which is still emblematic for a new approach to the concepts of art, design, and technologies. Since the Bauhaus was the center of new ideas and practices in teaching, architecture, design, and the social position of the visual arts, studying its detailed history leads students to the critical understanding of the current position of these issues. The Bauhaus's historical role reveals the exposure of art and design to the politics within and without the walls of the school. A survey of the New Bauhaus in Chicago illuminates the particular American aspects of the Bauhaus, and its afterlife in the U.S.

**Credits 3**

## HHIS-295: World Histories

The course examines the major political, economic and social developments of the world from the beginnings of World War I to the present. The focus of lectures, readings and writing assignments will be on factors that contributed to the outbreak of World War I and World War II, and the issues that remained unresolved by these global conflicts. New challenges presented by these conflicts include the role of nationalism and socialism as political forces, the impact of Western imperialism on Africa and Asia, and the world's increasing economic interdependence.

**Credits** 3

## HHIS-296: Digital Humanities

Libraries, archives, museums, the great repositories of the human past, make available sources that have enhanced how we learn subjects and make things. The vast digital collections on the Web have transformed the way we study the past achievements of humans, whether history, literature, philosophy, music, or art. This is a practice-based humanities course with a research and design component. Students work individually or collaboratively on projects such as history websites, video essays, set designs or promotional materials for plays or operas.

**Credits** 3

## HHIS-297: Hist & Theory of Media & Tech

This course will explore the history of technology, considering new technologies as drivers of political and social change, while technological artifacts embody values and assumptions of the societies that produce them. Since technology is both fostered and influenced by socio-economic, legal, and political contexts, these, too, will be explored. How can we think about media technologies in a critical way? How can we understand the ways they impact society and drive social change? How do they reflect social values and divisions? After all, technology reflects and shapes our understanding of identity, time, class, gender, space, labor, and politics. By the end of the course, students should be able to understand the history of technological innovation, as well as various ways by which to assess the relationship between society, technology, and media.

**Credits** 3

## HHIS-298: Material Design in China

This course introduces a selection of artworks and artifacts from the Chinese Neolithic through the present times. It is not meant to be a comprehensive survey of Chinese art. Rather, we approach the broad topic of art from China from the perspective of construction in two senses: material culture and material technology (design). Historical case studies may include: jade, bronze, lacquer, silk, sculpture, ceramics, painting and calligraphy, and architecture. Core inquiries we will discuss through reading, presentation, and discussion are: How are material objects interpreted? By connecting the history of object-making to their social, political, and cultural contexts, how do we understand plural approaches to design and materials, including those beyond the canon, across time and in the present? This section of the course focuses on the later imperial period (ca.1000 and onward).

**Credits** 3

## HHIS-299: Hist & theory Built Environment

This course offers students a historical and analytical review of global developments in the designed environment from the 18th to the 20th centuries. The course explores design philosophies and the relationship between varying scales of design, taking into account their cultural, geographic, industrial, technological, and sociopolitical contexts. It examines building materials, changing conditions of production, shifting concerns about the designed environment's social purpose, and representation. Through lectures, assignments, and discussions, students will gain an understanding of the different historic period and artistic characteristics of interior spaces, architecture, landscape, and urbanism.

**Credits** 3

## HHIS-299A: History of Extinction

Humans are in the midst of the sixth mass extinction - the first to be caused by human activity. Extinction has been viewed in changing ways over the past 200 years, and this course takes an interdisciplinary approach to learning about the extinction process -- primarily from a historical perspective, but coming up to the present day. Our focus will be on the extinction of biological entities (primarily animals and plants) and how our attitudes and perspectives have changed, but we will also touch briefly on other systems that have disappeared or are in danger of disappearing: languages, technologies, and habitats, and what is at stake.

**Credits** 3

## **HHIS-310: History of Latin American Art**

This course introduces several thousand years of the history of Latin American art (ca. 2000 BCE-2000 CE) with an emphasis on modern and contemporary art from the 1820s to the present. The course begins with an overview of pre-Contact cultures of Mesoamerica and the Andes. Our study then considers the art of the colonial period to the independence movements of the 1820s, the Eurocentric academic art of the 19th century, popular art and visual cultures, and the rise of modernism across Latin America in the 1920s. We will finish our course with selections of contemporary Latin American art. We will examine how Latin American artists have built on the region's shared artistic legacies as well as adapted to outside influences.

**Credits 3**

## **HHIS-314: Hist & Theory of Media & Tech**

Life in the 21st century (especially in Los Angeles) is increasingly dominated by a highly complex media world, whether this be visual representations, forms of labor and the demand to earn a living, the ecological impacts of media technologies, or surveillance, to name only a few aspects. One approach to making sense of this world is through the field of media studies and History & Theory of Media & Technology will ask students to consider what "medias" are and what they do, as well as to consider the connection between medias and socio-economic issues. In this course we will examine key concepts, texts, and art works in media studies, their historical and contemporary contexts, and in terms of their relationship to gender, sexuality, racialization, class, politics, economy, and ecology. By the end of the semester students will have a strong foundation in media studies and will be asked to do a final project that examines a key concept from the course and its social and artistic significance.

**Credits 3**

## **HHIS-316: Asian Americans in Film**

This course explores media representations of Asian Americans, with a focus on motion pictures, from the early twentieth century to the contemporary period. Starting with the silent film era, we will examine Hollywood portrayals of Asians and Asian Americans and consider how these depictions have changed-and persisted-over time. We will also look at the participation of Asian American performers and filmmakers in both mainstream and independent productions, including the emergence of an Asian American cinema movement and the creation of new or alternative representations of and by Asian Americans. Throughout the course, we will analyze the intersections of race, ethnicity, gender, and class in films while situating these works within their relevant social and political contexts.

**Credits 3**

## **HHIS-317: Text and Image in China**

Writing and written words are central features in Chinese visual culture, both as material and conceptual phenomena. This course introduces the intersections between practices of text and image-making through various sites of art and design from China and Asia. Through lecture, discussion, and practice, the course will study the dialectic between text and image by exploring the origins and early development of writing in China, and the relationship between word and image, narrative and illustration, diagram and planning, and visual and verbal communication. Sites include ornamental writing, poetry and paintings, sacred texts and monuments, political propaganda, and contemporary art through works by Xu Bing, Gu Wenda, and Cloud Gate Dance Theatre (Taiwan). Case studies may also include examples from Korea and West-Central Asia. By considering the role of power, social, and political processes on the history of text and image-making in China and beyond, the class will explore a more expansive conception of design, making, and communication in the past and present.

**Credits 3**

## **HHIS-318: World Design Studies: Asias**

This course provides both an introduction to and critical exploration of the ways in which design has been historicized and theorized. Rather than presenting a survey, this course is a thematic introduction to the study of design and material culture objects from different time periods in various social and cultural contexts. Through lecture, reading, discussion, and hands-on assignments, the course will engage object histories in their specific cultural and economic contexts in order to relate the production, consumption, and circulation of things to broader social processes. In the course, we will focus in particular on case studies of encounter and trade involving Asia to examine the ways in which gender, power, class, race, and colonialism have shaped the field of design. Of particular focus will be the ways the discipline of design has been defined in relation to objects that have become indices of "China" and "Asia."

**Credits** 3

## **HHIS-325: Global Contemporary Art**

This course surveys international artistic developments in relation to cultural debates and theoretical frameworks that have structured the discourse of contemporary art post-1980. For each class a selection of pivotal artworks and/or exhibitions related to a specific problematic will be examined alongside a variety of texts, ranging from artists' writings, critical theory, to art criticism. Organized more thematically than chronologically, the course will analyze theorizations of postmodernism as well as issues regarding the critique of representation, identity politics, postcolonialism, globalization, the expanding art market, and the growth of contemporary art institutions during the last decades of the 20th century and into the 21st.

**Credits** 3

## **HHIS-327: Ceramic Worlds of China**

Stemming from the ubiquity of "Made in China" in our daily lives, this course focuses on the history of Chinese ceramics from various perspectives. Of the diverse types of ceramics that have flourished in China, porcelain from Jingdezhen has experienced the broadest reach throughout the world. A fundamental objective of the course is to provide a basic understanding of ceramics and to develop analytical skills and critical vocabulary to discuss material, style, and techniques of Chinese ceramics. This course focuses on the porcelain center of Jingdezhen and explore the nature of its global scope. Organized thematically and from cross-disciplinary perspectives, the class will analyze the impact of local resources, social organization, consumer trends, and interregional relations on the production of polychromes, imperial monochromes, narrative illustration, and fantasies and folklore. By studying porcelain from various methodologies including scientific conservation, archaeology, anthropology, material culture and art history, the class will probe how close observation of porcelain-making interrogate conventional boundaries defining art, design, and craft while at the same time challenging the whiteness of porcelain histories.

**Credits** 3

## **HHIS-330: Survey of World Cinema**

This course will examine significant examples of world cinema from the post-WWII era to the present. Social, economic, aesthetic and technological filmic intentions, shifts and compositions will be observed. The course will consider various international movements including Italian Neorealism, the French New Wave, and New German Cinema up to recent world cinemas. Through zoom remote lectures, screenings by stream, readings, discussions, research and writing assignments, students will analyze the distinctive traits of world cinema within the broader context of cinema history and culture today. This course introduces students to the essentials of film analysis, cinematic formal elements, genre, and narrative structure and helps students develop the skills to recognize, analyze, and describe film.

**Credits** 3

## HHIS-340: Graphic Design History 2

This course presents a critical examination of issues, theories, and practices relevant to contemporary professional graphic communication, with an emphasis on design creativity and progress as rooted in artistic, cultural, political, economic, and technological contexts. The class picks up from Graphic Design History 1 at the mid-century Modernist era, examining an eclectic diversity of significant individuals and groups up to the present. Topics of discussion include Postmodernism, new media, and design ethics.

**Credits** 3

## HHIS-349C: Never Again 9066

"Never Again 9066" is a class rooted in the unconstitutional incarceration of Japanese Americans during World War II. The class will present leading scholars, artists and designers, and surviving concentration camp inmates share their perspectives of this gross injustice to more than 120,000 individuals of Japanese ancestry, two thirds were American citizens. From this immersive experience, students will research and develop visually dynamic artworks, engaging educational materials, and a public display sharing key aspects of Japanese American history and relating them to issues of civil liberties in the present.

**Credits** 3

## HHIS-350: Unfold and Display

The notion of place dominates many discourses around exhibition-making, as well as how the ideas of the artists and the behavior of the audience are shaped. Authors like Tony Bennett and Wendy Shaw have focused on how the exhibition space is created and regulated, while Lucy Lippard and Seth Siegelaub experimented with ephemeral, portable and dematerialized exhibitions. These histories will serve as a platform to study and experiment practices of displaying that privilege the destruction of the exhibition space as a stable form: printable exhibitions, soundscapes, exhibition ephemera and books-as-exhibitions, are examples of how curatorial practice transforms to cope with new urgencies, materialities, temporalities and dimensions of artistic practice. 'Unfold and Display' will be a seminar and a laboratory for curatorial experimentation, where students will meet, interact and propose ways of unfolding and displaying, moving beyond the walls and responding to temporal, political, discursive and economic constraints. We will deal with limitations as potentiality for creative engagement with exhibition practices.

**Credits** 3

## HHIS-354: Fashion: Culture & Industry

Introductory course providing a review of fashion as a cultural industry, examining the production systems and commercial institutions that comprise the contemporary global fashion industry. Students will learn about fashion through scholarly writing, magazine articles, podcasts and documentaries. This course aims to introduce students to different perspectives on fashion, from a wide scope of media sources. Students will work on a research project analyzing a particular aspect of fashion, synthesizing primary sources and scholarly perspectives.

**Credits** 3

## HHIS-364: Data Justice

Data are a tool of worldmaking, reflecting and reinforcing past and present structures of power. Data also script the future. Building from that premise, this class will explore how critical approaches to data can encode alternate collective futures. With a particular focus on the role of data in art and design, we will look pair key texts on data feminism and critical data studies with works by Algorithmic Justice League, Morehshin Allahyari, Stephanie Dinkins, Lynn Hershman Leeson, Los Angeles Artist Census, Lauren Lee McCarthy, Mimi ?n??ha, Caroline Sindere, Amelia Winger-Bearskin, and others. Students will codetermine the course's assessment rubrics, and will participate in the design of the class as co-creators of curriculum through student-generated modules.

**Credits** 3

## HHIS-374: TDS: Garden as Site

Humanities Component of Garden as Site: The Humanities component is designed to integrally support the objectives of the class, complimenting the major objectives in art or design work and the final projects and publication for the class. The Humanities faculty member will provide multiple in-class presentations addressing the history of various aspects of garden and landscape, will assign required readings, both for the class as a whole and individualized readings for particular projects, and will assist class participants with their written requirement for publication in the class journal. Additional short writing assignments will weave together reflections from course presentations, readings and personal research. Grading of the Humanities component of the class will be based on participants thoughtful and attentive participation in class discussions, presentations, required readings and written reflections, and the final text for the class journal. Con-current enrollment required: TDS-374 TDS: Gardens as Site.

**Credits** 3

## HHIS-381: Cultures of Technology

Digital devices and infrastructures have outsized implications for collective life today. Like all technologies, they are the result of coordinated human activity that produces innovation through research, business, design, and daily life. This class introduces students to the anthropological analysis of these practices, offering tools for thinking critically about the cultural contexts and impacts of emerging technology. What makes particular corners of the world famous as hotbeds of "disruptive" thinking? How do online platforms shape their users and how do users transform these platforms in turn? How does technology reflect and inform contemporary struggles over race, gender, class, colonialism, and governance? By asking questions like these, we will develop tools for understanding technology as a product of cultural practice; an agent of social change; and an object of collective deliberation. Constructed as a seminar, this course will include readings from anthropology, science and technology studies, fiction, and other fields, alongside weekly writing responses and a final design proposal.

**Credits** 3

## HHIS-390: History & Theory of Space 2

This course explores the multifaceted nature of urban, public, and private spaces, paying special attention to the sociopolitical, cultural, and economic forces that shape our built environments. We will review a range of scholarship from various academic disciplines and intellectual spheres, but remain focused on the realm of design and particular design products that provide us with a framework to understand the context within which particular spatial and design outcomes are observed. Aiming to contextualize various phases of design and spatial strategies since the late 18th century, we will pay particular attention to the forces that "produce" space, recognizing that gender, culture, and the everyday life of cities must be considered and evaluated against various theoretical and ideological perspectives. Interior and exterior spaces, exhibits, entertainment spaces, bars, cafes, sites of collections (e.g., museums), and many other realms that define and are affected by design will be analyzed in order for us to understand, albeit in an ephemeral manner, the forces that shape what we call our spatial experience.

**Credits** 3

## HHIS-391: Design Theory

Design Theory provides a critical examination of issues, theories, movements and practices that are relevant to the contemporary design. The course covers the history of design, including graphic design, fashion, and architecture with a focus on 1900 to present. Through lectures, readings, discussions and writing, students will explore these themes; engage in critical analysis of selected historical and contemporary works; and use case studies to further understand the cultural, social and political implications of design as a visual and culture language.

**Credits** 3

## HHIS-393: Contemporary Place-Making

What defines a place, and how have our notions of place changed and evolved during the modern and postmodern eras? In this course, we'll examine the cultural, social, political, and economic forces at play in the design of spatial experiences. Beginning with industrialism and the start of the modern age, we'll explore how ideas about the nature of everyday life begin to change paradigms of thought in art, politics, and philosophy; eventually altering both the practice and products of design. Following this thread through to postmodernism, we will examine the ways these shifting ideas continue to develop, and manifest in contemporary design work, paying particular attention to the design elements of place; including: commercial, domestic, civic and recreational spaces. Design as a cultural product, will serve as a framework to investigate and discuss the evolution of place in multiple contexts as experienced by many users. In addition to design examples, we will look at precedents in art, architecture, film and literature. Readings will consist of key theoretical texts of the period. As we unpack the meanings of place, we will develop a critical lens through which we can better analyze and apply to our own work.

**Credits** 3

## HHIS-401: Critical Histories 1

This course is a weekly 3-hour seminar in which students build a strong foundation in the theories and discourses surrounding visual culture, mass media, and design. Rather than proceeding chronologically, students investigate ideas through a series of overlapping and interrelated thematics with the goal of developing frameworks that enable a robust and critically engaged media design practice. The course materials will address a variety of media and design practices as they intersect with key theoretical discourses. Most of the texts will focus on topics related to American and European visual culture, but not to the exclusion of other cultural and geographic contexts. Course materials will be examined from a variety of perspectives, and will explore questions of modernity, textuality, visuality, technology, gender, race, and globalization.

**Credits 3**

## HHIS-425: Rethinking Feminism & Identity

Rethinking Feminism & Identity (Frankenstein's Monster Among Others) "I'm a strange new kind of inbetween thing aren't I not at home with the dead not with the living" -Sophokles, *Antigone* (trans. Anne Carson) "24 September 2008: Ginger died this morning of kidney failure. She was eleven years old. She was a small, dainty, feral, tortoise shell Cape Cod cat who hung out in my yard and sunned herself on my doorstep, seducing me from a distance. Getting preggers and knowing a soft touch when she saw one, she adopted me in April 1998 in order to give her kids a home. She was a good stay-at-home mom and a good friend. She kept me alive through some very difficult times. I wish I could have done the same for her." -Adrian Piper, "Ginger: 1997-2008" "Some ejaculate does taste like celery, yes. However literature does not taste like anything." -Ariana Reines, *Mercury* Do we become, are we born, or are we constructed as women? What is the relevance of such a question in relation to any understanding of feminism now? Using several historical as well as recent texts (from Mary Shelley's *Frankenstein* to Hilton Als' *White Girls*, through works by Shulamith Firestone, Valerie Solanas, and Beatriz Preciado), we will consider the changing critical/theoretical dynamics of feminism-as a way of thinking/being/doing "between" bodies and species. Although, we have organized the course around the discipline of art and our examples-case studies-will be drawn from the last 40 years or so of art-making, we expect the dialogue produced in class to range over many disciplines (design, filmmaking, etc.) and socio-economic concerns (sexuality, gender, biopolitics, and ecology). We will want to address what feminism smells like, what it tastes like, and how it causes a stink. There will be weekly assignments, at least one cogent presentation, and a final critical paper required for all participants-in order to engage fully with the readings and visual materials presented. The class is open to Grad Art, MDP, and advanced undergraduates.

**Credits 3**

## **HHIS-426A: Ecofeminism**

Ecofeminism is a theoretical, academic, and activist movement that locates critical connections between gender oppression and the exploitation of natural resources. It developed throughout the early 1980s from the environmental, anti-nuclear, and feminist movements; in addition to its primary concerns around the subordination of nature and women, ecofeminism sought to resist racism, homophobia, and the capitalist patriarchy. Through key texts and art works, this course examines the development of ecofeminism as an artistic position from the late 1970s to today. Topic include intersectional environmentalism, frontier masculinity, witchcraft, Land Art, site-specificity, the Anthropocene, and science fiction, among others.

**Credits** 3

## **HHIS-495: IS: History**

**Credits** 3

## **HHIS-975: IS: History**

**Credits** 3

## **HHUM-001: Creativity Workshop**

No need to enroll/no credit. Open to all Art Center students (undergraduate and graduate), this workshop consists of one-on-one meetings with the creativity coach at times to be arranged. The focus is on releasing your untapped creative energies to make your work more alive, dynamic, original, and truly fulfilling. Creativity-enhancing processes are easily customized for your specific needs and goals. It's simple, fun, and free, and produces dramatic, immediate results for projects/assignments in all design disciplines.

**Credits** 0

## **HHUM-002: Critic At Large**

Artist and critical studies professor Pauline Sanchez will meet with students to discuss and critique ongoing student production, including writing, fine art, and/or design projects, to deepen their understanding of history, culture, theory, and how their work functions in the contemporary art and design world. Further reading and/or research may be assigned. Students will sign up for one-hour meetings.

**Credits** 0

## **HHUM-003: Properties Art Materials Wkshp**

This workshop is an opportunity to ask questions and get answers on the materials you use in painting and drawing. Students are encouraged to bring in examples of what they are working on and not only get information on the best tools for the task, but also on their safety and permanency. Available to all students on a first come, first served basis. No appointment or registration necessary.

**Credits** 0

## **HHUM-004: Electronics Workshop**

This is a technology-oriented project workshop, specializing in Arduino electronics and programming. It is open to all students who need assistance in constructing a functioning prototype or proof of concept. The main goal is to enable the student to design and assemble their own prototypes in the future. No appointments necessary; walk in basis.

**Credits** 0

## **HHUM-005: Graduate Writing Workshop**

This is a general writing advising workshop for graduate students seeking help with their writing. No enrollment required. Check with your department for advising workshop office hours.

**Credits** 0

## **HHUM-006: Critic At Large: Grad Studies**

Professor will meet with students to discuss and critique ongoing student production, including writing, fine art, and/or design projects, to deepen their understanding of history, culture, theory, and how their work functions in the contemporary art and design world. Further reading and/or research may be assigned. Students may engage via established studio visits or crits in a department or via independent meeting arranged through the Department of H&S or directly with the professor.

**Credits** 0



## **HHUM-007: Tech Workshop**

Creative Tech Workshop provides guidance and support in creative technology projects and assignments for students enrolled in eligible Humanities & Sciences, First Year Immersion and Interaction Design courses. Students are expected to do their own research and implementation, but the Workshop provides an opportunity to consult with faculty on feasibility, possible technologies and platforms, and strategies for technological approaches. Workshop hours are fixed in quantity and will be scheduled flexibly (remote or in-person) each week outside of regular classroom hours. Workshops on particular techniques may be organized depending on the needs of students. This Workshop supplements existing courses such as IXD-256 (Adv. Interactive Prototyping) or may be taken standalone by students interested in continuing a previous project, or undertaking an independent project. Instructor permission is required for participation (contact instructor ahead of time to discuss). Open to students enrolled in: HSCI-102, HSCI-110, HSCI-234, or IXD-256

**Credits 0**

## **HHUM-101: Conversational Japanese(TAMA)**

This is an introductory conversational Japanese course designed to help students prepare for their study abroad experience in Japan. In this course you'll learn useful conversational phrases and vocabulary words for everyday life situations such as introducing yourself, traveling, shopping, and eating out. An overview of the Japanese writing systems will also prepare you to read basic signs and menus. You'll also gain a cultural understanding and acquire basic conversational skills through interactive exercises, dialogues and field trips. This course is restricted to students selected for the TAMA Study Abroad Program in Japan.

**Credits 3**

## **HHUM-103: Italian Basic**

This is a conversation-based Italian course, designed to provide someone with little or no knowledge of Italian the basics of conversation and grammar upon which to build. For those planning on participating in the Italy Study Away program in the summer, the course will establish a useful primer for the daily Italian class in Modena, and will include some essentials of "survival Italian," to make ordering food and asking directions easier. Class is open to all students. Benvenuti!

**Credits 3**

## **HHUM-104: French Basic: Primer Lit Des**

French Basic: A Primer Through Literature and Design is a fun, twelve-week project-based course, which explores pioneers in the art and design world while teaching basic conversational and written French. Through examples of the works of Sophie Calle, the OULIPO movement, to name a few, students will learn how to decipher, then bring to life the French language as art, and art as language.

**Credits 3**

## **HHUM-395: Independent Study Humanities**

**Credits 3**

## **HHUM-490: Internship: Human**

**Credits 3**

## **HHUM-495: Independent Study Humanities**

**Credits 3**

## **HHUM-TXAC: Humanities Transfer Cr - ACP**

**Credits 3**

## **HHUM-TXCW: Humanities Transfer Cr - CW**

**Credits 3**

## **HHUM-TXFILM: Humanities Transfer Cr - FILM**

**Credits 3**

## **HHUM-TXLIT: Humanities Transfer Cr - LIT**

**Credits 3**

## **HNAR-200: Narrative Strategies**

Almost all writing involves some sort of narrative. So does film, illustration, advertising, photography, and fine art (among other disciplines). This course will look at narrative as a group of strategies that can be applied to various literary genres (i.e. fiction, poetry, screenwriting, etc.) or to work outside of traditional genres in the formation of new or alternative modes of story telling or message-bringing. We will look at "traditional" and "experimental" uses of narrative as used in language, and then try our own hands at writing through and with the strategies we examine (and, possibly move beyond them). We will also look at examples of work within the categories of Art Center's various disciplines to see how narrative is used in them, and consider what kind of recombinant possibilities might be explored. In both what we read and what we write, we will focus on four main narrative types: linear narrative, nonlinear narrative, lyrical narrative and fragmented narrative.

**Credits 3**

## **HNAR-201: Story and Form**

A fiction-writing workshop in which we examine and test how place, time, perspective, tone, and other fundamental narrative concerns work together to create a "space" within which a reader makes meaning. We will read, and students can write: Stories, comics and other image/text hybrids, branching or non-linear narratives, collages, and re-interpretations. Any might be written to be read in a book, e-book, chapbook or zine format; a web-based environment; or from a wall, as in a gallery installation or experience.

**Credits 3**

## **HNAR-202: Speculative Writing Lab**

How do the stories that surround us—the stories we are always breathing without always noticing—inspire us, define us, limit us? Is it even possible to access or create speculative pasts, presents, futures by naming and showing them with our current vocabulary, aesthetics, iconography? In this writing laboratory, we will work to create stories that are both deeply human/humane and deeply skeptical of the assumption that OUR world is THE world. Students will write every week, first outlining a world they begin to imagine week 1, then being prompted to specify and complicate during the term. Through reading and viewing fiction, non-fiction, film and other art and media, we will challenge ourselves to see, and then see past, the largely Western colonial constructs we take for granted—so that we can get at sometime/place other meaningful, compelling worlds are waiting to be shared.

**Credits 3**

## **HNAR-205: Poetry Workshop**

The oldest form of writing is poetry. Its ancient allure as a mode of expression is still strong, sometimes in spite of contemporary distractions from the kind of concentration that reading and writing poetry often requires. This course, which will be run like a workshop, will concentrate on the writing of poetry as a daily practice, where the various daily emotional, intellectual, and sensory experiences can be focused into forms that can allow raw experience to be synthesized into art. We will look into some forms (like haiku and sonnet) and methods (like collage, symbolism, narrative, lyric), and do some reading of poetries that exemplify those forms and methods.

**Credits 3**

## **HNAR-210: Immigrant/1st Gen American Lit**

American Literature as we now know it was in its very beginnings composed largely of the voices of people who arrived to this continent from somewhere else, as a political and economic refugees, religious pilgrims or captive slaves. Today, American Literature is still enriched by the voice of The Immigrant and/or The First Generation American, each of whom navigate geographies and cultural systems sometimes parallel to "native-born" Americans or in the shadows as invisibles/undesirables. Often, their stories reveal truths about the culture in which they arrive, and provide opportunities for thoughtful discussion about context, story-telling and the current state of the "new Americans." We will read novels and a memoir published in the last twenty years, as well as other selective readings from current events to inform our discussion and writing projects.

**Credits 3**

## **HNAR-211: On-Demand Culture**

This is a moment when the very idea of 'television' is undergoing a significant shift. When you can watch shows on your cell phone anywhere or on your movie-sized TV screen at home, "TV" has become a pretty all-inclusive cultural site. When you can stream original shows by Netflix, Amazon or Hulu all at once in full seasons, they are more than simply TV series as we've known them in the past. They're becoming a distinct genre all their own, whose conventions and aesthetics we're just starting to figure out." Whether we are binge-watching television shows, television has co-opted cultural conversation and provocative content. And while there used to be a time when unpopular or taboo subjects, settings or perspectives could only be found at the movies, these days there is no subject matter off limits to TV. A positive comedy about an atheist, multiracial, LGBT, off-the-grid, anarchist free-love family would be no problem these days for any TV network. The medium has evolved into the premier form of visual narrative art. This seminar will embrace the "new" context of television's dispersed screens and digital culture. The class will give a selected overview of the history of the medium, with a primary focus on the evolution of "television" from 3 broadcast networks, to a multichannel universe, to today's personally driven multi-platform, tv-everywhere experience. Specifically, we will dissect the ways that new technology has changed how television is distributed, consumed, measured and produced; and explore several ways the medium will evolve over the decade ahead. By the end of this course, students should have a strong working knowledge of how the television business evolved to its current state, and some idea of where it might head.

**Credits 3**

## **HNAR-212: Reading Black Women's Lit**

This interactive, group-oriented class will explore the writing of Black American women by looking at multi-genre work from the 19th, 20th, and 21st centuries. Students will read and make comparisons between texts and reflect on how the information provides a new understanding of our current historical era. In addition, there will be relevant cultural asides (images, articles, music, etc.) that provide different perspectives on the piece under discussion. Students will come away from the course with a greater understanding of how to read, discuss, and analyze literature in a critical manner, and, through an exploration and an exchange of ideas, deepen their understanding of the impact of race and gender on society.

**Credits 3**

## **HNAR-220: Monstrous Futures**

In an era when we are capable of destroying all life on earth in a single day of nuclear strikes, or over several decades through the reckless destruction of our environment, no other film or TV genre addresses the subject of our future as fully as science fiction. In addition to spurring many technological innovations in moviemaking throughout its history, science fiction films traditionally have undertaken serious philosophical exploration and social, cultural, and ideological critique. They often address, implicitly or explicitly, our assumptions, our values, our aspirations, and our fears. And, because they speak directly to their times, they serve as a useful barometer for how people viewed themselves and their world at the time they were created. This course introduces the SF film genre, its methods of inquiry, its notable experiments, and through a series of interdisciplinary readings and an eclectic selection of films and television series, the stakes in our imaginative visions of our future.

**Credits 3**

## **HNAR-221: Weird Fiction**

This creative writing class introduces students to a wide range of "Speculative Fiction," from classic Sci-Fi and turn-of-the-century Fantasy/Horror to stranger, more contemporary work sometimes categorized as "slipstream," "bizarro," or "the New Weird." Students do not need to have prior experience with any of these genres in order to participate. Through reading and discussing short stories by past and present masters, we will familiarize ourselves with the various narrative and stylistic conventions of Speculative Fiction. Then, using the techniques we have learned, we will write and workshop stories of our own, paying special attention to the way the first glimmer of an idea—an interesting character, a striking image, a bizarre conceit—can develop into a story of luminous imaginative power.

**Credits 3**

## **HNAR-222: Graphic Fact: True Comics**

A course in which we examine the application of comics language to represent facts, information, "the truth." This class 1) engages participants in a model research process and 2) develops visual and other literacies by immersing us in a medium uniquely suited to offer a meaningful view into, and connection with, other peoples' interests, histories, perspectives, and lives. Broad topics include Memoir, Autobiography, Biography; Journalism & Reportage; and Histories, Philosophies, Misc. Facts & Figures. Students will read comics/graphic novels and some theory, lead and engage in discussion of these texts, and make at least one "true comic" of their own during the term.

**Credits 3**

## **HNAR-223: Comics & Zines**

This course will engage students in reading and making comics, zines, and other systems of dissemination, offering these as a site for argument, for curation, where the maker can explore a theme of interest not just by reproducing their own work, but by collecting material from multiple contributors and presenting it in thoughtful combination. These kinds of projects: exercise writing and organizational skills plus critical and editorial thinking; inspire those the maker asks to submit; and foster/promote/demonstrate the idea of creative community, which is especially meaningful in divisive, distanced times. Students of all majors are encouraged to enroll: anyone with a creative practice, regardless of skill set, can work within this form.

**Credits 3**

## **HNAR-225: Women Filmmakers**

This class is less a 'smash hits', historical survey of female directors and more of an examination of filmmakers who have a specific and idiosyncratic point of view. We will watch films and do some deep, critical thinking about the choices of the filmmakers. The goal being, you will learn tools, as artists, to develop your voice, your point of view. Each week we will watch a film and read an accompanying essay that ties into the film thematically. Some examples of the filmmakers and themes include: Leni Riefenstahl ("The Aesthetics of Fascism"), Ida Lupino ("Neorealist and Social Justice Champion"), Maya Deren and Marjorie Cameron ("Occult Influencers"). We will also study the films of Agnes Guy-Blache, the first female director in Hollywood who directed over 1000 films, but has largely been written out of film history. We will read essays by Pauline Kael and Susan Sontag among others. There will be class discussions where participation is mandatory. There will be writing too, both formal and informal. The goal is that you will learn how to watch films more carefully, communicate ideas effectively and develop your arguments persuasively.

**Credits 3**

## **HNAR-226: Andy Warhol, Filmmaker**

Andy Warhol was not only a painter, publisher, and socialite, but also a prolific filmmaker. After his death, the Warhol estate counted approximately 600 films of various lengths and in various stages of completion, all produced between 1963 and 1968. This course focuses on a sample of films directed by Warhol, including a few well known titles and many others that have only recently been preserved and have never been shown before at Art Center or in Southern California. Among the rarities are Mrs. Warhol, the only film starring Andy Warhol's mother, Eating Too Fast, the sound remake of Blow Job, and Since, Warhol's film about the assassination of John F. Kennedy. The course reader includes important writings from the 1960s to the present not only about Warhol's films, but also about the times in which he made them. Each class meeting will begin with a screening of a 16mm print of the week's film, followed by a discussion. Because none of these films can be seen on DVD or online, attendance at screenings is mandatory. The course's main requirement is a 12-page term paper, due at the last class meeting.

**Credits 3**

## **HNAR-227: Art and Architecture on Film**

This course is an examination of films and documentaries that attempt to depict and reveal painting, sculpture and other forms of art and architecture. The collection of films the course will study will be a nonlinear jaunt through art and architecture histories revealing the predicaments that face the contemporary art and architecture institutional models that press forth to consider their fields in a historical 'blur'; recognizing consciously and unconsciously the challenge of historical fragmentation. The course will explore the trials film faces depicting art and architecture; questioning what stereotypes may emerge or what beneficial information can be had. What do we learn about art and architecture from seeing it on film and what do we miss? Or, when and how are film chronicles, documents and features helping us understand the complexity of these fields or when and how do they misguide the viewer? The arrangements of films curated for the course vary from new world architecture to, realizing essential art and architecture movements, museum exhibitions, then to venture to a wide and diverse variety of modern and contemporary artists. The course will also explore films made by artists or architects who want to be in control of their work avoiding art clichés and stereotypes often circulated by a general audience and film world. The zoom remote course will be presented through lectures, screenings by stream, readings, discussions, and research writing assignments. This course provides that students will analyze the distinctive traits of film and the information it is strategizing or not, to communicate about these fields. This course introduces students to the necessities of film analysis and helps students develop the skills to recognize, analyze, and describe film and the art and architecture themes investigated by the course.

**Credits 3**

## **HNAR-230: True West: Works-Sam Shepard**

Sam Shepard's plays, films, and prose have made him an inimitable, iconic figure in our cultural landscape. His theater pieces famously mine concepts of masculinity and the American west. Often set in the towns and deserts on LA's periphery, they explore contemporary themes including Cowboy Mouth's drug-addled, 1960s bohemia; The Tooth of Crime's paranoid, suicidal quest for rock 'n roll fame; Curse of the Starving Class's tragi-comic, suburban family dysfunction; True West's desperate, Hollywood-fueled sibling class war; Buried Child's twisted, hinterland incest; Fool for Love's catch-22 heartbreak; and A Lie of the Mind's public and self deception. The prose of Motel Chronicles, Cruising Paradise, Great Dream of Heaven, and Day of Days delves into these and other issues in a more personal way as Shepard uses accessible-yet-poetic descriptions to tell powerfully concise stories. This course asks students to write responses to, and present explications of, the week's play, film, or short-story cluster. They'll also be asked to produce a final project marrying short format writing with a piece of visual work in a medium of their choosing.

**Credits 3**

## **HNAR-240: Writing for Documentary Film**

The art of non-fiction screenwriting is essentially the art of narrativizing real life events. You will learn how to discover stories, research archival materials, conduct interviews, and write scripts. These scripts will become the foundation to your feature film. While the class will focus on the craft of storytelling within the realm of non-fiction, you will explore experimental and stylized communication through film. During this process, you will also pitch an idea and write a treatment, articulating your vision, both visually and conceptually.

**Credits 3**

## **HNAR-241: Writing Tandem to Art & Design**

Writing Tandem to Art & Design uses memoir, essays, reviews, and other non-fiction works as models for creating a voice for your practice. In this class you will develop writing as a tool to fuel your creative work. Weekly discussion and writing topics will include your own work and research interests, art and design sites and exhibits in the greater LA area, and responses to focused readings. We will read out loud in class together, break down the structure and prose of successful passages and edit work. By learning how to write for yourself in tandem with your creative practice, you will gain greater focus and a better understanding of your work, allowing you to better communicate your ideas to others. This course is open to artists and designers of all majors and areas of concentration.

**Credits 3**

## **HNAR-242: P.S.T. - Parallel Poetry**

The planners of Pacific Standard Time: LA/LA (Los Angeles/Latin America) could not have foreseen our current political and social climate, in which the "The Wall" is ever-imminent and immigration policy seems to change week to week. During these times, art from communities resisting marginalization and erasure takes on a whole new meaning and possibility. In tandem with the Los Angeles-wide event, this course puts in front of the student writings and visual texts related to the themes of this year's Pacific Standard Time, which revolve around the work of Latin-American diaspora artists in Los Angeles. In addition students will visit exhibitions and create a portfolio of writings in various modes, critical and creative. The twelve-week blended class will split class time into face-to-face meetings and field study. Students must be willing to travel off campus on their own.

**Credits 3**

## **HNAR-243: Wrtg From Observation & Beyond**

Designed for writers and non-writers, this class will use deep readings of classic and contemporary texts from across the world as springboards to our own writings. The goal is to escape the anxiety of the blank page and demystify the writing process. We'll do a lot of in-class writing based on simple observation: cities, skies and people, borders, memories and dreams. Doing these simple tasks will lead us to ideas for longer writing projects. Each person will develop a final writing project of about ten pages that will be discussed, developed and revised during the semester. The final project can be fiction or non-fiction - stories, game scripts, reports, biographies, art critiques or manifestoes. Readings and exercises are devised according each person's needs and interests. Students are welcome to take the class once, or repeat it if desired. Readings will be drawn from books by writers including Wanda Coleman, Roberto Bolano, Fred Moten, Jill Johnston, Lady Nijo, Wang Xiabao, Jean Rhys, Olivia Kan-Sperling, Cecilia Pavon, Fyodor Dostoevsky, Sei Shonogon, Georges Perec and many other writers. Together, we'll read the short non-fiction novel Being Here is Everything, a study of the artist Paula Modersohn-Becker by Marie Darrieussecq. Pdfs will be provided.

**Credits 3**

## **HNAR-244: Writing: Investigation+Beyond**

Designed for writers and non-writers, this class will offer strategies for writing original stories, game scripts, reports, biographies, art critiques and manifestoes based on personal research and observation. The goal is to escape the anxiety of the blank page and demystify the writing process. We'll do a lot of in-class writing based on personal observation and investigation: characters, conversations, psychology and social schemes. Doing these simple tasks will lead us to ideas for longer writing projects. Together, we'll read two short novels: Vagabond by Colette, and Golden Age by Wang Xiabo. Each person will develop a final writing project of about ten pages that will be discussed, developed and revised during the semester. Students are welcome to take the class once or repeat it if desired. Additional readings will be drawn from books by Honore Balzac, Larissa Pham, Sei Shonogon, and others based on the interests of the group. Pdfs will be provided.

**Credits 3**

## **HNAR-290: Shakespeare Plays & Films**

William Shakespeare is famous, but surprisingly, few Art Center students are familiar with his work--even though his plays are among the most important examples of the possibilities of narrative and drama, of character development, of psychological explorations, and of the dynamism of politics as it intersects history. Besides, the plays are exciting, funny, tragic, and incredibly entertaining. They just require some getting used to, and that is one of the goals of this course. During the semester we'll read two to four plays and see various film productions of each. We'll look into the plays as works of literature, and we'll explore the interpretations given to each play by actors and directors (to say nothing of editors, production designers, and others) as the literary genre is realized as drama. This course is of particular relevance to students in Film, Entertainment Design and Illustration. There will be a short exam on each play and an essay due at the end of the term. There may also be surprise guests.

**Credits 3**

## **HNAR-300: Project-Writing Workshop**

An advanced writing workshop that offers the time, structure, support, and rigor it takes to complete an ambitious writing project. Each participant is responsible for: 1) achieving substantial progress on a writing/making project (i.e. the first issue of a magazine, a web comic, an illustrated cookbook, a short story collection, a 'zine, a choose-your-own-adventure e-book, a graphic novel, or something else entirely) they commit to on the first day of class, and 2) contributing to their classmates' progress through thoughtful reading and critique. Student projects may be personal, or concurrently assigned in another class; the latter will require signed permission from the studio instructor. Collaborative projects between several enrolled students may also be acceptable, as long as the writing is divided evenly and in a way that supports the logic of the proposed project. In this course, the instructor is also a participant, writing and workshoping her own project at the pace the class collectively determines is appropriate for the range of projects proposed on the first day.

**Credits 3**

## **HNAR-301: Short Story**

Students will learn a variety of short story techniques, including interior/dramatic monologue, letter narration, diary narration, memoir or observer narration, biography or anonymous narration, single character point of view and dual character/multiple character/no character point of view, with the goal of writing at least one finished short story during the term.

**Credits 3**

## **HNAR-302: The Heroine**

In the age of speculative-fiction trilogies and dystopian movie franchises, let us take a closer look at The Heroine, that female protagonist as old as Isis. We'll read the female protagonist, paying attention to the traditional hero cycle, tropes and types, as well as departures from these. We may re-discover forgotten leading ladies and meet new ones.

**Credits 3**

## **HNAR-303: James Joyce's 'Ulysses'**

Arguably one of the most important and influential works of fiction of the 150 years, James Joyce's 'Ulysses' is also famously difficult to read. At least that's its reputation. This course is designed to be a guided tour through the novel's 18 shifting chapters, in order to unlock its humor, invention and humanity, and to help dispel its mystery. 'Ulysses' takes place on a single day (June 16, 1904) in the life of literature's great antihero, Leopold Bloom. Along the way of an almost hourly chronicle, the pages take readers through the inner thoughts of principle and minor characters, parodies of literary styles, critiques of imperialism, racism, and popular culture and highbrow culture. It does this while also mimicking the structure of Homer's 'Odyssey', shifting the styles of chapters and complicating the nature of authorship and narrative authority. Joyce's biographer Richard Ellmann wrote that, whether we read 'Ulysses' or not, we've been influenced by it. This course presents the opportunity to see what Ellmann means.

**Credits 3**

## **HNAR-304: Girl Power in Myth and Media**

In this literature class, we'll look at "girl heroes" from Antigone to Buffy Vampire Slayer, looking at what shapes our heroines, and how creators fall in line or challenge what mass culture tolerates in powerful women. Texts will be selections of literature (The Metamorphoses, Antigone, The Hunger Games, The Power), and media (Buffy, Miss Americana, Charlie's Angels etc.), and also critical essays by Carina Chocano, and Emily Nausbaum, among others.

**Credits 3**

## **HNAR-306: Beginnings, Middles, & Ends**

Where exactly should a story begin? Does the last and final scene seem inevitable? What belongs in the middle? Every fiction writer has questions like these at one time or another. In this creative writing workshop you'll look for answers by exploring short stories by contemporary writers and by workshopping your own pieces. We'll look at various avenues, including some nonfiction, for what's needed to establish a solid foundation for a story. By the end of the course you should have a much better understanding of how basic points of structure in a story change how we receive a piece of writing. Students should have experience writing short stories.

**Credits 3**

## **HNAR-310: Children's Literature**

This course has you consider children's literature and asks you to write fiction or non-fiction for children. You need not be a writer to take this course--you learn by doing. We will read and analyze stories for children, ranging from myths to modern works, from young children to young adults. We will examine narrative structure and some of the basic requirements for writing books for publication. You should leave the course with a better understanding of the role literature for children plays in their lives, and how to create it.

**Credits 3**

## **HNAR-311: Writing for Video Games**

Video games are unlike any other storytelling medium; their greatest strength--interactivity--poses unique challenges (and opportunities) for a writer. In this course, we will work to analyze and identify what works and what doesn't in writing for video games, and apply that knowledge to create compelling worlds and stories for a player. We will examine both the direct functions (e.g. dialogue), and the indirect functions (reflected in the pacing, design, and gameplay) of writing for the medium, with a focus on practical application of storytelling as pertains specifically to video games. At the end of the class, students will present an original video game concept and story, along with key art and an explanation of game mechanics, and discuss how it all fits together. Overall familiarity with "video games" in the collective sense is a must.

**Credits 3**

## **HNAR-312: Moby Dick**

In the middle of the 19th Century, before the Civil War, America was in a state of dynamic, nation-defining flux. In the midst of the political turmoil and his own, personal tumult, Herman Melville produced the definitive novel of the American 19th Century, *Moby Dick*. And while the book is famous for its obsessive, maniacal central figure, Captain Ahab and his relentless hunt for the monstrous white whale that took off his leg, Melville wove into the adventure story the conflicts of race, power, industrialization and colonialism that were, and, some would argue, still are at the core of American life. This course will explore *Moby Dick* as a work of literature and as a record of its historical moment.

**Credits 3**

## **HNAR-313: Genre Lit: Goth, Det., Sci-Fi**

Much of today's popular storytelling is informed by genre conventions that originated in literature more than 100 years ago, specifically (and chronologically) in Gothic, Detective, and Sci-Fi novels and short stories. Understanding the "language" of these genres makes us more fluent and adept contemporary storytellers, and can inspire us to innovate, to create something new. This class will define, track, and evaluate conventions in these genres through to the present day, attending especially to texts that combine tropes from more than one kind of story. Students will generate critical and creative responses to the material covered in class.

**Credits 3**

## **HNAR-313A: An Eye on Sci-Fi**

This course will examine significant examples of the sci-fi film genre from its early development to the present. Social, economic, aesthetic and technological filmic intentions will be considered as well as their literature and historical counterparts. The course will consider various inferences of utopias and dystopias, ecological forecasts and concerns, gadgetry and technology mystification and demystification, aliens and such varieties of otherness as well as when the genre flows into other film categories such as horror, romance and comedy. The course will be defined with lectures, discussions, screenings, readings, and research/writing assignments; allowing students to analyze the distinctive traits of the sci-fi genre, its successes, its spoofs as well as its cascades of clichés. This course introduces students to the essentials of film analysis, cinematic formal elements, genre and narrative structure and supports students to develop skills to recognize, analyze, and describe the complications of our vast film record.

**Credits 3**



## **HNAR-314: Writing the Cable Drama**

The future is upon us and the future is high quality cable dramas. Shows like True Detective, The Wire, and Mad Men have ushered in what is being called the 2nd golden age of television. These shows are filled with deeply layered stories, unforgettable characters, lush art direction, and cinematic presentations that have made cable the go to destination for consumers and creators. Writing The Cable Drama prepares Art Center students to become part of this exploding field by guiding them through all the steps of creating a marketable pilot and ancillary materials for a one-hour cable drama. Students who successfully complete this course can build a series from the ground up. They can talk fluently about story structure, dramatic writing, the elements of a pilot, and produce all the necessary material to pitch and sell a one-hour cable drama. Class products include: an original one-hour drama script, series bible, format and tone book.

**Credits 3**

## **HNAR-315: Writing for TV Animation**

In this course, students will learn how to write scripts for animated television shows and prepare a pitch bible for an animated series. The class will discuss building compelling characters, narrative arcs, the job of a TV writer, script format and how to write dialogue that's character specific. Dani Michaeli has written for animated television shows for ten years, has worked with networks such as Nickelodeon and Disney and on a variety of series from kids shows ("SpongeBob SquarePants", "Harvey Beaks") to shows that reach an older demographic ("South Park"). Whether students become professionals in television, movies, commercials or games, they will be working with scripts and knowing how they work from the inside out will be an essential skill and an invaluable tool.

**Credits 3**

## **HNAR-315A: Create/Write/Run TV Animation**

In this course, students will learn how to write scripts for animated television series and to prepare an original "pitch bible." The class will discuss building compelling families of characters, stages of crafting a script, narrative arcs, the collaborative job of a TV writer, writing effective dialogue, and the distinct job of "showrunning" a TV series. Eric Lewald has written for television, primarily in animation, for over thirty years, working for all of the major studios and television networks. He has "showrun" 14 series, including the 1990s X-Men, and is the author of two books on that hit show. Whether students hope to become professional writers for television, movies, commercials, or games, the narrative skills needed to create compelling script-based intellectual property are similar. Those are the skills we will focus on in this class.

**Credits 3**

## **HNAR-316: TDS:Text,Image & Written Word**

This course is for advanced students, fifth term or higher, and has as its ultimate objective the production of a viable chapbook / zine. During the course of the semester, students will not only need to design and produce a book, but work with an editor and an author, read deeply into the text to find meaningful ways (as opposed to solely decorative ways) to graphically represent the text, and study the historical and literary ground from which the text comes as one way of discovering its meaning. In this way, we will begin to make solid connections between the graphic and the literary arts while embracing several departments, creating collaborative projects between writers and the practitioners of ACCD's various disciplines.

**Credits 3**

## **HNAR-317: Writing As Curatorial Practice**

Artists and designers often curate an exhibition as a way of gathering and interpreting other's ideas and artworks around their own interests. Writing is the key to setting an exhibition in motion and in the act of writing, we grasp complex thoughts and explore hidden meanings. Curators—from research and proposals to packaging, exhibition texts, and catalogs—are writers. Through visits to alternative exhibition spaces, galleries, and studios with owners, publishers, curators, and artists, we will expand the notion of curated sites. In this class we develop writing as a tandem practice to your studio work. Students write reviews, curatorial statements, and narratives about work they experience, as well as study different styles of writing about art and cultural practice. Students create individual exhibition proposals as a means of engaging with newly discovered material and to cultivate their own artists voice. This three-hour seminar includes weekly readings, intensive writing, and field trips. All disciplines are encouraged to take this writing focused course (advertising, design, fine art, film, photography, illustration).

**Credits 3**

## **HNAR-318: Queer Voices Across Lit Genres**

More than ever, voices of queer-identified authors exist as resistance to erasure. We will read contemporary fiction, memoir and poetry, in graphic, prose and lyric formats that deal with queer contexts, self and survival, identity, and intersectionality. Inevitably this class will touch on topics related to sex, identity, history, erasure, violence and politics. This class asserts trans personhood and respects preferred pronouns.

**Credits 3**

## **HNAR-319: Dante's Inferno**

More than 700 years ago, a man from the Italian city of Florence, pretty much on his own, invented the idea of creating characters based (somewhat) on his own life experiences. His name was Dante Alighieri, and he became so important to the development of European literature that we have come to know him simply by his first name, Dante. The story he told was of a single person's journey through the Medieval Catholic Otherworld, that is, a journey through Hell, Purgatory and Heaven. He called his work a comedy (Commedia in Italian) and his first biographer, Giovanni Boccaccio (arguably the inventor of the novel as a literary form), pronounced the work "Divine." Since then, the whole trilogy has been known as the Divine Comedy (Divina Commedia, in Italian.) In this course we will closely read the first book of the Commedia, Hell (L'Inferno) in which the main character, also called Dante, is guided through the horrors of Hell by the Roman poet Virgil. The journey is surreal, horrifying, sometimes funny, often touching. It is also, in addition to being one of the great stories, an encyclopedia, into which the author Dante poured all his knowledge of the 14th century world: spiritual, psychological, philosophical, political, astrological and scientific. The Inferno has been an inspiration for artists, writers, musicians, theologians and scholars for almost as long as it's existed. Together we'll delve into the strange, dreamlike, always exciting world that Dante created. The gates of Hell, according to Dante, have an inscription that ends with the famous sentence, "Abandon all hope you who enter." In this course we'll keep hope alive as we lower ourselves into the inferno with one of humanity's great and compelling poets.

**Credits 3**

## **HNAR-320: Greek Mythology**

Whether your interests lie in narrative, in archetype, in religion, in social and political organization, or in the development of "Western" ethics and mores, the collection of works that contain what we think of as mythology are indispensable resources to understanding some of the base material from which emerged European/American civilization. In this course we will read some of the major works of Greek and Roman "mythological" writing, as well as look into the historical contexts that helped to create the stories that continue to vibrate in the imaginations of we who are almost 3,000 years removed from the oldest of the texts.

**Credits 3**

## **HNAR-321: Readings in Fine Art**

Re-Viewing Postmodernism: From Appropriation to Identity Politics to the Public Sphere. Because theories and definitions of postmodernism have relied heavily on advances in the arts, this course will consider what is at stake with this designation for the fine arts themselves. Since the term "postmodern" denotes neither a style nor a cohesive critical theory in itself, this course is primarily a summary of the main threads that have come to be tied up in this historical knot. The course will proceed thematically, rather than strictly chronologically, by highlighting paradigmatic methodologies that have come to define postmodernism in the realm of visual culture. This will be achieved by a thorough study of the central critical texts on postmodernism. Ultimately, we will consider the ways these various political and theoretical debates have been taken up by practicing artists, thus blurring the boundaries between politics, theory, and praxis.

**Credits 3**

## **HNAR-322: Writing About Art**

The course is designed to help students develop a level of proficiency and confidence with tools for writing about art, especially their own.

**Credits 3**

## **HNAR-323: Writing Under the Influence**

A writing class for writers and non-writers, this class will use deep readings of classic and contemporary literary texts as springboards for our own writing. We'll do a lot of in-class writing - observations, dreams and lists - to demystify the writing process. Working under the influence of other writers, we'll escape the anxiety of the blank page. Writing will come to feel as natural as talking. Sources will include excerpts from writers including Sei Shonogon, Wanda Coleman, Fyodor Dostoyevsky, Lady Nijo, Anton Chekhov, Cecilia Pavon, Roberto Bolano, Georges Perec, William S. Burroughs and Jill Johnston. Writings about visual art and culture - approached from many angles - will be encouraged. Each person will produce a final project, 10-12 pages long, in any genre.

**Credits 3**

## **HNAR-324: Investigative Fiction/ Non-Fic**

This class will center around writing that engages, explores and even cannibalizes an artwork or personage as part of a larger discursive journey. Call it criticism, fan-fiction or psychobiography, the writings we'll look to involve attempts to penetrate and even merge with their subjects. We'll read texts by Jarrett Kobek, Fred Moten, Jill Johnston, Cecilia Pavon, Rene Ricard, Charles Bowden and others, and write under their influence. Most sessions will involve some in-class writing. One final project, between 10-12 pages long, will be required. The final project can be something new begun during the class, or it can be a continuation of work already in progress. The class will read two short novels: *The End of a Primitive* by Chester Himes, and *Towards Another Summer* by Janet Frame. Please get copies of these. All other readings will be provided.

**Credits 3**

## **HNAR-325: Magical Realisms**

Magical Realism exists because in literature, anything is possible. This is not only a question of "suspension of disbelief", but of applied layers of truth as the author assumes them. We'll look at stories beyond belief and reason to find possibility, bask in the richness of language and become lost in worlds on no map or right here in Los Angeles. We will read five novels, as well as other selected readings from world literature to inform our discussion and writing projects. The objective of this class is to consider what is possible in literature, and what can be identified as "Magical Realism" versus "Surrealism" or "Fantasy", as well as to provide opportunities for discussion of techniques of story-reading as well as story-telling.

**Credits 3**

## **HNAR-326: Fanfiction**

This class will survey the history and significance of fanfic from the early 1990's to the present. We will examine a range of cultures and practices. Through charting the discourses of pathology and empowerment that circulate around the cultural conception of the "fan," we will consider contemporary debates around fan labor and the commodification of fan culture. In addition to critically analyzing fans' transformative works, students will mobilize course concepts to produce and theorize fan texts of their own.

**Credits 3**

## **HNAR-327: Writing and Reading Fairytales**

C.S. Lewis called fairytales "lies breathed through silver." This certainly evokes the beauty, extravagance and simplicity, the imagistic power of these stories. But what we all know about fairytales is that they are not lies at all; they reveal truth. Also: secrets, fears, archetypes, problematic gender models, reflections of culture. In this class, we will delve into fairyland, places of magic and transformations of ordinary people. From the "old wives' tales" brewed in, as Tolkien put it, a "cauldron of story," to the printed standards of the Grimm Brother's, to modern literary retellings by Margaret Atwood and Angela Carter, and yes of course, Disney. We'll use all these modes to try to make sense of what is essential to these tales-to find the bones of story, and then, the fat and meat made by subjectivity and culture, and then, the heart and the brain, the psychology, the silver and the lies of these tales. The classwork will consist of reading response analysis and also, writing our own versions of tales, spinning and weaving and making anew from what we've learned.

**Credits 3**

## **HNAR-328: Witch Lit**

Warty-nosed hags, seductresses, demon queens, teen heroes, Instagram celebrities? This class examines literature's cultural imagination of witches connected with (falsely) accused or practicing witches throughout history. Real, imagined, Othered, and murdered, the witch is a multiform phantasm with one constancy over thousands of years: the witch has power. This course studies classical representations of witchy women-- Circe and Medea, Shakespeare's witches in Macbeth-and witch history: American and European witches and witch hunting, witches of the Caribbean and African diaspora, Victorian gothic romances, and 20th/21st century witches in literature, film, television, and social media.

**Credits 3**

## **HNAR-331: Avant-Garde Film**

In one course it is not possible to show the entirety of avant-garde film history, but only a slender chunk of it, like a core sample taken from a tree commonly thought to be dead. Unfortunately, history (in the guise of the market economy's triumph) has not been very kind to the avant-garde canon: films have fallen out of distribution; texts have gone out of print; whole careers have disappeared. In spite of these depredations, idealists still believe that alternative film practices have not yet exhausted themselves. Avant-Garde Film's screenings and readings may even suggest possible strategies for an independent cinema that conceives of itself as more than just a fawning poor relation of Hollywood.

**Credits 3**

## **HNAR-332: Films of Jean-Luc Godard**

This course is an in-depth auteur study of one of the most influential filmmakers of the Nouvelle Vogue or French New Wave and his influence on art, cinema, and critical thinking since his career began to the present day. Topics include Godard's defiance of the conventions of Hollywood, his radical and unambiguously political understanding of film history, his economic and cultural views, his scholarly interpretations of philosophy and cinema, his participation in film studies and film theory, and his thought-provoking associations between painting, poetry, and cinema.

**Credits 3**

## **HNAR-333: Films of Luchino Visconti**

This course is a comprehensive study of Italian Neo Realism: cinema's power to obsess and to convey the socio-economic, psychological, and political realities of the post WWII era, as well as its influence on new cinema and cultural politics. Visconti's influence on world cinema remains a major voice in style and rhetoric, as it influenced the work of Godard, Fassbinder, Scorsese, and countless others.

**Credits 3**

## **HNAR-334: Films of Rainer Fassbinder**

An in-depth look at the films of Rainer Fassbinder: director, screenwriter, actor, and one of the most important figures in New German Cinema.

**Credits 3**

## **HNAR-335: Avant-Garde Film 2**

Avant-Garde Film 2 continues the film screenings and readings of Avant-Garde Film 1, however the first is not a prerequisite for this course. In one course it is not possible to show the entirety of avant-garde film history, but only a slender chunk of it, like a core sample taken from a tree commonly thought to be dead. Unfortunately, history (in the guise of the market economy's triumph) has not been very kind to the avant-garde canon: films have fallen out of distribution; texts have gone out of print; whole careers have disappeared. In spite of these depredations, idealists still believe that alternative film practices have not yet exhausted themselves. Avant-Garde Film's screenings and readings may even suggest possible strategies for an independent cinema that conceives of itself as more than just a fawning poor relation of Hollywood. Attendance is particularly important in this class, as many of the films are not available on DVD.

**Credits 3**

## **HNAR-336: Films of Stanley Kubrick**

This course examines the vast maze of social, political, and psychological subjects Kubrick's films tour within their stylistic and conceptual density. We will track recurrences and parallels between films, focusing on their historical and theoretical subtext, in order to clarify the nature of his cinematic universe.

**Credits 3**

## **HNAR-337: Screenwriting**

This course looks at the key elements that go into creating a successful screenplay, among them character, conflict, and three-act structure. Weekly writing exercises reinforce the information introduced in class, and film clips open up discussion about the good and the bad of screenwriting. Film business professionals who visit will add to students' knowledge base, and course take-aways.

**Credits 3**

## **HNAR-338: Films Michelangelo Antonioni**

A Study of Modernity and Its Discontents. This course is an auteur study in which we consider Antonioni's challenges to traditional approaches to storytelling, cinema, and realism in favor of intellectual contemplation and political thoughtfulness. Starting with his earlier neo-realist films, the course will move throughout his 45-year career to consider his use of action, image, radical narrative, disconnected events, experimental color, and documentary.

**Credits 3**

## **HNAR-339: Films of Michael Haneke**

This course is an auteur study of the films of Michael Haneke, one of the most important directors working in Europe today. The course will consider and debate the world view of Haneke's films that frequently interrogate prevailing contemporary ethical dilemmas with precise transparency and uncompromising observation. The course will reflect on why Hollywood in its monolithic denotation does not know how to interpret and consider these films, yet, film history, criticism and reputable film juries across the world esteem this work with their highest honors. Topics that the course will cover include the misfortunes and barren nihilism that Haneke's political and philosophical considerations will be examined. A chronological selection of films will be viewed representing categories and interests that concern Haneke's themes. Discussions, readings and research papers are organized to develop the student's interests in visual culture alongside their own developing visual production.

**Credits 3**

## **HNAR-341: The Films of India**

This course is a comprehensive meta-generic study of the world's largest producers of films, India. The purpose of study is to consider the development of world cinema as well as examine topics of colonialism to globalization facing the nation, its varying regions, the world and the individual. Topics include an examination of India's film history paralleling European cinema of the 20th ca. and its development of genres, and following up to today's hyper-production of the mirror Hollywood imaging Bollywood. Issues facing the individual, gender and the multi-culture within will be considered as the country was colonized, and then how the country moved away from that space into achieving their own identity. In addition, we will study the new challenges and conflicts the country faced over the decades after independence and how it continues to play a vast role in the globalizing world. Some of the filmmakers we will study include Satyajit Ray, Ritwik Ghatak, Shyam Benegal, Mani Kaul, Mira Nair and Aloor Gopalakrishnan. In addition, the course will examine films of India's relationship to literature, art, and other cultural elements of India as it is explored in the variety of films selected. Along with lectures, the class will view and discuss a precise curation of India's films. Discussions, readings and research papers are organized to develop the student's interests in visual culture alongside their own developing visual production.

**Credits 3**

## **HNAR-342: Films of Robert Bresson**

Comprehensive study of the social, economic, political and formal complex cinema of Robert Bresson. Analysis of cinema in the tradition of auteur study.

**Credits** 3

## **HNAR-343: Films of Alfred Hitchcock**

This course is not a production film class, but a course that composites possibilities of how to view and interpret an Alfred Hitchcock film, (or a film/sign), alongside an immense history of theoretical and critical writings. The course examines authorship, spectatorship, and identity together with other issues of reflexive film, and film's relationship to issues in painting, theatre, architecture, opera, music and sound, and literature. We view and research Hitchcock's films by the use of multiple lenses including an expressionist's lens, a surrealist lens/or a psychoanalytical lens, a surveillance/voyeur lens, a semiotic lens, supported by readings by Raymond Bellour, Jacques Lacan, Slavoj Zizek, Gilles Deleuze, William Rothman, Leland Pogue, Fredric Jameson and others. The course also examines the political and social atmospheres of the times in which the films were made, and identifies the filmographies' affect/effect, its pop cultural manifestation and influence. In connection, the course explores Hitchcock's universal themes, clarifies Hitchcockian space, suspense, objects and the use of the McGuffin, and distinguishes his use of Hamlet persuaded theatre. Starting with the Pleasure Garden in 1927 and ending with Family Plot in 1976, the director made 59 full-length films and scores of television 1/2 hours plots that locate characters in a fear constructed social system.

**Credits** 3

## **HNAR-344: Documentary Film**

Documentary Film is a survey of non-fiction films, most from this century, but all reflecting on concerns left over from the previous one. The topics addressed include the way people work, resist oppression, and invent culture; and, most importantly, how they have persistently envisioned utopia, often with results at variance with their intentions. Spectators and critics have at times declared the practice of making documentaries perverse or meaningless, yet these films continue to have popular appeal; indeed, the public's appetite for them only seems to grow as the notion of non-fiction itself threatens to be evacuated by advances in computer graphics, public relations, and cosmetic surgery. The genre has attracted filmmakers interested in everything from exploitation to edification; what their works have in common is a relationship to life as it is lived. Students curious about how our society came to be how it is today will find some answers in recent documentary films.

**Credits** 3

## **HNAR-345: Films of Dardenne Brothers**

This academic course probes meticulously the social, economic, political and naturalistic cinema of the Belgium brothers Luc and Jean-Pierre Dardenne. The Dardenne Brothers, writers, directors and producers have created a notable body of work to include documentary works and their narrative poetic realism. This courses fits into the analysis of cinema in the tradition of auteur study. That being a very important structure to study theoretical and formal issues of cinema via the chronological analysis of a body of work to observe and consider how a body of work takes place over a long period of time and to observe how its text influences and parallels history. The course will investigate The Dardenne Brothers magnum opus to include Rosetta, 1999, The Son, 2002 and several of their documentary works that come prior to their notable success in their narrative work. Issues of work, European economics along with political oversight of the individual immersed in social structures will be studied as they reveal themselves through the brother's cinematic form and language. The course will draw from issues in the ethics of structuring the documentary and its boundaries that lead such attempts at realism to confront or be uttered forth with visual poetics.

**Credits** 3

## **HNAR-346: Films of Chris Marker**

This academic course considers methodically the seminal work of Chris Marker, the French photographer, writer and documentary filmmaker who combines journalistic montages of historical events into cultural contexts that disclose socioeconomic political history. Marker's at times collaborator Alain Resnais, also of the French New Wave of the Left Bank Film Movement once called Marker "the prototype of the twenty-first-century man." The course will examine Chris Marker's works, focusing on his filmography to include *A Grin Without a Cat* 1977, *Sans Soleil*, 1982 and *La Jetée*, 1962- 66, the evocative science-fiction fable told in still photographs. The course will move onto to reveal Marker's later works to include the review of his multi-media works done for the Museum of Modern Art in New York City entitled *Immemorial* (1998, 2008) and an interactive multimedia CD-ROM produced for the Centre Pompidou. Considerations of how Marker's work is being examined today will also be topical for study. Marker's astonishingly diverse career that spans more than 50 years to include writing, photography, filmmaking, videography, gallery installation, television and digital multimedia will be examined to reveal how the exceptional works probe memory, cultural memory, history and the complications and paradoxes of new electronic media technologies.

**Credits** 3

## **HNAR-347: The Films of Woody Allen**

This course is an auteur study of the films of Woody Allen focusing on his strong background in writing with broad and heavy dialogues set in film learning environments. The course will investigate writing and its translations and interpretations into film environments circling the political, social and psychological meanderings of the last 60 years. Nihilism, cynicism, sarcasm and jokes, how are they intertwined with our observations as individuals facing our complicated worlds. The course will outline and discuss comedic structures used in film as seen in this filmography but will circumference historical comedic structures. A chronological selection of films will be viewed representing categories and interests that parallel Allen's film history. Discussions, readings and research papers are organized to develop the students interests in visual culture and understanding their involvement in their world with their own cultural production.

**Credits** 3

## **HNAR-348: Fashion ON Film**

This course is an examination of films and documentaries that attempt to depict and reveal 20th and 21st fashion designers and the impact they have on our times. The collection of films the course will study will be a nonlinear promenade through design histories revealing the predicaments that face contemporary society and their implications of identity amidst globalization. The course will explore the trials film faces depicting fashion questioning what typecasts may emerge or what advantageous information is revealed. Films curated for the course vary from new world fashion, to popular movements and films that set trends, to first collections at the helm of major fashion houses, to tongue-in-cheek mockery of the fashion industry all realizing vital design production needs and developments. The zoom remote course will be presented through lectures, screenings by stream, readings, discussions, and research writing assignments. This course provides that students will analyze the distinctive traits of film that can or cannot communicate the complications and details of design. This course introduces students to the necessities of film analysis and helps students develop the skills to recognize, analyze, and describe film and design themes investigated by the course.

**Credits** 3

## **HNAR-351: Cinema Against the Grain**

American commercial films have been the subject of sustained commentary and debate for nearly as long as they have been produced. Their work on spectators in society is understood rather well by marketing executives, by intellectuals, and indeed by many "average" consumers, if the relentless self-reference of contemporary movies can be accepted as proof. The latest blockbuster -- soon to be commonly acknowledged classics -- address us as though they are the only satisfactory alternative. They (and their flacks) suggest that it would be perverse to want anything more from a movie. And yet, some people go looking elsewhere for film history. There is no unifying theory of works that offer resistance to the dominant model. A number of disparate tendencies and histories must be taken into account. This course takes up a discussion of a few of them in an attempt to suggest possible strategies for those still interested in pursuing a contestatory film practice.

**Credits** 3

## **HNAR-352: Critical Ends: Films by Women**

This class is a study of films and videos made by artists who have a unique approach to process and to relationships between form and content. We will look at works by women from around the world in the fields of Experimental Film, Video Art, Independent film and internet based projects, among other practices. Some examples include the films of Akosua Adoma Owusu, Cheryl Dunye, Peggy Ahwesh, Ana Mendieta, Shambhavi Kaul, Yvonne Rainer and Sophie Calle. Rather than looking at the films through established theoretical frameworks of film or women's studies, we will be engaging a more open approach by which we allow the frameworks to emerge from the works themselves. Our involvement with this experimental pedagogy includes reading and discussing primary source materials (artist writings) and other theoretical texts and keeping written entries for every artist and every film. We will ask ourselves questions such as „what is the role of influence and lineage in these works? How are notions of collaboration conceived and enacted? How does the presence of personal material interact with other types of subject matter? Part of the objective of this class is to expose you to a greater number of works by women than you would otherwise see. There'll be visiting artists and field trips around town. This class is open to everyone.

**Credits 3**

## **HNAR-353: Histories of Film Comedy**

This course is an examination and overview of the histories of film comedy deliberating from its roots in ancient Greece and early vaudeville to the present day. The course will consider various comedic structures, traditions and periods, spanning Commedia Dell'Arte, burlesque, clowning, vaudeville, cabaret, silent film, slapstick, parody, anarchic comedy, black comedy, screwball, action, standup, television, sci-fi comedy, romantic comedy to present-day You-Tube, Tik-Tok and other online tendencies. Social, political and philosophical meanings and intentions will be considered. The zoom remote course will be presented through lectures, screenings by stream, readings, discussions, and research writing assignments. This course provides that students will analyze the distinctive traits of film comedy today within the broader context of cinema history and comedy history. This course introduces students to the essentials of film analysis, cinematic formal elements, genre, and narrative structure and helps students develop the skills to recognize, analyze, and describe film.

**Credits 3**

## **HNAR-354: Survey of World Cinema**

This course will examine significant examples of world cinema from the post-WWII era to the present. Social, economic, aesthetic and technological filmic intentions, shifts and compositions will be observed. The course will consider various international movements including Italian Neorealism, the French New Wave, and New German Cinema up to recent world cinemas. Through zoom remote lectures, screenings by stream, readings, discussions, research and writing assignments, students will analyze the distinctive traits of world cinema within the broader context of cinema history and culture today. This course introduces students to the essentials of film analysis, cinematic formal elements, genre, and narrative structure and helps students develop the skills to recognize, analyze, and describe film.

**Credits 3**

## **HNAR-358A: Now/Then: Speculative Making**

Now and Then is a transdisciplinary studio course, open to all majors, in which we will investigate the relationships between objects, spaces, people and time. This will include studying and making writing, film, artworks and other media that scrutinize our present by imagining it into the near and far future: Speculative documentary, fiction that "futures," magical realism. We will develop our own metaphors through the use of recontextualized present-day materials, then apply these new ways of seeing in our respective practices. Learning modalities will include, but not be limited to: reading and research, discussion, lecture, field studies, collaborative workshops, studio time and critique. At the end of the term students will have developed a set of conceptual tools that support a more sustainable, architectural way of thinking through art making and design.

**Credits 3**



## **HNAR-360: Campaign Cinema**

Campaign Cinema: Politics in American Cinema This course is a review of American dominant films that venture into the themes and visual essaying of American politics and their rituals. The focus on American presidential campaigns is themed since early American film history. The course will outline chronologically that narrative interest and examine films that contemplate subjects of presidential campaign stagecrafting, attempting to connect voter participation, yet often far off from the actual assemblies of administrative and legislative processes. Also to be considered, journalism, a prominent intersecting topic of this film history, as they are the purveyors and tattlers of campaign stagecrafting. What are party platforms and how are they staged in speechwriting and how are they made actual in legislation are grounds for this examination to help the student realize and progress their individual citizenship. Democracy and its configurations will be examined as we parallel consider this history of film and its political propositions. The course will also review and discuss political ads, current and from the past as well as cinematic structures will be examined and critiqued.

**Credits 3**

## **HNAR-365: Type + Authorship**

On day one students conjure, discuss, and write their way into a book of collective thematic interest. We then create and curate a supporting archive of suggested texts, images, film as research around the theme to find an editorial tone for the publication. Every week through the course of the first month we write deeper and fine-tune. Then the drawing begins. This class functions as a multi-disciplinary studio environment to draw, photograph, illustrate, and graphically impregnate a ripe topic (like hair, animals, the encyclopedia). It's about speed and follow-through, dedication to an idea. Writing in class, writing at home, rewriting, editing, analyzing. Developing new collaborative skills and trust. Students not only produce original writing and images but also learn how to work with secondary writing like a preface, captions, titling, colophon, marginalia; how to curate an overall tone for content; how to construct a narrative sequence; how to copy edit and proof. All read selected works out loud in a final crit.

**Credits 3**

## **HNAR-366: Beautiful Argument**

An advanced argument-writing class in which students will read, study, and generate persuasive writing in "non-traditional" forms or with unexpected rhetorical strategies, leaning especially toward image and page/publication design as part of argumentation. The class will also: build and exercise radical visual literacy; require responsible, generative research; posit theory as making; introduce students to a range of topics, and ways thoughtful makers engage with the world; and inspire reevaluation of assumptions about persuasive writing-what it is and what it can be.

**Credits 3**

## **HNAR-367: Ekphrasis Poetry**

This poetry workshop will undertake the constraint of EKPHRASIS: the poem of dialogue between visual art or image and word. We will encounter together current and relevant imagery and also meet at or visit museums in the area to engage with images. We will workshop them in class and complete a small portfolio of work. This course is a writing class that will use various models of poetry as platforms for possible excursions into written projects. We will explore the possibilities by engaging with images and then engaging with the work in a workshop community. With each writing assignment there will be a reading assignment that either exemplifies the "problem" or presents some type of conceptual framework for it.

**Credits 3**

## **HNAR-368: Contemporary US Latinx Poetry**

Despite Los Angeles being about half "Hispanic or Latino," ArtCenter enrolls only 9% students and employs 11% teachers who are Hispanic/Latino/Latinx. We have in this class an opportunity class where you can study the work of a creative who traces their heritage to this vast hemisphere. We will focus on publishings of the last ten years, consider constraint, form and context. No experience with poetry, history or geography required! This class is NOT lecture-based; come prepared to participate and discuss!

**Credits 3**

## **HNAR-371: Adv Game-Writing Studio**

This course explores the connection between narrative and the visual experience in the game design realm. Its goal is to provide students an in-depth framework for how to approach crafting a narrative in this interactive medium, along with an understanding of how game design mechanics are connected with developing player agency, and how visuals support these elements. Additional topics will include how the narrative experience transcends text; sound design; visual themes; animation choices; and core game design decisions. Students will craft five character studies, create copy for marketing a game, generate a character relation chart, write a list of rewards and punishments to motivate players in a game, keep a game diary of their video game experiences throughout the course, and combine these elements into an original full game design document. Students will utilize a combination of hands-on-gameplay, lecture and discussion, in-class exercises, and creative writing workshops to foster a greater understanding of the connection between narrative and visual elements with the process of game development. The students will finish the term with a portfolio of copy that connects the various narrative components of the interactive medium, including all of the elements mentioned above.

**Credits 3**

## **HNAR-376: Intimacy & Alienation**

In this class, we'll explore the different, but equally influential plays and theatrical visions of Anton Chekhov (1860 - 1904) and Bertolt Brecht (1898 - 1956). Both writers saw actors as central to theatrical experience. Chekhov worked alongside Konstanti Stanislavski, whose Method acting technique favored naturalism, empathy and intimacy above 19th century theatrics, while Brecht devised his own theory of "alienation," encouraging actors to present their characters to the audience for critical inspection. Writing in pre-revolutionary Russian, Chekhov tenderly exposed the conflicts of interest between the old feudal order and Russia's new middle class. Writing throughout the rise and reign of German fascism, Brecht investigated criminality, class struggle, revolution and mass thought. The plays of both writers are models of ambiguity, leaving readers and viewers to decide for themselves what the best choices might be in a deeply conflicted world.

**Credits 3**

## **HNAR-380: Going Viral**

By the mid-1990s, epidemics had seeped both into the cultural consciousness and public discourse. Since then, outbreak narratives have continued to resonate with changing anxieties in the American cultural and social fabric. This course will focus on American films and TV shows from the mid-1990s to the present that depict the three main types of outbreak narratives: The Globalization Outbreak includes those (like *Contagion* and *Outbreak*) that focus on the repercussions of globalization and the ultimate failure of national boundaries to protect; The Terrorist Outbreak includes those (like *24* and *12 Monkeys*) centered around the threat of bio-terrorism; The Post-Apocalypse Outbreak includes those (like *World War Z* and *The Walking Dead*) that explore what happens after the virus has decimated populations. This section will also continue a discussion of the contemporary zombie figure.

**Credits 3**

## **HNAR-381: Eco Writing**

This creative writing course is built on the conception that writing is a form of action. An overview of the environmental movement, its philosophical positions such as Deep Ecology, Ecofeminism, Social Ecology and Eco-Marxism, Environmental Apocalypticism, and Gaia, will be explored through literature, art, and corresponding ecocriticism. We will begin our study with early twentieth century ideal 'pastoral' ecology and old wilderness writing, moving on to the postcolonial spectrum of eco literature as well as contemporary works of eco art. Special emphasis will be paid to hybridity and the cross curation of cyborgs, queer and feral animals. Through immersion in these works, we will become more effective advocates in the American nature writing tradition and beyond: the ramble, poetry, manifesto, lyrics, fiction and the contemporary "eco art" proposal. Student work will be reviewed in peer groups and culminate in final short in-class presentations. Field trips and guest lectures will include local artists, musicians and writers. In the words of Henry David Thoreau, "Let your life be a counter friction to stop the machine."

**Credits 3**

## **HNAR-382: The Graphic Novel**

A close examination of the group of texts loosely labeled "graphic novels," in which verbal and visual language come together on the page toward a literary effect. Through study of comics and graphic novels themselves plus a number of critical texts--which examine comics development over time, and how they function both physically and thematically--this course investigates comics' specialized language and the possibilities of narrative in a medium so open, for a number of reasons, to experimentation.

**Credits 3**

## **HNAR-383: History of Ecological Films**

This is a film genre course focused on films concerned with the planet earth and the ecology. It will track and survey films starting from early 20th ca film history reflecting on modernity and the environment and proceed up to current films that directly attend to the ecological condition. The study will categorize documentaries, fiction, newsreel, advertising, public service ads, and digital media and some painting and photography that attend to the ecological concerns science warns and hopes to resolve. Course purposes include understanding and considering this topic is not new and questions how it has been dealt with before the crisis we find ourselves in now; reflects upon the problems and strategies of communicating environmental data and ecological issues that are single and multifold; and questions audience/viewer habits and literacies deliberating how this is imperative to address for better results. Along with lectures, the class views and discusses a precise curation of films, television, digital, painting and writing spanning ecological categories, subjects and positions.

**Credits 3**

## **HNAR-386: The Art of Gentrification**

In this course, we will examine how works of art--from novels to popular TV shows like Netflix's *Gentefied*, from contemporary poetry to works of video, sound, and street art--grapple with and seek to represent gentrification. The basic wager of the course is this: that gentrification is such a pervasive (yet at the same time such an elusive) social, political, and economic process that we can most clearly understand it by examining how our culture has tried to represent it. Our inquiry will unfold on at least two levels. On the one hand, we will analyze contemporary artworks with an eye to their form, examining how these works' techniques of representation--e.g., the point-of-views they adopt, the genre conventions they employ, the types of characters they ask us to accept as "real"--expose the ways gentrification has challenged and transformed our sense of political agency, our notion of solidarity and subjectivity, and our experience of home. On the other hand, we will explore how the so-called "creative economy"--which includes art institutions like galleries and museums as well as written and visual works that depend on their connection to specific neighborhoods or places--can and frequently do function as value-creating tools for real estate capital. As such, we will be posing hard questions about how we, as artists and cultural producers from a wide variety of backgrounds, do and don't participate in gentrification in different ways. Our guiding question throughout the course may very well be this one: what does genuinely anti-gentrification art look like? Who is making such work and how might we make it ourselves?

**Credits 3**

## **HNAR-402: Adv Ent Project Studio**

Write, develop, create, and finish a self-directed, entertainment-based project. Graphic novels, sock puppets, CG, and everything or anything in-between. An advanced workshop that offers the structure, support, and rigor it takes to complete an ambitious making/writing project. To earn the three Humanities units for this course, students will: Develop a writing and planning process for large-scale projects; write several times every week; write well-composed texts that 1) meet the drafting markers we collectively establish, 2) observe, employ, and experiment with the conventions of the proposed genre and 3) function within the form and context of the proposed finished work; critically read student and published texts; actively participate in constructive discussion of writing during every class. This is a co-requisite class to TDS Advanced Entertainment Project Studio. Concurrent enrollment requirement for 3 credits studio TDS and 3 credits Humanities/Human credits.

**Credits 3**

## **HNAR-437: Adv Screenwriting Workshop**

This is an advanced screenwriting workshop that provides students the dedicated time, support from instructor and student and structure needed to move a story from concept to the written script form. Each student is responsible for making consistent progress on a script project they commit to on the first day of class. Preferably, this script project is one that they have begun in HNAR-337 Screenwriting and already is in a solid 3-Act Structure format, with well-developed characters. Additionally, each student is expected to contribute to supporting their fellow classmates' goals through reading and well-considered critique. A collaborative project between enrolled students is also acceptable, as long as the writing is divided equitably among teammates. Pre-req: HNAR-337 Screenwriting, or TDS-319 The Storytelling Project.

**Credits 3**

## **HPRO-200: Professional Presentation**

This class will begin preparing students for the presentation of their work and of themselves as professional photographers. Students will make a variety of presentations, speaking about their own work, the work of other artists, and on other topics as well. The class will develop research and speaking skills, begin the practice of constructive critique, and explore the variety of venues and new media for presenting work to prospective clients and the public.

**Credits 3**

## **HPRO-201: Creative Pres. & Critiques**

The goal of the course is to provide an understanding of the structure, relevance, delivery and preparation needed for persuasive and compelling presentations and critiques. This course can raise awareness of what professionals do to develop and sell their ideas. Presenting well is a requirement for the development of the designer's voice and the work itself. This course gives a designer, solo or in a team, what they need to be able to craft effective presentations to large and small audiences, in virtual or physical spaces. Critiquing methods will be reviewed and practiced to enable students to effectively give and receive input on their ideas and the ideas from their teams.

**Credits 3**

## **HPRO-202: Presentation & Career Prep**

This course concentrates on the transition you will ultimately make from a student to a business professional, emphasizing the need for strong presentation skills and giving you the confidence to promote your ideas coherently and convincingly. Classes are designed to address the real world issues you will encounter as you present your portfolio, go on job interviews, negotiate salaries, interview for freelance assignments, network, pitch your concepts, and make proposals. You will participate in videotaped mock interviews with industry professionals and gain the self-assurance necessary to organize, edit, and deliver effective business presentations.

**Credits 3**

## **HPRO-220: Advtg:Past, Present, Tomorrow**

This course provides a journey through the history of advertising from the perspective of a creative. We'll examine where, how and when creativity played a role in advertising and how popular culture and events of the country helped shape that work. We'll also look at advertising in the modern day and its role in bringing social inequality conversation to the forefront and explore the topic of ethics in the field.

**Credits 3**

## **HPRO-230: Bus Affairs for Filmmakers**

This class offers an insider's view of the business side of film and television development and production, from the acquisition of rights and the negotiation of agreements for writers, producers, directors, and actors, through the many avenues of distribution, including consideration of ancillary markets and so-called new media. Several class meetings will feature guest speakers, including top industry professionals such as studio executives, directors, producers, agents, etc. This class is open to all majors.

**Credits 3**

## **HPRO-260: Professional Practice 1 (IxD)**

In this class students learn how the practice of interaction design engages other designers, business/marketing professionals, artists, and technologists across various disciplines. Student will learn how to effectively strategize, communicate and develop their ideas for social and business entrepreneurship, consulting and studio sectors. Practical exercises in pitching, portfolio development, designing communication collateral and working with clients prepare students for professional practice. Visiting guest and studio visits will cover topics such as intellectual property, venture capital and social innovation.

**Credits 3**

## **HPRO-280: Practice Production Furniture**

The History and Practice of Production Furniture is about learning the sequence of design history. The class focuses on furniture, and includes the wider contextual history of cultural and intellectual influences that have led to important product innovations. Study will include how the arts drive furniture design. The overview will provide a historical foundation for what challenges lie ahead. This knowledge will provide understanding of how successful products created mass market appeal. In the end, the program will provide a comprehensive overview and insights into the rigors and inner-workings of the global furniture market. Each week we will delve into the great furniture designers, their products, and notable players from each decade. Beginning with cave people and the first furniture designs and leading up to the Industrial Revolution, we then move on to eras like the Bauhaus and Modernism, the 50's Eames and Knoll years, and Italian design of the 60-70s. By tracing the path that has taken us to where we are today in furniture design, we can prepare for tomorrow. Each week for homework the students design furniture from the period that we studied in class.

**Credits 3**

## **HPRO-300: IP: Law & Busn for Artists**

Law and Business for Artists and Designers covers a full range of legal and business issues, including the language used in contracts that affects the license, sale, and creation of designs and other original works of art and design. This course will cover: the basics of copyright law, fair use and copyright defenses, trademark law and registration, maintaining trademark rights and avoiding infringements, and patent law. We learn how to file a copyright application; searching the availability of a trademark and filing a trademark application; how to get a business license, form a corporation, prepare a deal memo, and negotiate a contract; and how to negotiate the resolution of a dispute, a new job position, and a promotion.

**Credits 3**

## **HPRO-300OS: IP: Law & Bus Artists -online**

Online Synchronous Course: Students will use their personal computers to connect to their instructor and peers using the DotED Learning Management System and the ZOOM web-conferencing technology. Weekly course sessions will be taught live online by your instructor at the date and time scheduled. Attendance will be taken at the start of each video session, and the instructor's class attendance policy is in effect. Student participation on the video platform is required, and all students must have access to a personal computer, a reliable internet connection, and a reliable microphone and camera for participation. (Classes may be recorded for student reference and recordings are accessible only to those students enrolled in the course.) Law and Business for Artists and Designers covers a full range of legal and business issues, including the language used in contracts that affects the license, sale, and creation of designs and other original works of art and design. This course will cover: the basics of copyright law, fair use and copyright defenses, trademark law and registration, maintaining trademark rights and avoiding infringements, and patent law. We learn how to file a copyright application; searching the availability of a trademark and filing a trademark application; how to get a business license, form a corporation, prepare a deal memo, and negotiate a contract; and how to negotiate the resolution of a dispute, a new job position, and a promotion.

**Credits 3**

## **HPRO-302: Writing, Exhibiting & Curating**

Illustration and artwork exist within a context. How you frame your work---by title and description; by choosing your medium and site for exhibition and dissemination; by relating it to peers' work, historical precedents, trends or academic research---is part of its creation. In this class we develop writing as a tandem practice to your studio work to create your artist voice, relevant statements, and lay the groundwork for grant writing. Students will plan, administrate, and execute a group exhibition off-site, including a smaller thematically curated show of works from peers and artists outside of class. This three-hour seminar will include professional portfolio development, weekly writing, and weekly field trips to exhibitions, studios and curated sites (book and music stores, museums, collections, and events). Students will present and improve portfolios throughout this intensive.

**Credits 3**

## **HPRO-310: Professional Practice 2 (IxD)**

Building on Professional Practice 1 for Interaction Design, this class supports and guides students as they develop their own portfolio, professional direction and communication skills.

**Credits 3**

## **HPRO-320: Marketing and Self Promotion**

This class is designed for photography students who'll be guided by a creative services consultant specializing in working with photographers and photography agencies. The world is a big place, just putting up your website and sitting back and waiting for jobs to flow in, does not cut it in this competitive field of photography. This class will focus on effective and creative marketing strategies individualized for each student. Topics include identifying who the client is and how to market a distinct message to that audience. Also covered in the class will be promotional campaigns, budgeting for marketing, the effective use of the changing social media landscape and portfolio presentations. To help each student, students will receive a one on one interview to develop a marketing plan tailored to their needs and skill sets. At the end of the term, each student will have a better grasp on where to find their clients, how to approach them, how to interact and how to keep them.

**Credits 3**

## **HPRO-330: Art & Practice of Leadership**

The ability to negotiate, communicate, influence and persuade others to do things is indispensable to everything you will accomplish in your business and personal life. The most effective people are those who can organize the cooperation and assistance of other people to accomplish goals and objectives; this is the definition of Leadership. This course is designed to assist the student in understanding the multiple styles and traits of Leadership. Everyone has different values, opinions, attitudes, beliefs, cultural values, work habits and goals. Fortunately, leaders are made, not born. You will learn Leadership, by studying what other excellent leaders have done before. Students will be divided in teams and each team will study various greatest contemporary leaders to learn their Leadership styles and traits. This course is designed to give you the critical tools you will need to run a great Design company.

**Credits 3**

## **HPRO-331: Collaborate Leadership**

Your ability to thrive in an increasing interconnected world is vital to having a successful career. Leadership in a creative context means being able to direct, influence and persuade people of all kinds. Being powerful and effective requires an understanding of when to take charge and when to join forces to work as a team. Collaborative leadership is about working together to achieve goals. This course will explore leadership styles and decision-making; the impact of culture, gender and heritage on leadership; communication and risk taking; motivating and negotiating with people; and team dynamics. You will learn leadership skills via experiential exercises within ever evolving group scenarios throughout the term. Guest speakers and a range of readings on leadership theory will demonstrate a variety of approaches to the concept of modern collaborative leadership.

**Credits 3**

## **HPRO-332: Creative Collaboration**

This course is designed to focus on collaborating in teams. Stimulating and facilitating creative thinking enables diverse groups to generate innovative ideas that impact business. Creative collaboration is about being able to direct, influence and persuade people of all kinds. The fundamental skills and best practices of successful group dynamics in situational leadership, effective communication, flexible delegation, negotiation, planning and addressing meaningful problems will be explored. Through experiential exercises within ever evolving group scenarios, you will increase your capacity and become confident in your ability to thrive in a variety of collaborative environments. The experimental structure of the course creates an opportunity for you to exercise your imagination and take ownership of the collective learning process. In addition, several team projects and a range of theoretical readings will demonstrate a variety of interesting approaches to creative collaboration.

**Credits 3**

## **HPRO-333: Interplay: Collaboration Lab**

This intensive lab-structured course will strengthen your understanding of interdisciplinary collaboration. Museum environments will be used as the focal point and main context for examining how multidisciplinary teams work together to develop a wide variety of contemporary exhibitions. In the classroom, you will learn collaboration skills via experiential exercises within ever evolving group scenarios throughout the term that will be complemented by a range of academic readings. Field trips to local museums to meet with the creators of six current exhibits will breakdown the collaborative interplay between design and curation. Students will be required to coordinate their own transportation for the field trips and pay any necessary museum admission fees.

**Credits 3**

## **HPRO-360: MadeinLA**

This course will focus on manufacturing in Los Angeles with both classroom and off campus components. Students will visit manufacturing sites in LA including apparel, shoe, furniture, leathers, accessories and other possible industries. Students will gain insight on how these factories work and see the production process from start to a finished good, as well as consider manufacturing ethics. We will also consider the role of materials in manufacturing and visit local dead stock suppliers. On campus meetings will focus on manufacturing essentials including supply chains and will also include guest speakers.

**Credits 3**

## **HPRO-366: Safe Agua, Development Seminar**

With very strong partners, this is a unique opportunity for selected Safe Agua Colombia students to push the depth and pilot implementation of their projects. The previous Peru development seminar was an incredible educational experience for the ENV and Prod students involved, affording the chance to attend a NCIIA strategy-mapping workshop, and present to social innovation thought leaders at the NCIIA conference in San Francisco. The Seminar is what allowed both Balde a Balde and Giradora to move beyond the classroom, to garner \$65k of grants, along with numerous Safe Agua awards, international lectures, and major publicity, and the creation of a new Social Enterprise lead by the students. The Spring 2014 Development seminar is a great opportunity to continue to push Safe Agua to make real world change. Objectives: \_develop Safe Agua Colombia projects & prototypes \_develop strategies for "think big / start small / grow fast" implementation \_reach out to potential partners (Compartamos Colombia, etc) \_writing essays for submission to awards & grants to support next stages of pilot testing and build international recognition \_readings and research to support project development Enrollment by petition only.

**Credits 3**

## **HRES-350: Research Minor Capstone**

The capstone course allows students to explore a self-directed, culminating research project under the guidance of research faculty. In their capstone projects, students should demonstrate proficiency in the research methods taught and practiced in the courses selected for their research minor. Students may also elect to experiment with new or advanced methods, as appropriate to their project and with the consent of faculty. The completed research capstone project should demonstrate: an awareness of research ethics in practice; an ability to engage relevant methodologies and methods; sound execution of data collection, analysis, and synthesis techniques; and the ability to articulate findings, insights, and opportunities in the context of a creative brief (or other approved format). The final project should be representative of students' skill and insight as researchers in creative fields.

**Credits 3**

## **HSAP-801A: TestLab Berlin: H&S Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **HSAP-802A: Berlin History and Artists**

As one of the most vibrant art cultures in the world, Berlin is a highly multicultural with a rich and, most importantly, complex and difficult history. In this course, we will examine how notions of German identity have been shaped by that history and investigate its ramifications in contemporary art. The travel portion of the Berlin trip will visit museums, galleries and historical sites, as well as to meet artists and curators and attend performing art events. This class is composed of a pre-trip (four three-hour classes) comprised by seminars, lectures, readings, screenings and the immersive 10-day study-away experience in Berlin during the Spring/Summer break. PLO: 1. Firsthand exposure to the historical riches in Berlin. 2. The chance to put history into context. 3. Exposure to art and points of view other than those encountered in LA.

**Credits 3**

## **HSAP-802A: Berlin History and Artists**

With one of the most vibrant cultures in the world, Berlin is a highly multicultural city with a rich and complex history. In this course, we will examine how notions of German identity have been shaped by that history and investigate its ramifications in contemporary art. The travel portion of the Berlin trip will visit museums, galleries and historical sites, as well as allow students to meet artists and curators and attend events. This class is composed of a pre-trip meetings (approximately 7 three-hour classes) that will include lectures, readings, screenings; and then an immersive 12-day study-away experience in Berlin during the Spring/Summer break.

**Credits 3**

## **HSAP-803A: The Piazza: Writing the City**

Anchored in the city of Modena, students will be immersed in Italian culture, as their course work uses the piazza (town square) as a lens through which the idea and reality of The City may be studied.

**Credits 3**

## **HSAP-803B: The Piazza: Piazza**

Anchored in the city of Modena, students will be immersed in Italian culture, as their course work uses the piazza (town square) as a lens through which the idea and reality of The City may be studied.

**Credits 3**

## **HSAP-803C: The Piazza: Nature of Things**

Anchored in the city of Modena, students will be immersed in Italian culture, as their course work uses the piazza (town square) as a lens through which the idea and reality of The City may be studied.

**Credits 3**

## **HSAP-803D: The Piazza: Piazza As Fractal**

Anchored in the city of Modena, students will be immersed in Italian culture, as their course work uses the piazza (town square) as a lens through which the idea and reality of The City may be studied.

**Credits 3**

## **HSAP-803E: The Piazza: Convrstnl Italian**

Anchored in the city of Modena, students will be immersed in Italian culture, as their course work uses the piazza (town square) as a lens through which the idea and reality of The City may be studied.

**Credits 3**



## **HSAP-804A: Footwear Des Busn H&S 1**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **HSAP-804B: Footwear Des Busn H&S 2**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **HSAP-805A: TLB: Post-Humanism HS1**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **HSAP-805B: TLB: Post-Humanism HS2**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **HSAP-805C: TLB: Post-Hmn Cltrl Imrsn**

The future is already here, it's just not evenly distributed. Set against the backdrop of Berlin, this research-driven studio seeks to peel back layers of history to uncover a glimpse of the future. In response to the theme of Post-Humanism, students will use a transmedia toolkit to create intelligent graphic systems, dynamic experiences and immersive environments.

**Credits 3**

## **HSAP-806A: Taste-Making Tokyo H&S 1**

Reimagine the elements with which we eat, drink, and refresh. How can the design of the objects that surround us elevate our daily routines to a level of ritual, from lighting a candle, to sipping a cup of tea, to savoring the first bite? Informed by traditional and modern rituals, how do you define future rituals for a new generation, and how might new design influence global tastes? Japanese culture is rich with ancient and modern food traditions, from Tea Ceremony and Buddhist Temple food; to bento boxes and communal meals; to contemporary pop-ups and experiments driving the future of food. As we confront a ever-changing world, how might the future of dining play with and against tradition? In this program you will explore the cultural, social and ritual aspects of dining; food on-the-go in a mobile society; nutrition, health and wellness; the process of growing food; and the impact of food waste. You will design new tableware, lighting, and furnishings for dining for a global market. How does each element-from the utensils to the bowl to the table, lighting & surroundings-influence your experience of the meal?

**Credits 3**

## **HSAP-806B: Taste-Making Tokyo H&S 2**

Reimagine the elements with which we eat, drink, and refresh. How can the design of the objects that surround us elevate our daily routines to a level of ritual, from lighting a candle, to sipping a cup of tea, to savoring the first bite? Informed by traditional and modern rituals, how do you define future rituals for a new generation, and how might new design influence global tastes? Japanese culture is rich with ancient and modern food traditions, from Tea Ceremony and Buddhist Temple food; to bento boxes and communal meals; to contemporary pop-ups and experiments driving the future of food. As we confront a ever-changing world, how might the future of dining play with and against tradition? In this program you will explore the cultural, social and ritual aspects of dining; food on-the-go in a mobile society; nutrition, health and wellness; the process of growing food; and the impact of food waste. You will design new tableware, lighting, and furnishings for dining for a global market. How does each element-from the utensils to the bowl to the table, lighting & surroundings-influence your experience of the meal?

**Credits 3**

## **HSAP-806C: Taste-Making Tokyo H&S 3**

Reimagine the elements with which we eat, drink, and refresh. How can the design of the objects that surround us elevate our daily routines to a level of ritual, from lighting a candle, to sipping a cup of tea, to savoring the first bite? Informed by traditional and modern rituals, how do you define future rituals for a new generation, and how might new design influence global tastes? Japanese culture is rich with ancient and modern food traditions, from Tea Ceremony and Buddhist Temple food; to bento boxes and communal meals; to contemporary pop-ups and experiments driving the future of food. As we confront a ever-changing world, how might the future of dining play with and against tradition? In this program you will explore the cultural, social and ritual aspects of dining; food on-the-go in a mobile society; nutrition, health and wellness; the process of growing food; and the impact of food waste. You will design new tableware, lighting, and furnishings for dining for a global market. How does each element-from the utensils to the bowl to the table, lighting & surroundings-influence your experience of the meal?

**Credits 3**

## **HSAP-807A: Learning from Detroit: H&S 1**

The city of Detroit, once the epicenter of the US auto industry, has come in the 21st century to represent American innovation, decline, and revitalization alike. As such, the city stands at the forefront of ongoing debates related to issues of land use and "ungrowth", infrastructure, urban redevelopment and displacement, community activism, labor and manufacturing, racial justice, neoliberalism and globalization, and the transformation of the built environment. This research-driven transdisciplinary studio course (TDS), which will include an opportunity to live and study in Detroit for a month, will challenge students to identify new frameworks and vocabularies for thinking about this city and its role in the US and the world. What can artists and designers learn from-- and contribute to--the communities of Detroit? This course will introduce students to methods for incorporating community immersion and social engagement into the creative process. Students will learn about competing visions for the future of Detroit as imagined by residents, organizers, policy makers, artists, activists, scholars, and other stakeholders. Partnerships with local institutions and organizations will facilitate access to key sites and launch student research projects responding to various issues and concerns related to Detroit's past, present, and future. Ideal applicants will demonstrate an interest in participating in partner organizations' ongoing projects, helping these organizations achieve their own stated goals; this may include activities like gardening, building, and organizing as well as those more typically associated with art and design. Applicants will have the opportunity to partner with organizations in the context of three thematic territories: ecology/ conservation, community identity, and access. In this course we will examine how participating in and supporting community work can promote design's critical engagement with pressing contemporary issues. Students will learn how research methods such as interviewing, observing, and participating can be used at various stages of the creative process to reveal diverse social perspectives and cultural phenomena. Frameworks from design research, ethnography, public policy, visual culture, history, community organizing, and related modalities will provide critical lenses for creative practice. The ethical dimensions of methods and outcomes will be addressed throughout the term and examined through concrete contexts. The TDS will culminate in a publication and public presentation featuring student work. This course will be hosted by Humanities & Sciences, and is open to both undergraduate and graduate students. Designmatters credit may be earned through participation in this course.

**Credits 3**

## **HSAP-807B: Learning from Detroit: H&S 2**

The city of Detroit, once the epicenter of the US auto industry, has come in the 21st century to represent American innovation, decline, and revitalization alike. As such, the city stands at the forefront of ongoing debates related to issues of land use and "ungrowth", infrastructure, urban redevelopment and displacement, community activism, labor and manufacturing, racial justice, neoliberalism and globalization, and the transformation of the built environment. This research-driven transdisciplinary studio course (TDS), which will include an opportunity to live and study in Detroit for a month, will challenge students to identify new frameworks and vocabularies for thinking about this city and its role in the US and the world. What can artists and designers learn from-- and contribute to--the communities of Detroit? This course will introduce students to methods for incorporating community immersion and social engagement into the creative process. Students will learn about competing visions for the future of Detroit as imagined by residents, organizers, policy makers, artists, activists, scholars, and other stakeholders. Partnerships with local institutions and organizations will facilitate access to key sites and launch student research projects responding to various issues and concerns related to Detroit's past, present, and future. Ideal applicants will demonstrate an interest in participating in partner organizations' ongoing projects, helping these organizations achieve their own stated goals; this may include activities like gardening, building, and organizing as well as those more typically associated with art and design. Applicants will have the opportunity to partner with organizations in the context of three thematic territories: ecology/ conservation, community identity, and access. In this course we will examine how participating in and supporting community work can promote design's critical engagement with pressing contemporary issues. Students will learn how research methods such as interviewing, observing, and participating can be used at various stages of the creative process to reveal diverse social perspectives and cultural phenomena. Frameworks from design research, ethnography, public policy, visual culture, history, community organizing, and related modalities will provide critical lenses for creative practice. The ethical dimensions of methods and outcomes will be addressed throughout the term and examined through concrete contexts. The TDS will culminate in a publication and public presentation featuring student work. This course will be hosted by Humanities & Sciences, and is open to both undergraduate and graduate students. Designmatters credit may be earned through participation in this course.

**Credits 3**

## **HSAP-807C: Learning from Detroit: H&S 3**

The city of Detroit, once the epicenter of the US auto industry, has come in the 21st century to represent American innovation, decline, and revitalization alike. As such, the city stands at the forefront of ongoing debates related to issues of land use and "ungrowth", infrastructure, urban redevelopment and displacement, community activism, labor and manufacturing, racial justice, neoliberalism and globalization, and the transformation of the built environment. This research-driven transdisciplinary studio course (TDS), which will include an opportunity to live and study in Detroit for a month, will challenge students to identify new frameworks and vocabularies for thinking about this city and its role in the US and the world. What can artists and designers learn from--and contribute to--the communities of Detroit? This course will introduce students to methods for incorporating community immersion and social engagement into the creative process. Students will learn about competing visions for the future of Detroit as imagined by residents, organizers, policy makers, artists, activists, scholars, and other stakeholders. Partnerships with local institutions and organizations will facilitate access to key sites and launch student research projects responding to various issues and concerns related to Detroit's past, present, and future. Ideal applicants will demonstrate an interest in participating in partner organizations' ongoing projects, helping these organizations achieve their own stated goals; this may include activities like gardening, building, and organizing as well as those more typically associated with art and design. Applicants will have the opportunity to partner with organizations in the context of three thematic territories: ecology/ conservation, community identity, and access. In this course we will examine how participating in and supporting community work can promote design's critical engagement with pressing contemporary issues. Students will learn how research methods such as interviewing, observing, and participating can be used at various stages of the creative process to reveal diverse social perspectives and cultural phenomena. Frameworks from design research, ethnography, public policy, visual culture, history, community organizing, and related modalities will provide critical lenses for creative practice. The ethical dimensions of methods and outcomes will be addressed throughout the term and examined through concrete contexts. The TDS will culminate in a publication and public presentation featuring student work. This course will be hosted by Humanities & Sciences, and is open to both undergraduate and graduate students. Designmatters credit may be earned through participation in this course.

**Credits 3**

## **HSAP-807D: Learning from Detroit: H&S 4**

The city of Detroit, once the epicenter of the US auto industry, has come in the 21st century to represent American innovation, decline, and revitalization alike. As such, the city stands at the forefront of ongoing debates related to issues of land use and "ungrowth", infrastructure, urban redevelopment and displacement, community activism, labor and manufacturing, racial justice, neoliberalism and globalization, and the transformation of the built environment. This research-driven transdisciplinary studio course (TDS), which will include an opportunity to live and study in Detroit for a month, will challenge students to identify new frameworks and vocabularies for thinking about this city and its role in the US and the world. What can artists and designers learn from--and contribute to--the communities of Detroit? This course will introduce students to methods for incorporating community immersion and social engagement into the creative process. Students will learn about competing visions for the future of Detroit as imagined by residents, organizers, policy makers, artists, activists, scholars, and other stakeholders. Partnerships with local institutions and organizations will facilitate access to key sites and launch student research projects responding to various issues and concerns related to Detroit's past, present, and future. Ideal applicants will demonstrate an interest in participating in partner organizations' ongoing projects, helping these organizations achieve their own stated goals; this may include activities like gardening, building, and organizing as well as those more typically associated with art and design. Applicants will have the opportunity to partner with organizations in the context of three thematic territories: ecology/ conservation, community identity, and access. In this course we will examine how participating in and supporting community work can promote design's critical engagement with pressing contemporary issues. Students will learn how research methods such as interviewing, observing, and participating can be used at various stages of the creative process to reveal diverse social perspectives and cultural phenomena. Frameworks from design research, ethnography, public policy, visual culture, history, community organizing, and related modalities will provide critical lenses for creative practice. The ethical dimensions of methods and outcomes will be addressed throughout the term and examined through concrete contexts. The TDS will culminate in a publication and public presentation featuring student work. This course will be hosted by Humanities & Sciences, and is open to both undergraduate and graduate students. Designmatters credit may be earned through participation in this course.

**Credits 3**

## **HSAP-807E: Learning From Detroit: Grad Ac**

The city of Detroit, once the epicenter of the US auto industry, has come in the 21st century to represent American innovation, decline, and revitalization alike. As such, the city stands at the forefront of ongoing debates related to issues of land use and "ungrowth", infrastructure, urban redevelopment and displacement, community activism, labor and manufacturing, racial justice, neoliberalism and globalization, and the transformation of the built environment. This research-driven transdisciplinary studio course (TDS), which will include an opportunity to live and study in Detroit for a month, will challenge students to identify new frameworks and vocabularies for thinking about this city and its role in the US and the world. What can artists and designers learn from—and contribute to—the communities of Detroit? This course will introduce students to methods for incorporating community immersion and social engagement into the creative process. Students will learn about competing visions for the future of Detroit as imagined by residents, organizers, policy makers, artists, activists, scholars, and other stakeholders. Our relationships with local scholars, institutions and organizations will help facilitate access to key sites and assist students in launching research projects responding to various issues and concerns related to Detroit's past, present, and future. Ideal applicants will demonstrate an interest in conducting independent research via multiple design modalities with faculty guidance and support, as well as the appetite to explore and navigate a new city. In alignment with their own research interests, students will be encouraged to identify partner organizations and participate in their ongoing projects, helping these organizations achieve their own stated goals; this may include activities like gardening, building, and organizing as well as those more typically associated with art and design. In this course we will examine how participating in and supporting community work can promote design's critical engagement with pressing contemporary issues. Students will learn how research methods such as interviewing, observing, and participating can be used at various stages of the creative process to reveal diverse social perspectives and cultural phenomena. Frameworks from design research, ethnography, public policy, visual culture, history, community organizing, and related modalities will provide critical lenses for creative practice. The ethical dimensions of methods and outcomes will be addressed throughout the term, and examined through concrete contexts. The TDS will culminate in a publication and public presentation featuring student work. This course will be hosted by Humanities & Sciences, and is open to both undergraduate and graduate students.

**Credits 3**

## **HSAP-811A: TLB: Travelism Ctr/Imrsn**

New York City and Berlin are world-class destinations that have extraordinary appeal to visitors. Both places are rich of outstanding culture, attractions, entertainment, nightlife and events, as well as multicultural neighborhoods to navigate and to explore. In a first-ever official city-to-city tourism collaboration to share best practices, the Spring'20 TestLab project invites ArtCenter students to uncover new insights and create fresh thinking to address tourism challenges and opportunities for New York City and Berlin. 9 units Studio 6 units H+S (Cultural Immersion and German Language) In partnership with the official destination marketing organizations visitBerlin and NYC & Company, ArtCenter students will immerse themselves consecutively in both creative capitals, informing the exploration, thinking and prototyping of creative solutions towards a new kind of responsible tourism.

**Credits 3**

## **HSAP-811B: TLB: Travelism German Lang**

New York City and Berlin are world-class destinations that have extraordinary appeal to visitors. Both places are rich of outstanding culture, attractions, entertainment, nightlife and events, as well as multicultural neighborhoods to navigate and to explore. In a first-ever official city-to-city tourism collaboration to share best practices, the Spring'20 TestLab project invites ArtCenter students to uncover new insights and create fresh thinking to address tourism challenges and opportunities for New York City and Berlin. 9 units Studio 6 units H+S (Cultural Immersion and German Language) In partnership with the official destination marketing organizations visitBerlin and NYC & Company, ArtCenter students will immerse themselves consecutively in both creative capitals, informing the exploration, thinking and prototyping of creative solutions towards a new kind of responsible tourism.

**Credits 3**

## **HSAP-811C: TLB: The Berlin Way**

This class provides a first-hand immersion into the vibrant creative industries of Berlin to explore the "Berlin Way" of living & making in one of the world's most dynamic creative environments. Through the lens of social science, students will gain insights about the interrelationship of Berlin's development as a city with the evolution of its creative industries. Berlin's magnetism to the creative class has dramatically increased over the past twenty years. Ironically, the city's economic stagnation in the early 2000s, which came after a very brief post-reunification gold rush, turned out to be fertile ground on which the German capital's current status as creative global hub could flourish. The combination of cheap inner-city property and strong endorsement of creative freedom helped revive Berlin, which now draws artists and cultural entrepreneurs from around the world. Tech and web entrepreneurs, who are following in increasing numbers artists, designers, writers, and musicians from around the world, have established themselves in Berlin over the past few years and helped create a dynamic economic base for the creative industries and for the city as a whole. Berlin's urban density mixes living and workspaces, facilitated by a shared, highly integrated transport system. Informal encounters between greatly diverse populations are a daily reality, making the city a place of inclusion and constant creative inspiration. Built on rich sediments of cultural heritage, Berlin's pavement is literally vibrating with creative energy from the underground. Cultural trends born in various subcultures quickly find their way into the mainstream, allowing for rapid innovation in design, technology, and cultural expression. In addition to guest lectures and discussions with Berlin-based experts (architectural historians, urban developers, city marketers, etc.) students will meet and interview protagonists of Berlin's creative scene, visit their studios, and will also learn to search and discover the next up-and-coming talents of Berlin. Collectively, all participants of this course will contribute through writing, audio-visual edits and visual interpretations to a webbased knowledge base that maps the ever-evolving creative industries of Berlin. The Berlin Way project could evolve into an ongoing signature project of the ArtCenter Berlin studio, a resource to current and future Testlab Berlin participants - and potentially to the creative industries of Berlin.

**Credits 3**

## **HSAP-812A: INSEAD: Customer Insights**

This course will provide you with a solid understanding of customer behaviors, and how to influence those behaviors by examining a wide range of customer insights and market driving strategies.

**Credits 3**

## **HSAP-812B: INSEAD: Dig Mktg & Entr**

An intensive bootcamp that will have designers and MBA students working together to create viable concepts for improving INSEAD's sustainable footprint. This course is based on the UN's Sustainable Development Goals (SDG). Designers will have the opportunity to gain insights into the challenges of implementing meaningful change in a challenging landscape. They will work on projects that are chosen by the teams and will work with a process developed by the instructor.

**Credits 3**

## **HSAP-812C: INSEAD: New Business Models**

This course will look at the development and promise of new business models in support of the triple bottom line (People, Planet and Profit) It will provide you with an overview of the opportunities for designer to work closely with other disciplines to create and support business models that will be more sustainable.

**Credits 3**

## **HSAP-813A: Athletic Business**

This course is an intensive exploration of the athletic industry business model and the ongoing digital influences challenging the paradigm. Student teams will analyze how products are developed, transported, marketed and sold by creating branded, team-generated individual projects and digitally driven business models.

**Credits 3**

## **HSAP-813B: Athletic Biomechanics**

This course in human athletic biomechanics is taught by the team at BioMechanica LLC (biomechanica.com). Led by principals Martyn Shorten Ph.D. and Simon Luthi Ph.D., student teams will learn about the human mechanical attributes of sport and apply them to projects that reimagine footwear and digital documentation through team-generated individual projects.

**Credits 3**

## **HSAP-814A: CMF-X Mat Science Sprint**

Hands-on and theoretical material understanding and creation. We will cover the history, properties and strategies of materials applied to products. Students will cover topics on mechanical properties, optical properties, thermal/ electrical properties and material selection strategies.

**Credits 3**

## **HSAP-814B: CMF-X Business Sprint**

How business affects and is affected by CMF. We will discuss Industrial Design as it relates to businesses and their customers, negotiation with vendors, Intellectual property. How to engage with Makers, customers. Managing info flow, alignment with internal management and outside vendors. Students will receive instruction on Copyright, Trademark and Patent as well as publicity and privacy rights, non-disclosure agreements and obligations and overview of contracts and deal memos/term sheets.

**Credits 3**

## **HSAP-818A: SOUND Space Berlin: Ger. Lang**

Students are challenged to look at the next incarnation of the Co-Working trend, examining possible hybrids that engage all of our senses and offer opportunities to redefine the future of work. They will look at the psychological and social aspects of Berliners more entrepreneurial attitude ti different kinds of work - and how to construct meaningful physical environments around them to deliver the most effective impact.

**Credits 3**

## **HSAP-818B: SOUND Space Berlin: Cultrl Im**

Students are challenged to look at the next incarnation of the Co-Working trend, examining possible hybrids that engage all of our senses and offer opportunities to redefine the future of work. They will look at the psychological and social aspects of Berliners more entrepreneurial attitude ti different kinds of work - and how to construct meaningful physical environments around them to deliver the most effective impact.

**Credits 3**

## **HSAP-884A: ArtCenter Berlin: German Lang**

ArtCenter Berlin is a trans-disciplinary topic-based project that provides ACCD students a unique cultural, political, and historical lens into Europe, Germany, and Berlin, in particular. Context is critical, the zeitgeist of the Berlin location provides important grounding for investigation and exploring new ways of thinking. The project tests ArtCenter student's conceptual abilities in unfamiliar surroundings while applying their technical tool kit to create relevant, real-world solutions.

**Credits 3**

## **HSAP-884B: ArtCenter Berlin: Berlin Way**

ArtCenter Berlin is a trans-disciplinary topic-based project that provides ACCD students a unique cultural, political, and historical lens into Europe, Germany, and Berlin, in particular. Context is critical, the zeitgeist of the Berlin location provides important grounding for investigation and exploring new ways of thinking. The project tests ArtCenter student's conceptual abilities in unfamiliar surroundings while applying their technical tool kit to create relevant, real-world solutions.

**Credits 3**

## **HSAP-884C: Artcenter Berlin: Cultrl Imrsn**

Berlin provides a deeper understanding of German culture, the history of the country and the mentality of its people. Being based in the capital of Germany, a strong emphasis is put on the unique situation and position of Berlin in the past, present and in the future. In order to take full advantage of the fact the we are "vor Ort", lectures are accompanied by extensive field trips. These include museums, exhibitions and architectural landmarks but - as important - students will experience the rhythm of the city and various urban lifestyles of neighborhoods. Traveling, being outside the studio is an essential part of the course. Open your eyes, your mind, notice the small details, be aware, discover and discuss. Students will always have a camera, pen and paper to sketch and take notes. Rather than memorizing dates, numbers and historical facts, this course is as holistic and visual as possible. Movies, museums, architecture - a sense of 'place' will help students learn about Berlin and Germany but - even more important - to fully immerse and experience your new town.

**Credits 3**

## **HSAP-884D: Artcenter Berlin: Contemporary**

Contemporary Questions examines a current topic or theme of critical importance that is affecting life, driving support - or dissent - in Berlin, Germany or the E.U. This class will expand student's view of the world through the lens of EU thinking. How does Berlin's complex past, influence decisions it must make for the future? Understanding the complex relationships within the tightly knit but culturally and economically diverse European Union will be equally as important as addressing diversity in the local demographics inside Germany. We might address issues around immigration and refugees, cultural integration and tolerance, climate change and energy consumption - or how colonialism is being addressed in the EU. Students will take different positions to grasp local, national or continental EU points of view and brainstorm scenarios to offer solutions. Course Learning Outcomes Contemporary Questions will: - promote cross-disciplinary discourse and improve oral skills around collective problem-solving. - connect students with relevant contemporary issues that drive the cultural, political and economic landscape from Berlin (local) to the EU (continental) - examine the complex relationship between communities: within Berlin or between EU countries. - highlight accountability as a Global Citizen - identifying critical local issues within a global context. - utilize critical thinking and strategy skills in non-design disciplines. (economic, political, cultural)

**Credits 3**

## **HSAP-884S: Artcenter Berlin Research Proj**

ArtCenter Berlin Research Project Topic is a trans-disciplinary topic-based project that provides ACCD students a unique cultural, political, and historical lens into Europe, Germany, and Berlin, in particular. Context is critical, the zeitgeist of the Berlin location provides important grounding for investigation and exploring new ways of thinking. The project tests ArtCenter student's conceptual abilities in unfamiliar surroundings while applying their technical tool kit to create relevant, real-world solutions.

**Credits 3**

## **HSCI-102: Creative Technologies 360**

This course, is an exploration of the use of new and emergent technologies in the generation and execution of a creative design process. Students will be introduced to a range of digital tools with both physical and virtual implications, and use these tools to innovate, iterate and develop solutions to discrete problems. Students will explore of a wide range of current technologies and media, as well as the value and nature of human interaction with technology as part of the design process. Subjects will include: prototyping, code as Medium, emerging tech, and interaction. The course will be structured by a series of one-to-two-week long assignments culminating in a longer final project. Course Learning Outcomes: 1. Prototyping: Students will be able to construct working prototypes of experiences across a continuum of technologies and media. 2. Code as Medium: Students will learn how the use of code can be an integral part of the creative process - that code can generate design, not just execute it. 3. Emerging tech: Students will learn about a range of emerging design and production technologies and explore how to apply these to creative project work. 4. Interaction: Students will be able to identify and communicate how, where, when, and why people connect to interactive experiences. 5. Interaction: Students will be able to design with intent: prototype, test and refine an interaction incorporating feedback from users.

**Credits 3**

## **HSCI-106: Intro to Materials Sci ONLINE**

This online course will introduce students to the fundamentals of materials science through a combination of lectures, in-class problem solving, and at-home materials exploration. In addition to learning about the four major classes of materials (metals, ceramics, polymers, and composites), students will get an overview of the major topics accompanying materials, including bonding, crystal systems, materials defects and failure, thermodynamics, diffusion, and phase diagrams. Finally, students will be introduced to the major functional properties of materials, including mechanical, thermal, optical, electrical, magnetic, and acoustic properties. Students will also learn the standard methods of testing for each type of property. Basic proficiency in algebra and geometry are required. Basic chemistry, trigonometry and calculus are helpful, but not required.

**Credits 3**



## **HSCI-110: Immersion Technologies Lab**

This course is an exploration of the use of new and emergent technologies in the generation and execution of a creative design process. Students will be introduced to a range of digital tools with both physical and virtual implications, and use these tools to innovate, iterate and develop solutions to discrete problems. This course (following Creative Technologies 360) builds on a basic technology base in order to further develop selected technologies in application to specific design objectives. Course will include physical computing, physical/digital making, and design experiences including VR, AR and MR. Students will test and validate concepts using prototypes of proposed solutions. The course will be structured by two to three in-depth assignments that investigate both technology and process, culminating in a final project.

Course Learning Outcomes: 1. Learn to learn: Students will explore a range of creative and design methodologies and learn how to apply them to projects in a relevant manner. 2. Physical Computing: Students will be able to develop and demonstrate familiarity with digital electronics through experimentation with interactive prototyping platforms. 3. Physical Computing: Develop and demonstrate familiarity with coding through digital prototyping exercises. 4. Physical/Digital Making: Students will be able to design for the spatial sense, considering how humans perceive, move through and remember the virtual and physical world around them. 5. Physical/Digital Making: Design experiences (for example: VR, AR or MR etc), interactions, products, projects using emerging tools, technologies and processes.

**Credits 3**

## **HSCI-130: Intro Psych: Imagining Self**

This introduction to psychology focuses on the structure and experience of the self. We may picture ourselves in contrast to others, such as when we experience ourselves as less extrovert than our friend. Or we find ourselves overweight relative to that model. This is how we imagine ourselves. We have many self images: a body image, an image of our personality, a professional self image, and so on. We spend much time worrying about how to imagine ourselves, and whether our self images are 'normal'. In this class will survey the psychological research on the self and the problems of the self. The course will cover topics such as memory and emotion, identity, overthinking, imposter syndrome and body image. A central topic in all of this is the notion that we imagine ourselves, for better or for worse. We will explore this through lectures and discussion, as well as weekly creative exercises where you will be asked to imagine alternative selves. This class will help you to express yourself and to reach your audience in a more nuanced way.

**Credits 3**

## **HSCI-200: Automotive Engineering**

This course covers the principles of engineering that guide the development of automobile design and manufacture, including automobile functionality and an overview of the demands placed on the design process.

**Credits 3**

## **HSCI-201: Visual Math**

This course debunks topics usually called "mathematical" by revealing their use in other fields, with a particular focus on those concepts that have a visual bent (geometrical, cultural, textual). Lectures are each built around a concept drawn from the field of mathematics that connects to other subject areas: classical and modern visual arts, economics, science (astronomy, physics), music, optics (color, lenses), and numerical studies (infinities, "special" numbers, mystical preconceptions, "unexplainable" phenomena). A goal of the course is to demonstrate these manifold connections, but also to uncover that which is compelling about mathematical concepts; special attention is given to those concepts that have "unexplained beauty." All mathematical skill required for analytical techniques will be taught in the course.

**Credits 3**

## **HSCI-202: Human Factors & Design Psych**

This course will familiarize students with general human factors principles that are at the heart of any effective design. Students will be introduced to areas of human performance, cognition, ergonomics, memory, and behavior. Reading assignments plus in-class and take-home projects will expose students to a variety of human factors theories and design examples. Two group projects are required: these allow students to apply the principles they have learned.

**Credits 3**

## **HSCI-203: Illumination: Lighting**

This course introduces students to numerous aspects of illumination, from the practical to the conceptual, from the creative to the technological. We will survey the history, technology, and design of lighting through both research and hands-on experimentation. Field trips, lectures, readings, and guest presentations will cover topics including: optics, basic circuits, and electrical wiring; technologies such as LEDs, fiber-optics, CCFLs, EL and neon; lighting in space, and of sculpture and products; history and theory of color; artificial illumination and day lighting; the affect of light on neurology and psychology; retail, commercial, and residential lighting strategies.

**Credits 3**

## **HSCI-204: Radical Green**

**RADICAL GREEN: PROBING THE EXTREMES OF ENVIRONMENTAL THOUGHT** This course is designed to introduce students to some of the more extreme environmental philosophies, ethical concerns, and underlying perceptions of "wilderness," "wildness," and "nature" that have developed over the past hundred years. From John Muir, Aldo Leopold, and early twentieth-century conservation movements, to Deep Ecology and Earth First!, the course will attempt to unpack, explore, and redefine the varied assumptions and foundations of the contemporary sustainability issue and the greening of our present culture. Through readings and discussion, students will gain an understanding of these past and present schools of thought, and their related environmental movements, that have fundamentally challenged and shaped our notions about the role of the human in nature. Through the cultivation of critical environmental thinking skills, students will begin to construct their own philosophical approach and work on a course project that builds on the body of knowledge obtained throughout the term.

**Credits 3**

## **HSCI-205: Theory of Structure**

This course offers a survey of the role of structure as a foundation of successful design. As a practical concept, structure embraces many design parameters: form, function, cost, durability, and manufacturability. From a theoretical standpoint, however, understanding and predicting how these parameters interact requires knowledge of details from the disparate fields of physics, engineering, materials science, and history, among others. This course will explore these complex relationships by introducing definitions, methods, and analytical techniques complimented by a more historical perspective on the function of structure. Case studies in the lessons of structural failure will illustrate how cutting-edge design must, at times, balance on a knife's edge, and how such daring might be safely and dependably accomplished in the future.

**Credits 3**

## **HSCI-206: Materials & Methods 1**

This course introduces students to the many universal plastic materials and fabrication processes currently used in design and product development. Students will learn how to recognize and evaluate materials and processes that influence product development, and how to do basic cost estimating relating to different processes and aspects of model making.

**Credits 3**

## **HSCI-207: Sciences of the Unseen**

Science is often portrayed as an engine of unnatural desires and disasters. In reality, science is our best approach for answering fundamental questions about our world, questions of "why" and "how", explorations of unseen processes. Re-expressed as technology, science has enabled the magic of our modern world. So what exactly is science, and how can you use it in your own life and work? This class teaches hands-on techniques of scientific inquiry and how to apply them to investigating questions relating to your own professional practice.

**Credits 3**

## **HSCI-207A: Artifacts, Crime + Materials**

How do we authenticate an animation cel, tell ancient artifacts from modern artifice, and unmask art forgers? This course explores recent trends in the world of art crime and the growing use of materials science and forensic analysis to authenticate, preserve, and repatriate cultural heritage. The age and makeup of creative works can be determined using carbon dating, multispectral imaging, and other scientific tools. In this hands-on course, participants will gain an understanding of artists' materials, apply scientific techniques to see otherwise invisible clues to origin and alteration, and get an insider's look at the hidden histories of artifacts and the meaning of authenticity.

**Credits 3**

## **HSCI-208: Intro to Materials for I.D.**

Introduction to Materials for Industrial Design Using an industrial design framework, the student will survey materials, methods of processing them, and sources of material innovation toward visualizing a designed experience of materiality. Surveyed materials will include ceramics, composites, glass, metals, polymers, textiles, and wood. Students will learn material taxonomy and research material trends toward designing an experience defined by materiality.

**Credits 3**

## **HSCI-209: Intro to Matls Sci & Engr**

Introduction to Materials Science & Engineering This course will introduce students to the fundamentals of materials science. In addition to learning about the four major classes of materials (metals, ceramics, polymers, and composites), students will get an overview of the major topics accompanying materials, including bonding, crystal systems, materials defects and failure, thermodynamics, diffusion, and phase diagrams. Finally, students will be introduced to the major functional properties of materials, including mechanical, thermal, optical, electrical, magnetic, and acoustic properties. Students will also learn the standard methods of testing for each type of property. Proficiency in algebra and geometry are required. Basic chemistry, trigonometry and calculus are helpful but not required.

**Credits 3**

## **HSCI-210: Physical Anthropology**

This course studies human biology within the framework of evolution with an emphasis on primates, primate behavior origins, leading to the 65 million years of ancestral human physiology as evidenced by the fossil record.

**Credits 3**

## **HSCI-211: Vehicle Technology**

This course introduces students to the fundamental components and systems of the automobile, including such areas as engine and powertrain, wheels, color and trim, fuels and emissions, lighting, engineering and manufacturing fundamentals. Course lectures are augmented with fieldtrips to local manufacturing facilities. This course will also introduce students to the various means of fabricating automotive components, covering such processes as thermoforming, fiberglass and machining.

**Credits 3**

## **HSCI-212: Vehicle Architecture**

This course is about the architecture of diverse forms of vehicles, with emphasis on automobiles. Topics include dimensions, human packaging, general layout of components, structure and proportions. H-Point is used as the text for the course.

**Credits 3**

## **HSCI-213: Phys. Computing for Fieldwork**

This prototyping-oriented class leads students through numerous open-ended, small-to-mid-scale design briefs in the Raspberry Pi 3 development environment. Students will explore environmentally deployed embedded media, mapping and surveillance techniques, and intermediate interaction strategies as a means to establish computer literacy in an always-connected, internet-of-things context. Simultaneously, students will learn strategies for designing a prototype for public deployment and social engagement. Regular critiques will provide an opportunity for students to share their research and prototypes with their colleagues as well as receive direct feedback from the instructor.

**Credits 3**

## **HSCI-214: Physical Computing 1**

The leading edge of design is becoming increasingly high tech. Microprocessors are enabling designers to incorporate both sophisticated behaviors and intelligent user interfaces into their products. This class will introduce students to a modern, low-cost microprocessor, the Arduino, and teach the core electronic sciences required to use it to control interactive design. This class assumes no prior knowledge of electronics, although students should have basic mathematical skills.

**Credits** 3

## **HSCI-215: Adventures With Microcomputers**

This prototyping-oriented class leads students through numerous open-ended, small-to-mid-scale design briefs in the Raspberry Pi 3 development environment. Students will explore environmentally deployed embedded media, mapping and surveillance techniques, as well as basic interaction strategies as a means to establish computer literacy in an always-connected, internet-of-things context. Simultaneously, students will learn strategies for seeing a project through from ideation to completion. Regular critiques will provide an opportunity for students to share their research and prototypes with their colleagues as well as receive direct feedback from the instructor.

**Credits** 3

## **HSCI-216: Future of Science & Technology**

The future isn't just something that happens but something that can and should be shaped by people with vision; choosing the correct path cannot be left entirely to the scientists and technologists, nor to politicians and entrepreneurs. This class will focus on understanding the basic science behind the upcoming revolutions in bio-technology, artificial intelligence, and quantum science, and on engaging students in developing a shared vision of a desirable future. Topics will include: robotics and artificial intelligence; quantum, nano, and bio-technology; future energy sources; and mankind's possible future in space. The range of problems that our society will face in coming years will be discussed, with particular emphasis on the science behind issues such as global warming. Ethical dilemmas posed by technology will also be explored.

**Credits** 3

## **HSCI-217: Light & Color**

Why is the sky blue? Why is blood red? Why is the sun yellow? Why does a blood-red sun, setting in a deep blue sky, occasionally turn green? This course begins with a history of light, from mystical representations of light and vision in ancient Greece to the strange quantum duality of particles and waves. From there we will shift to a more classical approach: to scattering, and why sunsets are red and the sky is blue. From the properties of light waves, we will move on to refraction and lenses. There will be one major class project: designing and using an advanced pinhole camera, which utilize many optics concepts and offer unparalleled opportunities for experimentation and artistic exploration.

**Credits** 3

## **HSCI-218: Properties Artistic Materials**

The information in this class is as vital to a practicing artist as knowledge of surgical instruments and pharmaceuticals are to a surgeon. We will explore the physical and chemical properties of artists' materials, both common and uncommon, and how to select the right tools for the job. We will cover fine art, graphic art, and illustration materials: drawing materials, painting materials and mediums, pigments, electronic print media, papers and boards, canvases and supports, brushes, framing and storage, how to avoid creating art that self-destructs, and most importantly, how to protect yourself from exposure to hazardous materials.

**Credits** 3

## **HSCI-218A: The Science Behind Disaster**

Human error and design flaws are the leading causes of some of the most devastating engineering disasters in history. This course will introduce students to a variety of materials science topics and their relevance to design through case studies of engineering disasters, including historical events such as the sinking of the Titanic, the explosion of the space shuttle Challenger, and the devastating environmental effects of Teflon production. While this course will provide students with an in-depth understanding of materials properties and limitations leading to these catastrophic failures, the design flaws which ultimately enabled these disasters to occur, as well as potential ethical lapses, will be discussed.

**Credits** 3

## **HSCI-218B: Materials Sci: Past+Future**

Over recorded history, periods have been defined by the materials available with which to build the world. New capabilities in processing generate military or cultural advantages that have shaped modern society. This course explains when, where, how, and why these discoveries took place and their consequences. The background necessary to understand milestones in materials science will be developed, and the limitations of each historical processing method demonstrated by a laboratory exercise.

**Credits 3**

## **HSCI-219: Intro to Space Exploration**

Space travel has become an essential technology area for humanity and is inextricably linked to our shared future. Human technology now extends across the whole of the Solar System and beyond. We are now, more than ever, a spacefaring species - teaching, learning, and sharing our joined efforts and interests in this arena has never been more vital. The essential dialogue of space travel spans a vast encyclopedia of terms and topics, not limited to: technological, demographic, sociological, emotional, financial, historical, political. The scope of our understanding, therefore, must encompass a true interplanetary perspective, including a grasp of how we come to terms with our own personal roles in the human expansion into space. This course provides an up-to-the-minute survey of the current state of humanity's technological steps into space, broadly presented from a conceptual and experiential point of view. It is intended for students who anticipate a role in the rapidly expanding industry of space exploration as well as for those who seek a basic understanding of the history, technology, and future of space travel. The course material will cover elements of history, science, mathematics, engineering, art, and literature, and invite discussion of current developments and controversies that face our future in space.

**Credits 3**

## **HSCI-220: Plagues and Civilization**

Over the course of the last 4,000 years, civilizations have risen and fallen because of disease. From the biblical plagues to the black death, from leprosy to AIDS, our diseases have defined us. Sometimes plagues have been anticipated, and sometimes they have swept down upon us unannounced and unexpected. Sometimes the result is personal suffering, and sometimes it is a total collapse of civilization. This class is an exploration of how societal practices create (and eliminate) diseases. We will start with the plague of Athens, which helped to destroy the Greek empire, and follow different diseases across both geography and time. In many cases, causes can be found for both the appearance and the disappearance of disease. This information will be of great value to any one who designs or plans for the urban environment.

**Credits 3**

## **HSCI-221: Environmental Issues**

This course explores the impact of overpopulation, urbanization, pollution, politics, and environmental activism on the land, oceans, and atmosphere. Such topics as endangered species, biodiversity, overpopulation, animal rights, deforestation, desertification, toxic waste, global warming, ozone depletion, wetlands destruction, oceanic threats, and overgrazing will be covered. Students will be better informed to interpret complex environmental issues and apply them to their work and daily lives. They will be better prepared to have their work, either design or fine art, reflect the urgent nature of global concerns. They will also be introduced to the idea of science as the foundation of the realities facing our world today.

**Credits 3**

## **HSCI-222: Ocean Science**

This class is designed to be an interesting introduction to ocean science, developing in students a deeper understanding of our planet's largest feature, its origin and its uniqueness, plus investigating the ocean as a significant influence on our everyday lives. Students will learn about the sensitive interconnectedness between delicate biological balances and physical driving forces, as well as the life-style choices we make that profoundly impact the ocean. This course is for the student who is curious about the ocean, yet who may have little or no formal background in science.

**Credits 3**

## HSCI-223: Bioissues

Biology is promised to be the technology of the 21st century, where breakthroughs in science and engineering will offer longer, healthier lives and cleaner, more sustainable technologies. This course focuses on the history and potential futures of biomedicine and biotechnology, with particular emphasis on the social and political contexts of the science. Case studies will explore topics in evolution and ecology, microscopy and cellular imaging, DNA sequencing and genomics, sex, gender, and reproduction, genetic engineering and agriculture, tissue engineering, and neuroscience. Course material will span from reading of scientific texts to analysis of work by bioartists critically engaging with the contemporary biosciences. The course is intended as a broad introduction to issues in biology and bioart; previous coursework in biology is not required.

**Credits** 3

## HSCI-223A: Bio-Inspired Design

Bio-inspired Design is a new approach to problem solving that uses biological systems as inspiration for non-conventional solutions to the design and engineering issues currently facing the human race. Two different but complementary paths (problem-driven, biology-driven) will be introduced as methods to explore natural systems, using examples from organisms with unconventional structures, unusual mechanisms, or clever sensing and processing methods. By using scientific analysis of the mechanisms which underpin a living system's success, bio-inspired design moves from a mere copying of nature to contributing responsible, sustainable and innovative solutions to human needs. This general science course is open to all majors, especially those in the Materials Science minor, Transportation Design, Product Design, and Interactive Design (including Wearables).

**Credits** 3

## HSCI-224: (Un) Common Sense

Sound. Sight. Touch. Smell. Taste. These are the means we use to perceive and understand our world. How can we push the limits of our senses to gain knowledge and advance ourselves as human beings? What other modes of perception are out there? As humans, the amount of information we can take in with our physiological sensors (our eyes, ears, nose, tongue, and skin) is relatively limited. For example, dogs can travel through time with their nose, using smell to pick up past information and predict disease long before we can. Bats can use sound as sight by echolocation. Dragonflies can see perfectly in low light and over 5 times as fast. Advances in science and technology have allowed us to move well beyond our bodily limitations to gain a greater understanding of the material world from the atomic scale to the universal scale. How do these sense mechanisms work? What perceptual devices have we come up with to push each of these senses to their limits? How does this knowledge transform human progress? Can we gain a higher state of consciousness? What happens when our senses get mixed up? How do we make up for an absence of sense? This class will use lectures, discussion, and hands-on experimental work to develop a holistic scientific understanding of how the senses work and advanced sensing technology (i.e. microscopes, transducers, etc) with no need for prior high-level scientific knowledge or mathematics.

**Credits** 3

## HSCI-230: Anatomy & Psych of Perception

Visual perception includes both observation and interpretation, and ranges from the mere detection of objects being present in the visual field to the construction of reality and the assessment of meaning. In this course we will study the anatomical structures involved in seeing (the eye and the visual cortex), relating them to both "normal" and dysfunctional seeing, including characteristics of the visual field, the perception of color, brightness, and depth, and the recognition of faces. The psychological processes relevant in visual perception include attention and selection, seeing emotional content, and the relation between seeing and thinking. We will deal with the neurological equivalent of these processes, and study both normal and abnormal perception of the environment and the body. The objective is to gain an understanding of seeing-as-action, as a neuropsychological construction, and to become more aware of the characteristics of the experiential phenomena of seeing.

**Credits** 3

## **HSCI-231: Intro to Robotics**

Introduction to Robotics offers you the opportunity to explore the increasing role of automated mechanisms in our world and learn what it takes to build your own robots. This course is part survey, part technical application. Hands-on robot designing and building figures strongly as we encounter topics through team "design challenges," in which we see what makes up a robot and investigate ways to control them to do what we want.

**Credits** 3

## **HSCI-232: Physical Computing 2**

This project-oriented class leads students through three open-ended, small-to-mid-scale design briefs in the context of the Arduino development environment. Students will explore interaction, environmental/ambient sensing strategies, and more complex digital electronics systems as a means to increase their understanding of contemporary approaches to electronics and computation. Simultaneously, students will learn strategies for seeing a project through from ideation to completion. Regular critiques will provide an opportunity for students to share their individual research with their colleagues as well as receive direct feedback from the instructor.

**Credits** 3

## **HSCI-233: Nanotechnology + Design**

This class will use lectures, discussion, and hands-on experimental work to develop a holistic understanding of nanotechnology with no need for prior high-level scientific knowledge or mathematics. With tentative guest lectures from experts, as well as a field trip, students will have weekly readings and writing assignments where they will be expected to synthesize what they learned by relating it to their own life and art/design practice. The final project entails looking into the future to develop a nanoscience project proposal.

**Credits** 3

## **HSCI-234: CompSci for Designers/Artists**

Computers and devices have become ubiquitous in our lives. This course aims to provide students with an understanding of the role computation can play in solving problems and to help students, regardless of their major, feel justifiably confident of their ability to write useful programs and be creative. Students will learn how software works, how to think about problems logically and how to translate solutions into algorithms and code. Students will put these techniques to work creating their own game inspired by the classic 80's arcade. The class uses the Python language but NO previous coding experience is required.

**Credits** 3

## **HSCI-235: The Dream**

This is a multi-disciplinary class about dreams, focusing on the science of sleep and dreaming, the structure of dreaming, and the way "dream logic" informs the work of writers, artists, and filmmakers. Students will learn about the physiology of sleep and sleep disorders, and about the neurology and phenomenology of dream content. We will discuss earlier ways of analyzing content (Freud), as well as the contemporary scientific understanding of the narrative structure of dreams. We'll also see how artistic works can be accessed through the same methods that can be used in making meaning in dreams. Dreams create a sense or experience of meaning: how artists translate these dream experiences into artistic expressions will be a continuing theme throughout the course.

**Credits** 3

## **HSCI-250: Science & Sustainability**

Over the next hundred years, mankind will find itself in a life or death race: can we develop the technology needed to achieve a sustainable society before we deplete the earth's resources or irrevocably damage the environment? This course will explore the science of sustainability, including topics such as climate change, alternative energy, relationships between poverty and sustainability, and the future of the car.

**Credits** 3

## **HSCI-251: Design for Sustainability**

"Design" is being redefined, and designers must now use their unlimited ingenuity to consider the environmental consequences of materials, production methods, performance, and life cycling. Students learn the fundamental principles of the science of ecology, study methods for evaluating environmental performance of design/product concepts, and learn current strategies for creating a sustainable interface between design and the environment.

**Credits 3**

## **HSCI-252: Sustainability:impact/Strategy**

Sustainability: Impact & Strategies aims to develop ecologically literate and globally-minded creative thinkers, able to facilitate our shared stewardship of the earth through art and design practice. The class will introduce categories of impact as parts of an interconnected system that has sustainability at its core. Environmental, economic, and social impact 'hot spots' will be presented for class discussion and analysis. Students will become familiar with strategies, such as so-called 'best practices,' that offer a means of addressing these impacts. In addition, students will experiment with concepts that are thought to encourage innovation and invention, such as bio-inspiration, radical simplicity, and new economic systems including product take-back and the materials economy, and the circular, sharing and networked economies. Particular skills will be emphasized and practiced: research, life cycle and systems thinking, critical evaluation and measurement, and the ability to clearly communicate complex information and ideas.

**Credits 3**

## **HSCI-254: Sustainable Bldg Pract for Env**

Environmental designers have increasingly been called upon to work with sustainable building practices by the client, the investor, and the commissioner. As a result, choices in material availability, energy type, water usage, water drainage, and fabrication methods have evolved, and new trends in environmental products and spatial designs have developed. This course will provide a historical overview of sustainable design practices as they relate to vernacular architecture and spatial environments ranging from micro-scaled building forms and interiors to macro-scaled landscapes and exterior building skins. Students will research and analyze the sustainability factor for a number of case studies while building a vocabulary and understanding of trends in sustainable building practices. Students will furthermore evaluate sustainable building practices through a variety of tools, including the Life Cycle Assessment (LCA) for products and the USGBC LEED accreditation system for buildings and neighborhoods.

**Credits 3**

## **HSCI-260: Pattern Formation in Nature**

Why do similar patterns and forms appear in nature in instances that seem to bear no relationship to one another? The windblown ripples of desert sand have a sinuous pattern that resembles the stripes of a zebra or a marine fish. The three dimensional trellis-like skeletons of microscopic sea creatures contain the same angles and intersections as those in a wall of foam or bubbles. The stepped leaders of a lightning bolt mirror the branches of a tree, or the drainage basin of rivers. These are not mere coincidences. Are the sizes (and sometimes even the shapes) of 'creatures great and small' actually determined by the laws of physics and chemistry? Nature commonly weaves its tapestry by employing 'self-organization,' rather than relying upon some master plan or blueprint. Physical forces, such as gravity and surface tension, shape the form of all living things in ways both subtle and profound. Simple, local interactions between its component parts - be they grains of sand, living cells, or even diffusing molecules - are all that are necessary to produce a myriad of forms. The products of self-organization are typically universal patterns: spirals, spots, and stripes, branches or honeycombs.

**Credits 3**



## **HSCI-271: Neurons Sparking**

Why do ad agencies, game design companies and film-makers turn to neuroscience to improve product performance? What have neuroscientists discovered about stress and how to reduce it? How do dophin brain studies help us improve our understanding of human sleep? These and other questions are entertained in Neurons Sparking. As an interactive lecture/demo course- Neurons Sparking introduces you to the culture of neuroscience and the discoveries researchers are making about human and other animal brains. Using ethnographic methods of inquiry, you will examine the research models and the tools that practicing neuroscientists use to collect data and make discoveries. Throughout the term, everyone in course conducts a live interview with a neuroscientist and makes a survey of recently published neuroscience literature to learn about the challenges and achievements of cognitive / affective and evolutionary neuroscience. By the end of the term, you will leave with a ground level understanding of the scientific method, neuroscience anatomy, and the neuroscience research that is relevant to your field of study and personal interests. Once you complete Neurons Sparking, you will have a better understanding of your own brain/mind and have at your fingertips, design research skills needed to work on future design industry projects.

**Credits 3**

## **HSCI-272: Designing a Time Machine**

This is a team taught class exploring the nature and experience of time. The science fiction of time travel has greatly enhanced the thinking about the nature of time and the role of time in the sciences and in art. Broken into three topical modules, we wondrously explore the conceptual intersections of the neurology, the psychology, and the physics/mathematics around the thread of fictional time travel. In the first and second modules, we study the brain as a time traveling machine, analyzing biochemical arguments ranging from short term synaptic plasticity and dependent networks, to the way the brain creates the experience of past, present and future. In the third module we will explore special relativity arguments regarding time dilation and length contraction, and discuss new research on the role of computational fitness driving the flow of time. We will analyze time travel using novel ideas regarding the black and white holes of general relativity, and multiple time dimensions. Throughout the class we will reflect on how artists have explored the complexities and paradoxes of time travel, and in the final project of the class we will encourage students to find creative applications for the theoretical content of the class.

**Credits 3**

## **HSCI-273: Quantum Weirdness & Cosmology**

This is a foundational course in quantum physics and astrophysics for artists. We will explore the intersections of astrophysics and dark energy with the mind and science fiction. We will study the strange astrophysical creatures that inhabit the universe. Topics such as black holes, time dilation, wormholes, and cosmological infinity will be used as portals to launch us into other worlds. We will ask an unusual question: if there is a speed of light, is there also a speed of dark? Throughout the class there will be exercises where you will use the methods of asking questions as the basis to design your own parallel universes and their enchanting inhabitants. The course textbook is Neil DeGrasse Tyson's Astrophysics for People in a Hurry.

**Credits 3**

## **HSCI-280: Manufacturing Technology**

This course is structured around the major fabrication technologies used by designers and manufacturers throughout the world. The emphasis will be on current and emerging manufacturing technologies that many design studios are currently associated with. The major areas covered will be Materials and Processes used in the Metal Industry, The Plastic Industry, The Wood Industry, The Ceramic Industry and The Glass Industry. Technical experts in each area will add their support along with unique Tours of each related industry. There will be a text book which was written just for design professionals. Guest Lecturers and special Tours are a big part of the course. The object is to expose students to many of the major manufacturing technologies that can influence their designs and the ultimate production of related products.

**Credits 3**

## **HSCI-281: How Things Work**

How Things Work develops introductory skills to become entertainment design thinkers and professional concept artists. Hands-on exploration of principles from engineering and physics are used to improve storytelling by creating depth and immersion in the worlds and concepts the students create, while overcoming traditional fears associated with hard sciences.

**Credits 3**

## **HSCI-301A: Exploring Math+CreativityWksh**

Course Format: Workshop/ Independent Study This workshop is a joint mathematics-atelier. It is a specialized exploration in higher mathematics and theoretical physics, which allows students to pursue selected topics in advanced mathematics and physics to enhance their portfolio compendium. We will conceptually study Cantorian infinity, group theory, algebraic and geometric topology, black holes, string theory, and hologram theory, the richest, most exciting current research areas. The workshop is focused on the inclusive intersections of creativity and mathematics; an 'Alice in Mathematics Land' journey. The grading rubric consists of weekly studio projects, one directed cumulative midterm and one directed cumulative final project.

**Credits 3**

## **HSCI-302: Turing Machines & Game Theory**

This course will provide an introduction to the dynamical, computational side of mathematical logic. It contains two modules: Turing Machines and Game Theory. In the first module, we examine central theorems of George Cantor, Alan Turing, Alfred Tarski, Kurt Godel regarding Turing Machines and solvability. Then we quantify the computational power needed to solve a particular problem as well as the mathematical structure that can hold that computational power, which leads us to our second module. In the second module, we examine John Nash's Nobel-Prize-winning work in Game Theory. We will address questions such as: What does it mean to say the protein-folding problem is NP complete? What is a Perfect-Nash Equilibrium given Godel's Incompleteness Theorem? We will focus on the automata, language theory, and numerical analytics of problem solving to investigate current large scale problems, from global warming, to protein folding in neural networks, to epidemiology.

**Credits 3**

## **HSCI-306: Adventures in Materials**

Alice in Wonderland counts six impossible things before breakfast; can you count six "impossible materials"? To do that, we first need to cover a few basics. This course aims to provide students with the necessary foundation and primary tools for their art and design practices in relation to materials science and engineering. Starting from the fundamentals of scientific practice and its relation to art and design, we will learn about the building blocks of animate and inanimate worlds, how materials are produced, classified, characterized and used; constantly relating those to their impact on society's past, present and future. After covering key concepts such as materials ecology, sustainability, bio-mimicking and nanotechnology as well as case studies such as smart screens, comet dust catchers, self-repairing clothes, computer chips made of DNA, or heavy-duty stickers inspired by gecko feet, we will ideate on how to make the impossible -such as flexible glass, transparent metals, or plastics stronger than concrete-possible through novel material design approaches. We will end with reflections on the future of materials science and technology. Apart from regular lectures, we will implement use of online tools, laboratory practices, and/or field trips where the pandemic allows. The assessment will be done via content-based home-work assignments and a final project idea presentation. High school-level proficiency on arithmetic operations is required. Basic knowledge in chemistry or physics is helpful but not necessary.?

**Credits 3**

## **HSCI-320: Matter of Life: Earth Outbound**

Within astronomical margins and current prospects, we are at a point in history roughly between the first human on the Moon and that on Mars. Meanwhile, the United Nations' 2030 agenda targets 17 interlinked global goals to be achieved "for a better and more sustainable future for all". How do these two missions interact? What are the environmental costs and rewards of a multi-planetary future to Earth? Can we really sustain life on another planet? We will tackle these questions within a materials science context in a broad spectrum of topics ranging from transportation to architecture, from clothes to everyday objects, from energy sources to space debris, etc. We will ideate on those in relation to art and design, review relevant works of thinkers and makers of the world, remembering to look back at Earth whilst moving ahead.

**Credits 3**

## **HSCI-330: Neuroscience of Imagination**

Seeing, visualizing, and dreaming are closely related: they are all perceptual experiences. In this course we will explore what is known about visual imagination (visualizing), as the neurological mechanisms of visual imagination offer a foundation for comparing it to other visual experiences. As often in neurology, we can learn from brain scan and brain lesion studies, allowing for examination of both normal visualizing and its disorders. Psychological studies investigate the role of visualizing and like other forms of imagination in cognition; as visualizing is a private experience, we will look at phenomenological analyses and compare them with our own first-person knowledge. Finally, we will explore what happens when we externalize visualizing in the forms of sketching, drawing, or painting.

**Credits 3**

## **HSCI-331: The Lab:sciences of the Unseen**

The focus of this class will be about how to ask and scientifically answer questions about physical phenomena and to show how these techniques can be applied to your design practice. Scientists answer questions by taking a big idea and distilling it down to simple questions that can be explored via experimentation. There are two broad categories of science: confirmatory and exploratory. Confirmatory science tests a particular hypothesis, whereas exploratory science searches for a hypothesis. Final projects will seek to test or explore a question related to your practice.

**Credits 3**

## **HSCI-332: GRID: Cog Sci+Spatial Design**

Should the design of spaces modify our social behavior? Can lighting and ceiling height really impact our mood? We entertain these and other questions in Intersections - a course that introduces you to the concept and practice of using cognitive science to cultivate a spatial design mindset. The overarching goal of the course is to introduce students to the design possibilities and benefits of acting on a unified theory of architectural / spatial design that recognizes the value of added cognitive science research. Throughout the term, we take a cross-sector perspective and focus on the spatial research and theories developed by contemporary architects and neuroscientists. We will fine tune our questions by looking at remarkable, spatial projects made possible through partnerships of architects, spatial designers and cognitive neuroscientists. These projects show us how a collaboration between designer and scientist can disrupt current spatial psychology and invigorate user research for spatial design and spatial justice. Students will have a chance to conduct and present independent and collaborative user research into a topic of spatial psychology and spatial justice that is informed by cognitive science. By the end of the term, members of the course will have solved a mystery and be able to show evidence of how spatial design impacts how we live, work, play and heal.

**Credits 3**

## **HSCI-335: One Frame At a Time**

This course is an exploration of both post and pre-cinematic concepts where students will take principles that make the art of ephemeral illusions possible and recontextualize them through their own aesthetic concerns and body of work. This is a hands-on practical course where students will be recreating some important mechanisms and devices that explore time and space in order to understand the science that comes through with the art. Some of the more familiar devices/concepts we will explore are: camera obscura, the zoetrope, mutoscopes, phantasmagorical projections, shadow puppetry, holography, pepper's ghost, and overall ideas of expanded cinema in the contemporary world. The classes will be structured in the form of half lecture and half workshop investigations. The midterm and final will be based around your ideas of how to reframe and utilize the concepts we look at in the course. This can take the form of an object, installation, or performance.

**Credits 3**

## **HSCI-350: Material Science Minor Capston**

The capstone project for the Material Science Minor is a one term project in which a student will explore particular materials and/or their applications in the context of the design process. The project will allow students to experience the entire material design process with iterations of ideation, and development and implementation. The result can be a proposal or a prototype, and the project can be pursued individually or as a team with other students. The Keck Science Laboratory (opened in 2021 on South Campus) will be available, under supervision, for students whose projects can benefit from laboratory testing.

**Credits 3**

## **HSCI-392A: Sust Fashion & Matl Rsrch Lab**

The "fast fashion" phenomenon-mass-producing clothing that quickly becomes outdated-is destroying the planet. With textiles alone, more than 60 percent of modern fabric fibers are made from synthetic materials that do not decay when they end up in landfills or oceans (New York Times, 2019). McKinsey (2020) noted that consumers increasingly expect apparel to be sustainable and concluded that "circular business models won't be optional" in the decade to come. Sustainable Fashion and Materials Research Lab is a course in analysis and experimentation that will fuse wearable invention, materials science, and entrepreneurship - viewing them all through the lens of sustainability. It will pay special attention to fast fashion as an area of potential for environmental impact. The course will provide experiential learning opportunities for students to research, identify, test and evaluate models of consumption, material processes, and analysis techniques alongside ArtCenter faculty. Studio credit will be awarded for the TDS course and H&S credit will be award for the H&S version. This class is the equivalent of a 5-hour course, with 3 hours scheduled as in-person course meeting time and 2 hours remote/asynchronous programming.

**Credits 3**

## **HSCI-393: Future Knits**

This course will introduce students to materials science in the context of developing knits. Specifically, students will learn about the four major classes of materials (metals, ceramics, polymers, and composites) and related topics, with a focus on polymers. Within knitting, students will become proficient in using knitting machines and utilize this knowledge with their new materials science knowledge to conduct an advanced material exploration leading to a design proposal. Students will conduct final projects where they are asked to either create a knit out of an "unconventional" material or use knits in a new design context.

**Credits 3**

## **HSCI-490: Independent Study: Sci & Tech**

**Credits 3**

## **HSCI-495: Independent Study: Sci & Tech**

**Credits 3**

## **HSCI-496: Guided Study: Sci & Tech**

**Credits 3**

## **HSCI-804A: Future Craft China H&S 1**

Real-life design challenge in a university setting on the topic of future craft China. Tongji and ArtCenter student will co-create with communities to design products and systems that revitalize craft traditions, support the next generation of migrants, and generate urban-rural synergies. Proposed Learning Outcome: Students will gain real-world experience to tackle current design challenges in an international cosmopolitan setting with networking opportunities for internships and future employment.

**Credits 3**

## **HSCI-804B: Future Craft China H&S 2**

Real-life design challenge in a university setting on the topic of future craft China. Tongji and ArtCenter student will co-create with communities to design products and systems that revitalize craft traditions, support the next generation of migrants, and generate urban-rural synergies. Proposed Learning Outcome: Students will gain real-world experience to tackle current design challenges in an international cosmopolitan setting with networking opportunities for internships and future employment.

**Credits 3**

## **HSCI-805A: Taste-Making Tokyo H&S 1**

The Tama/ Pacific Rim exchanges have been and continue to be, a relevant and contributing element of our Environmental curricular experience. Over the last ten years we have explored a wide range of projects from: Aging population to Sustainable Illumination. Each project has an extensive two-week research trip, which exposes our students to both the historical and the contemporary forces, which drive Japan's Art & Design. The full semester experience is game changing for our students. When they return, they bring the richness of this experience back to Art Center and the Art Center community. For Art Center to be truly global, we must engage our students and their educational experience on an international scale. Our students will explore global careers, so projects such as Tama/ Pacific Rim play an important part of Art Center's vision of being relevant on an international level. If our students are going to change the world, they have to experience it.

**Credits 3**

## **HSCI-805B: Taste-Making Tokyo H&S 2**

The Tama/ Pacific Rim exchanges have been and continue to be, a relevant and contributing element of our Environmental curricular experience. Over the last ten years we have explored a wide range of projects from: Aging population to Sustainable Illumination. Each project has an extensive two-week research trip, which exposes our students to both the historical and the contemporary forces, which drive Japan's Art & Design. The full semester experience is game changing for our students. When they return, they bring the richness of this experience back to Art Center and the Art Center community. For Art Center to be truly global, we must engage our students and their educational experience on an international scale. Our students will explore global careers, so projects such as Tama/ Pacific Rim play an important part of Art Center's vision of being relevant on an international level. If our students are going to change the world, they have to experience it.

**Credits 3**

## **HSOC-100: Art of Research (ADT,GPK)**

Increasingly, designers use research as a critical component of the design process to establish a strong problem foundation, to discover fresh, uncharted opportunities, and to test their design hypotheses. This course provides you with a toolbox of techniques and methods for design-centric research as an integral component of the design process that can be used throughout your career. Beginning with a short survey of how research has been used historically, the course quickly moves to hands-on projects that explore a variety of research methods and processes: from media surveys to interview techniques and the ethical considerations required with their use. The research methods explored in this class expose students to both non-discipline-specific and discipline-specific techniques, balancing the research process between form-making, community insight, and critical reflection.

**Credits 3**

## **HSOC-100: Art of Research (CRDR,GPK)**

Increasingly, designers use research as a critical component of the design process to establish a strong problem foundation, to discover fresh, uncharted opportunities, and to test their design hypotheses. This course provides you with a toolbox of techniques and methods for design-centric research as an integral component of the design process that can be used throughout your career. Beginning with a short survey of how research has been used historically, the course quickly moves to hands-on projects that explore a variety of research methods and processes: from media surveys to interview techniques and the ethical considerations required with their use. The research methods explored in this class expose students to both non-discipline-specific and discipline-specific techniques, balancing the research process between form-making, community insight, and critical reflection.

**Credits 3**

## **HSOC-101: Art of Research (ID Majors)**

This course will introduce students to the practice of Design Research with a focus on the history, methodologies, methods, and tools utilized in professional practice. We will examine how research can provide a compelling logic for design, and employ a range of research activities including ethnographic interviews, observations, and generative approaches. Students will learn how to plan and conduct an original design research project, analyze the information gathered, and articulate opportunities for creative projects. The ethical considerations of social research practice will be emphasized and examined through texts and student experiences. Working in small groups, students will participate in reflective, inquiry-based critique models contributing to a collaborative, iterative educational environment. Students will communicate what they learn through weekly presentations, reflective writing, and a final presentation. The final creative brief will communicate the research process, key insights and opportunities, recommendations for design, and speculative visualizations or prototypes.

**Credits 3**

## **HSOC-102: Art of Research (FAR/ILLU)**

As fine artists, we know that concepts, materials, and processes combine to make a work, but how can we nurture our innate curiosity to feed our work more deeply? Get brave with research! In this class we empower your creative process to reach heightened levels of curiosity leading to a richer artistic vision. We will map research strategies to find undiscovered inspiration within areas you are already passionate about. You will chart discoveries and deal with inevitable failures as you expand your process of inquiry to make new work. Faculty will bring unique insights from social science research and visual art practice to help you embrace brave choices in unknown territory. We will study artists' research processes in a variety of areas and mediums and use scientific inquiry, literature, social science methodologies, photography, prototyping, and material applications to explore new avenues in your practice. This class is a 3-hour project-based seminar with weekly assignments including writing, artwork, audio-visual presentations, and field trips.

**Credits 3**

## **HSOC-103: Intro to Research**

This course will introduce students to the practice of research—an organized attention to the world around us—in academic, design, and artistic contexts. Our conversations will consider how practitioners in a range of scholarly and creative fields articulate original research questions; identify relevant sources; and employ a range of methods to gather and analyze data. The course will include introductions to the history of research and evolving understandings of objectivity and observation; archival, ethnographic, quantitative, and other methods; as well as research ethics and anti-racist/decolonial approaches. For their final project, students will develop a research proposal outlining a future project relevant to their interests.

**Credits 3**

## **HSOC-104: Intro to Design Studies**

This course represents both an introduction to and interrogation of the many ways in which design has been talked about, understood, and practiced since the 19th century. Rather than presenting a historical survey, this course will offer students an opportunity to use discussion and writing to delve more deeply into key concepts and questions related to design practice within its broader social, political, and economic contexts. Though this course will necessarily engage global perspectives and themes, we will pay particular attention to the past, present, and future of design in the United States in connection to this broader global context. Key topics will include: capitalism, labor, colonialism/decoloniality, race and racism, technology and discourses of innovation, and representation. Assignments will include brief weekly written responses to assigned readings, 3 short essays (2-3 pages each), and 2 in-class presentations.

**Credits 3**

## **HSOC-110: Urban Anthropology**

This course will introduce the study of cities and city life from an anthropological perspective (e.g., how people, from elites to prostitutes, survive in cities; how cities visually reflect globalization; how gangs and churches both help poor people survive). By the end of the course the students should be able to identify characteristics of cities cross-culturally and demonstrate an understanding of the interconnectedness between the institutions of urban life and the lives of city dwellers. The emphasis will be on cities as systems that guide our lives and our responses to them.

**Credits 3**

## **HSOC-111: Visual Anthropology**

An examination of visual culture and its representation by anthropologists. The course will look at universal meanings behind common visual symbols as well as the main patterns of difference between types of cultures. Throughout the course, videos made by anthropologists about other cultures will show the history of change in representation and the meaning of exotic visual symbols to Western culture as a whole.

**Credits 3**

## **HSOC-112: Cultural Anthropology**

Cultural anthropology shows the organic design of culture in general, emphasizing the similarities and differences between cultures in the world. By the end of the course the student should understand the basic institutions of all cultures as well as be able to discuss the traits, rituals, and lifeways of several specific cultures. We will answer the following questions: Why do people in different parts of the world act so strangely and why should design and art students care? How do anthropologists discover the design of culture? Why do mothers in the Beng culture give their babies chili pepper enemas? Why do you speak with an accent when you learn a second language? When is your wife's mother also your father's sister? Why is Indian food served on metal trays? and many others.

**Credits 3**

## **HSOC-113: Intro to Anthropology**

How do you want to live and move in the world? What values do you hold dear? Such things are influenced by culture. This course provides an overview of sociocultural anthropology—the study of culture and how humans make sense and meaning of their lives. Critically examine such topics as food, sexuality, and death from an anthropological point of view. Explore the ethics of research design and the politics of representation as they might relate to your art. Gain hands-on experience with ethnographic research methods such as interviews and observations. Conduct your own mini-ethnography project with the guidance of your professor. By recognizing the ways in which humans shape the world, learning how our beliefs and practices emerge, and reflecting on ourselves, we can begin to more consciously and intentionally shape our lives, identities, and the worlds in and around us.

**Credits 3**

## **HSOC-120: Applied Psychology**

In this course, students will learn how the study of psychology can provide answers to real world problems.

**Credits 3**

## **HSOC-130: Intro to Anthropology**

This introduction to psychology focuses on the structure and experience of the self. We may picture ourselves in contrast to others, such as when we experience ourselves as less extrovert than our friend. Or we find ourselves overweight relative to that model. This is how we imagine ourselves. We have many self images: a body image, an image of our personality, a professional self image, and so on. We spend much time worrying about how to imagine ourselves, and whether our self images are 'normal'. In this class will survey the psychological research on the self and the problems of the self. The course will cover topics such as memory and emotion, identity, overthinking, imposter syndrome and body image. A central topic in all of this is the notion that we imagine ourselves, for better or for worse. We will explore this through lectures and discussion, as well as weekly creative exercises where you will be asked to imagine alternative selves. This class will help you to express yourself and to reach your audience in a more nuanced way.

**Credits 3**

## **HSOC-167: TAMA: Cultural Explorations**

In conjunction with the Pacific Rim 8 Studio "Influencing Dining: California Lifestyle," this class will explore different cultural histories and relationships between art, design, and food in the social, political, and diverse cultural contexts of Los Angeles and the US. It will feature artists working with food ecologies, including: Leslie Labowitz and her Sproutime project, from 70s performance to a major organic food business; the social practice of L.A. collective Fallen Fruit; and the philosophy and aesthetics of Gordon Matta-Clark's FOOD restaurant in 1970s NYC. We will take two field trips: one to the Sunday morning service at the African-American AME Church, including a soul food meal; another to Latino East Los Angeles in conjunction with our examination of the politics and history of latinos and food production. We will also look at the Persian diaspora in LA and its culinary culture, show films and videos, and hold a special Thanksgiving Feast and discuss its evolution. Art Center's Pacific Rim students are encouraged to participate along with TAMA students.

**Credits 3**

## **HSOC-201: The Gender Project**

This course will find students (alongside their instructor) grappling with human desire and creativity in the individual quest for friendship, sex, power, and love. Through reading, writing, discussion, and artmaking, we'll tackle important, if potentially uncomfortable issues surrounding childhood sexuality, intersexuality, perversion, pornography, prostitution, casual sex, acquaintance rape, dating, and marriage--and the ethical concerns to which these issues inevitably give rise. As an undergraduate philosophy seminar, we'll generally raise difficult questions rather than accept stock answers. Throughout, we'll try to maintain our composure even when a little vulnerability is called for and the facts are in dispute. The only prerequisites are an open mind and an interest in self-exploration.

**Credits 3**

## **HSOC-202: Perpetual Motion: Moving City**

This course will introduce new ways of understanding the modern city as a dynamic rather than static entity, focusing on how cities and regions are conceived, and how they function, thrive, move, and sometimes fail. Early suburban utopias, contemporary edge cities, squatter cities of the south, and the shrinking cities of the north will all be analyzed, always with an emphasis on mobility--or the lack of it. In short, this course will serve as a primer for the problems and challenges associated with the built environment and its integrated and overlapping systems that require great expense to be built, maintained, and changed.

**Credits 3**

## **HSOC-203: Plagues and Civilization**

Over the course of the last 4,000 years, civilizations have risen and fallen because of disease. From the biblical plagues to the black death, from leprosy to AIDS, our diseases have defined us. Sometimes plagues have been anticipated, and sometimes they have swept down upon us unannounced and unexpected. Sometimes the result is personal suffering, and sometimes it is a total collapse of civilization. This class is an exploration of how societal practices create (and eliminate) diseases. We will start with the plague of Athens, which helped to destroy the Greek empire, and follow different diseases across both geography and time. In many cases, causes can be found for both the appearance and the disappearance of disease. This information will be of great value to any one who designs or plans for the urban environment.

**Credits 3**



## HSOC-204: Radical Green

This course is designed to introduce students to some of the more extreme environmental philosophies, ethical concerns, and underlying perceptions of "wilderness," "wildness," and "nature" that have developed over the past hundred years. The course will attempt to unpack, explore, and redefine the varied assumptions and foundations of the contemporary sustainability issue and the greening of our present culture. Through readings and discussion, students will gain an understanding of these schools of thought and their related environmental movements, which have fundamentally challenged and shaped our notions about the role of the human in nature. Students will begin to construct their own philosophical approach and work on a course project that builds on the body of knowledge obtained throughout the term.

**Credits** 3

## HSOC-205: Insights

As design assumes an increasingly strategic role in both for-profit and non-profit domains, designers must expand their ability to think contextually about people, organizations, markets, brands, and publics they're designing for. This course teaches students how to become insightful about the world by honing their research and analysis skills to translate information into strategic opportunities for design. Insights introduces various approaches to trend research in the socio-cultural, technological, and design spheres and explores how designers can utilize trends to inform their creative work. Insights was originally built around industry practice informed by corporations like Nokia, Nike, Target, and Apple that have dedicated "Design Insights" teams. It continues to be informed by the methods and practices of researchers who specialize in providing credible, strategic insights to their clients.

**Credits** 3

## HSOC-206: Creating Social Impact

This course is designed to provide students with both the historical context and foundational research skills they need to create art, design, and media for both local and global social innovation. During the first half of the term we will analyze social documentary photography, human-centered design, museum exhibitions, films, urban planning, and architecture to help students establish a framework for understanding creative interventions into international development and social advocacy. Building on this context, each student will conduct an independent research project that investigates a topic or opportunity within the field of social impact. Students will create images, objects, and writing as part of an integrated research practice, and revise these materials in ways appropriate to the practices of art and design; they will also practice design research and introductory ethnographic field methods in order to gain fresh insight on their chosen topics. Students will be challenged to think critically about the cultural, political, and economic effects of art and design interventions. Final projects will consist of a presentation and a short paper detailing each student's research experiences and reflections.

**Credits** 3

## HSOC-206A: Design for Social Innovation

Design for Social Innovation. Design for Social Impact. Public Interest Design. Social Design. Design for Good. Design for Social Good. All of these terms have been used (sometimes interchangeably) to refer to design that makes society better. But how does Design for Social Innovation (or whatever we call it!) actually happen? What are some roles designers might inhabit when enacting social change? Who might designers need to work with, and how might they work differently when designing with a socially-conscious intent? In Design for Social Innovation, we will trace the histories, theories, and practices necessary for a foundational knowledge of the space. Resources will be drawn from historians, cultural theorists, public figures, and, of course, designers themselves. Real-world case studies of social innovation design projects from around the globe and right here at ArtCenter will be centered in our weekly analysis, yielding important insights regarding successes and failures. Students will leave this class with an understanding of what questions to ask, what methods to pull from, and who to seek out when working on projects intended to lead us to a sustainable, equitable and ethical future.

**Credits** 3

## HSOC-207: Race and Racism

Current events make race and racism hard to ignore. This course takes a hard look at the history and present of race and racism in the Americas. We will ask a lot of questions - how is race socially constructed and experienced? What realities are created by the idea of race? What might racial justice look like? This class is not for the faint of heart; we will delve deeply into tough issues for which there are neither easy nor neat resolutions.

**Credits** 3

## HSOC-208: Toys & the Childlike in Art

This interdisciplinary humanities course addresses the psychological, sociological, artistic, literary, theoretical, and design-related aspects of toys. Since the images of toys and children pervade the media, advertisements, commercials, and the art of the present, it is important to study and re-evaluate the concept of childhood, the childlike, play, and the emerging new character of our culture. The class will help students understand toys in the context of recent and current cultural context, and will connect to certain studio practices - from toy design to fine art practices. Students in a variety of design disciplines can benefit from this course, too, exploring the wider cultural world of products. Textbook: Neil Postman: *The Disappearance of Childhood*, New York: Vintage Books, 1994.

**Credits** 3

## HSOC-209: Social Making

What's the difference between co-design and participatory design? Can a film really change a conversation about a social issue? How can artists work effectively with communities? This course will create a framework for answering these and other pressing questions about socially engaged creative practices, in alignment with Designmatters' four thematic pillars: sustainable development, public policy, global health, and social entrepreneurship. Historical context and research methods will be emphasized throughout, providing students with the foundational knowledge and skills they need to engage in social design and related initiatives. Course materials and assignments will be supported by lectures and workshops from multiple speakers with expertise in socially engaged art, design, and media. Students will create images, objects, presentations, and writing as part of an integrated and ethical research practice; they will also be challenged to think critically about the cultural, political, and economic effects of creative interventions into international development and social advocacy. This course is open to students from all disciplines and term levels.

**Credits** 3

## HSOC-210: Branding Strategies

The purpose of this class is to gain a more thoughtful and critical understanding of a brand, its history, current trends, social and ethical implications, and cultural context, as well as the brand's relationship to our individual and generational identity. We will explore sustainability and its impact on brand value, and what it means to create truly responsible design. Students will conduct and evaluate various forms of research and develop brand platforms and creative briefs to inform and inspire innovative solutions within their current design projects. Through class discussions of design thinking, critiques of design work, guest speakers, presentation and analysis of case studies, and development of branding strategies and strategy diagrams, we will examine how a brand is defined and translated through environmental design, product, graphics, advertising, and communications. We will work in multidisciplinary teams in a design charette format to create branded projects to directly implement what we have learned over the term.

**Credits** 3

## HSOC-212: Brandmatters

The objective of this class is to gain a more thoughtful and critical understanding of a brand, its current trends, social and ethical implications, cultural context, as well as the brand's relationship to our individual and generational identity. We will explore what it means to create purpose-driven brands, grounded in values, culture, and authenticity that connect and create meaning. Students will uncover key insights from various forms of research and analysis to develop brand platforms that will inform and inspire innovative design solutions. Through class discussions, studio visits, field trips and case studies, we will examine how a brand is defined and translated through its various touchpoints. We will work in interdisciplinary teams to develop creative briefs and branding strategies to re-position a brand and communicate compelling and relevant stories using the tools that we have learned over the term.

**Credits** 3

## HSOC-213: "Queer and Now"

This introductory queer studies course explores multiple ways of defining the broad term "queer" and the sexual and cultural practices that exceed what is often called "normal." As the LGBTQ acronym continues to expand (+IAP, etc.), we will ask, how and why did human sexuality become an object of study? And why do we frequently use theoretical language to talk about sexuality and gender? To address these questions, we will examine a cross-section of the many academic discourses—spanning the fields of history, critical theory, psychology and psychoanalysis, critical ethnic studies, literary and cultural studies, sociology, and sexology—that have enabled the formation of queer studies as an area of inquiry. At the same time, we will explore queer studies' roots in street protest, desire and "experience," and popular representation. Necessarily, our approach to the field will be intersectional and transdisciplinary: we will take for granted the idea that sexuality and gender cannot be discussed apart from race, class, nationality, religious ideology, and other identifications. The course thus offers a constellated history, i.e. one that is not always linear, in an effort to illuminate the various attempts that have been made to capture and classify the queer experience globally, as well as in the Western contexts with which many of us are so familiar.

**Credits** 3

## HSOC-216: Biopolitics

A society in which one's retina can be used as a key, where remote sensing technologies track our daily routines, and where hygiene and policing have reshaped the public sphere - this is what Michel Foucault has called the "biopolitics" of modern life. This distinct emphasis on the body and biological life can be found in every domain, from the discipline of the individual to the governance of populations, urban space, and the state. In this class, we discuss Foucault's theory in light of our contemporary situation, drawing on political philosophy, art, film, and our own experiences. Following on from Foucault, we will also look at how other writers and theorists have interpreted and adapted these ideas to look at questions of political activism, immigration and human rights, as well as gender and sexual politics. Seminar discussions and essays will provide students with an opportunity to critically examine these theories and develop their own understanding within the discourse.

**Credits** 3

## HSOC-217: Olympic City: Los Angeles

This course will explore the political and economic impacts of hosting the Olympic Games, focusing on the historical experiences of Los Angeles and other cities. We will also critically examine the potential impact of on-going planning for the 2028 Olympic Games on labor, security and policing, housing and gentrification, and public goods/ public space. Required Text: Jules Boykoff, *NOlympians: Inside the Fight Against Capitalist Mega-Sports in Los Angeles, Tokyo and Beyond* (Halifax & Winnipeg: Fernwood Publishing, 2020).

**Credits** 3

## **HSOC-220: Sustainability: Impact/ Strategy**

Sustainability: Impact & Strategies aims to develop ecologically literate and globally-minded creative thinkers, able to facilitate our shared stewardship of the earth through art and design practice. The class will introduce categories of impact as parts of an interconnected system that has sustainability at its core. Environmental, economic, and social impact 'hot spots' will be presented for class discussion and analysis. Students will become familiar with strategies, such as so-called 'best practices,' that offer a means of addressing these impacts. In addition, students will experiment with concepts that are thought to encourage innovation and invention, such as bio-inspiration, radical simplicity, and new economic systems including product take-back and the materials economy, and the circular, sharing and networked economies. Particular skills will be emphasized and practiced: research, life cycle and systems thinking, critical evaluation and measurement, and the ability to clearly communicate complex information and ideas.

**Credits 3**

## **HSOC-221: Introduction to Psychology**

Introduction to Psychology Psychology is the scientific study of behavior and mental processes, in humans and other species. This course will provide a general introduction to the primary subject matter areas of psychology including lifespan development, emotion, social processes, personality, psychopathology, the brain, stress and stress response systems, learning, perception, as well as exploration of the creative process and discussion of course content as it relates specifically to that process.

**Credits 3**

## **HSOC-222: Psych. of Play & Creativity**

This course will explore the psychosocial dimensions of play from childhood to adult-hood, including the developmental necessity of play in human growth, changes in play throughout human development, and the relationship between play and creativity. Social and cognitive developmental aspects of play will also be explored and discussed within the context of art and design practice, with an emphasis on application to creative projects.

**Credits 3**

## **HSOC-223: Crowds, Masses, Multitudes**

Crowds are typical of modern urban experience: audiences and spectators, commuters and shoppers, protesters and believers all participate in the logic of the crowd. But what does it mean to join the masses, to be counted amongst the population, or to disappear into the multitude? At the turn of the twentieth century we understood the crowd as a dangerous figure to be feared and suppressed, but now we seem to have new categories of both 'crowd intelligence' and 'smart cities'. How should we understand the aesthetics and politics of the crowd today? This seminar course will look at the history and theory of crowds, cross-examining the group psychology of the modern masses with the urban biopolitics of population, circulation, and complexity. Through a range of historical and theoretical readings, the course will provide an interdisciplinary introduction to the crowd and its impact on our understanding of mass media, mass culture, and modern life.

**Credits 3**

## **HSOC-224: Artists As Activist**

Drawing on the principles and practices of traditional, non-traditional and experimental visual narrative, this course will explore the techniques and possibilities of personal visual advocacy, editorial comment and criticism, independent reportage, the jeremiad, satire and narratives of personal experience, memory, reflection and provocation. Primary course work will be an individual visual production to be determined by the student in consultation with the instructor. Beginning with an initial proposal it will be a term long project with bi-weekly and final critique. This is a lecture / discussion & hands on production course with weekly readings and instructional presentations provided by the instructor, leading to a midterm and a final.

**Credits 3**

## **HSOC-227: Histories of Chinese Ceramics**

Stemming from the ubiquity of "Made in China" in our daily lives, this course focuses on the history of Chinese ceramics from various perspectives, with particular emphasis on global frameworks. The history of ceramics in China spans 14,000 years and geographic sites of production too numerous to count. Ceramics are among the earliest human artifacts known from China. They have been a constant part of everyday life, ritual practice, imperial ceremony and global trade yet largely divorced from mainstream art historical scholarship. Aside from a few sessions devoted to standard chronological accounts of ceramics, this course is topical and organized around themes. This course's first aim is to give students a basic understanding of the technical and social aspects of Chinese ceramic production: forms and decoration of Chinese ceramics, the porcelain center of Jingdezhen in particular, and the political and cultural aspects of porcelain's consumption. The second aim is to explore how histories of ceramics have been written and consider the broader social processes that have influenced the study of Chinese ceramics. A central concern will be to reconstruct as a class the history of the study of ceramics as a vital part of understanding the "China" of chinaware more broadly.

**Credits 3**

## **HSOC-230: Design Ethnography**

"Just squat down awhile and after that things begin to happen." - Zora Neale Hurston Ethnographic methods are central to the work of anthropology, and this qualitative approach has been increasingly adopted by designers seeking to understand their users and the cultural contexts in which they intervene. This course offers an introduction to ethnography as it has been practiced and transformed in anthropology and beyond, along with practical tools for generating ethnographic insights for use in the design process. Premised on hands-on engagement across cultural contexts, ethnography traces the varied shape of cultural life, aspiring to grounded, respectful, and dialogic accounts of the everyday. Such insights offer a vital resource for designers interested in developing innovative and ethical solutions to collective challenges. During this course, students will learn a variety of ethnographic methods while employing them at a chosen fieldsite. The resulting data will inform the development of a final project. Course readings and discussions will offer an introduction to debates in ethnographic theory; the application of qualitative methods in design research; techniques for data coding and analysis; as well as the politics and ethics of research.

**Credits 3**

## **HSOC-231: Design on View**

Design is usually distinguished from art for its utility and the role it plays in people's daily lives. What happens when these works enter contexts of collecting and display like the museum? This course examines the past and future of the collection, curation, and display of works of design and material culture. Our work will involve visits to relevant collections and exhibitions as well as dialogue with curators and designers. Through assignments, students will critically reflect on current and historical exhibitions, explore collections objects collections, and develop their own visions for design exhibitions of the future.

**Credits 3**

## **HSOC-235: Hist of American Television**

This course is a critical survey of the history of American television, from the 1940s to the present. The course examines the interrelationships between programming and genre, business practices, social trends, and culture. While television programs will be surveyed in terms of chronology, this course examines them as cultural artifacts and industrial products that reflect such issues as class, consumerism, gender, desire, race, and national identity. Assigned texts and screenings will outline major historical trends and shifts, and consider programs and series in terms of cultural issues (issues of gender, race, ethnicity, sexuality), consumption patterns (how people have watch and engage with TV), as well as industrial practice (policy, regulation, business strategy). This course is designed to help develop a critical framework for understanding television as a cultural, economic, and political institution and to encourage students to become critically informed television viewers, media scholars, and media makers.

**Credits 3**

## **HSOC-241: A Secret Hist of Type & Letter**

Do the homemade signs stapled to telephone poles qualify as graphic design? Do cut-and-paste ransom notes qualify as typography? Why should graphic designers study hand-painted lettering? This 6-week intensive course will challenge students to critically analyze works not typically explored in graphic design history. The course will consist of two primary components: 1) Historical analysis of vernacular typography and lettering across the globe, and 2) primary research on vernacular typography and lettering in Los Angeles. Multiple class meetings will consist of instructor-led visits to off-campus sites, including various Los Angeles neighborhoods, museums/galleries, archives, and other relevant locations. Assignments include one short midterm paper and a final research report and presentation.

**Credits 3**

## **HSOC-250: Walking Cities**

This course will examine diversity in the L.A. region from the perspective of cultural production including architecture, art, design, food, language, music, religion, and transportation. The class structure will consist of academic work, incorporating seminar-style engagements, critical examination of relevant literature, writing and analysis, planned field trips, creative manifestations of discoveries and insights, and critique. The curriculum has been organized into themes to engage students to develop a better understanding of cultural diversity and its influence on the community of L.A.

**Credits 3**

## **HSOC-251: American Graffiti**

This course focuses on student experiences with various forms of street art, exploring the overlaps between them and the professional worlds of art, design, and advertising. It coincides with a large, school-wide exhibition about street art, and the class will visit sites both on and off campus.

**Credits 3**

## **HSOC-252: African Diaspora**

This course focuses on a range of dance and movement traditions in the African diaspora as vehicles of cultural expression, political resistance, and identity creation and preservation. We will look at the religious dance traditions of Cuba, Brazil and Haiti; Brazilian capoeira; Martiniquean Bele dance; African American popular and vernacular dance; and the dance technique of African American dancer and anthropologist Katherine Dunham. Understanding embodied traditions as a particular way in which those in the African diaspora have thrived in the face of genocidal conditions, the course also considers the body more broadly as a vector of identity and experience. Students need not be experienced with dance or martial arts, but this course does require full participation in weekly practicums where the traditions in question will be demonstrated.

**Credits 3**

## **HSOC-253: Black Politics and Culture**

This course explores African American integration into mass culture since the sixties. We will focus on the origins and evolution of Hip Hop from a local urban working-class sub-culture into a national and international genre and industry. We will examine a twenty-year period (1972-1992) of unprecedented expansion of black representation in television, cinema and popular music, but also of new social crises facing black communities, such as the interrelated problems of joblessness, crime, hyperpolicing and mass incarceration. Required Text: Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover & London: Wesleyan University Press/ University Press of New England, 1994).

**Credits 3**

## **HSOC-266: Digital Humanities**

Libraries, archives, museums, the great repositories of the human past, make available sources that have enhanced how we learn subjects and make things. The vast digital collections on the Web have transformed the way we study the past achievements of humans, whether history, literature, philosophy, music, or art. In this course, students will learn the basic skills of researching a digital humanities project. These projects may include history exhibits; documentary videos; scenic designs for a play or opera; maps or models of fictional worlds. Students can choose to work individually, or collaboratively on small project teams.

**Credits 3**

## HSOC-267: Truth, Lies and Data

Data is all around us: COVID data, police shooting data, political polling data, app usage data, data on happiness and personality styles and future consumer trends. Where does data come from? Why do different research studies so often seem to tell different stories? How do we know when a particular study is biased—or when there are systemic cultural biases across a whole line of research? And how can we go about conducting quantitative research on our own to dig up the truth? For those working in art and design, quantitative data can be a secret weapon. It can inspire new creative thinking; it can be used as content for creative work; and it can help to accurately profile a target or validate an idea. Half understanding when data lies, and half learning about how to unearth data truths, this course will explore everything from finding big data to conducting experiments to writing effective surveys. A large portion of the class will also be dedicated to conducting a custom research project.

**Credits** 3

## HSOC-270: Advertising & Propaganda

1) In the course of the term each student will develop his or her definition of propaganda; 2) They will develop a broad familiarity with the techniques of persuasion, "perception management" and information manipulation & control and they will become familiar with the variety of ways in which the principles and practices of contemporary advertising and Public Relations intersect and overlap with the practices of propaganda; 3) They will be introduced to the ways in which the imagery of contemporary advertising establishes an environment for the dissemination of propaganda; 4) They will learn something of the ways in which the economics of advertising influences the flow of information and the practices of censorship; 5) They will be introduced to examples of "Alternative Media," and alternative sources of information; and, 6) They will learn the meaning of "full spectrum" information.

**Credits** 3

## HSOC-271: Introduction to Urban Studies

Introduction to Urban Studies is a course designed to address many key issues of urban life, both past and present. Starting with a general understanding of cities as collections of spaces and places shaped by human activity, the course will explore the varied forces determining the proliferation, expansion, and even decline of the urban form. Are the cities of the 21st century the cure or the cause of the many challenges facing us in the world today? How have people studied cities and how might we study them now? These questions and many others will emerge over the course's duration. Students will use this course to make the connections between topics often discussed separately, like housing, transportation, and urban politics. In addition, Introduction to Urban Studies will shine a spotlight on the modern city in the global context by linking the urban to processes of migration, investment, and environmental impact.

**Credits** 3

## HSOC-272: El Niño FX: Water

This course explores our relationship to water, and how access to this vital resource shapes our cities, societies, cultures and imaginations. It is structured as a collaborative workshop combining field work, interdisciplinary research and creative speculation. To ground our inquiry we will tour several hydro-infrastructure sites where local sources of water are controlled and/or where more distant supplies are collected, treated and delivered to our taps. Presentations and background readings will unpack these sites in relation to counter-models and creative expressions drawn from other times, places and cultures, all with an eye toward revealing the embedded assumptions, entrenched interests, social implications and aesthetic dimensions of our current water supply. No prior experience or background is assumed, and all majors are welcome in this multi-disciplinary space: we will learn key analytic concepts from natural history, geography and sociology, and also use lenses from film, science-fiction and environmental literature to imagine alternate ecologies. Participants with prior water-related research interests are invited to use the workshop as a forum for adding depth and complexity to their investigations. Cumulative projects will emphasize independent and/or collaborative research based in student interests. Conjectural propositions and other experimental means of re-imagining linkages between natural history, urban development, and hinterland networks will be encouraged.

**Credits** 3

## **HSOC-273: Sub-Urban**

SUB-URBAN With city centers all over the U.S. enjoying a new wave of revitalization, one would think that the edges of the metropolis are losing their flair. That assumption would be false. The pattern of suburban living, which gets underway in the 1920s, is still going strong. Today most Americans live in old streetcar suburbs, post WWII automobile-centered tract-home subdivisions, later 20th century exurbs, edge cities, or in newly urbanized master-planned communities far from any city center. This mass migration from cities is one of the most fundamental social and geographical transformations in recent U.S. history. The SUB-URBAN realm is not only a distinct physical environment, it has become a major defining force in the construction of modern American life as well as the lives of others who inhabit the favelas of Sao Paulo or the new sprawling developments of Beijing. No matter what one thinks of this built form, the SUB-URBAN is ever-present and continually evolving. This course will investigate the past and present reality of suburbia in all of its varied guises.

**Credits 3**

## **HSOC-274: Planetary Urbanization**

This course asks us to imagine the continuous monument of industrial urbanisation that sprawls across the surface of the Earth from the Port of Los Angeles to the Pearl River Delta as a condition of "planetary urbanization" - a monument not of pyramids, but of terraforming, computation, and circulation. It is not just that half the world's population lives in cities today, but that the material traces, logics, and infrastructures of the city can now be understood to operate at a planetary-scale, extending its reach under oceans and across continents, into the atmosphere and into our devices. Planetary Urbanization is also fundamentally a point of view: a "hyper-object" a "stack" seen in fragments through data visualization or in Google Earth - a new cosmological vision of the human habitat. However, this vision has consequences, and the shift to planetary scale and an urbanism with no outside may force us to rethink our models of nature, environment, and the human. This course will bring together a range of texts from urban sociology, architectural history, geography, critical theory and philosophy to extend our spatial and temporal considerations of the city, to rethink our ecological orientations, and to speculate on what new territories and new forms the urban future might produce.

**Credits 3**

## **HSOC-275: Social Justice and the City**

This course explores contemporary urban inequalities and different solutions to our current urban predicament. We will use Los Angeles as our classroom. Our time will be divided between in-class discussions of policing and public safety, real estate development and gentrification, and the complex issues facing the unhoused as well as field trips where we will engage activists, design professionals and city leaders. Required Reading: David Harvey, *Rebel Cities* (Verso, 2019).

**Credits 3**

## **HSOC-282: Environmental Issues**

This course explores the impact of overpopulation, urbanization, pollution, politics, and environmental activism on the land, oceans, and atmosphere. Such topics as endangered species, biodiversity, overpopulation, animal rights, deforestation, desertification, toxic waste, global warming, ozone depletion, wetlands destruction, oceanic threats, and overgrazing will be covered. Students will be better informed to interpret complex environmental issues and apply them to their work and daily lives. They will be better prepared to have their work, either design or fine art, reflect the urgent nature of global concerns. They will also be introduced to the idea of science as the foundation of the realities facing our world today.

**Credits 3**

## **HSOC-283: Sustainable Bldg Pract for Env**

Environmental designers have increasingly been called upon to work with sustainable building practices by the client, the investor, and the commissioner. As a result, choices in material availability, energy type, water usage, water drainage, and fabrication methods have evolved, and new trends in environmental products and spatial designs have developed. This course will provide a historical overview of sustainable design practices as they relate to vernacular architecture and spatial environments ranging from micro-scaled building forms and interiors to macro-scaled landscapes and exterior building skins. Students will research and analyze the sustainability factor for a number of case studies while building a vocabulary and understanding of trends in sustainable building practices. Students will furthermore evaluate sustainable building practices through a variety of tools, including the Life Cycle Assessment (LCA) for products and the USGBC LEED accreditation system for buildings and neighborhoods.

**Credits 3**



## **HSOC-284: Life Without Objects**

Concerns about the economic and ecological sustainability of industrial design converge around the status of the object itself, raising questions about whether design must generate objects at all. But how might product designers create a life without objects? Using historical and contemporary sources, this course will examine a series of transdisciplinary case studies to help students explore this question. Course materials will include current dialogues around anthropogenic climate change, historical and contemporary reactions against mass production, discourses of decluttering, corporate minimalism, zero waste lifestyles, and the politics of repurposing. The goal of this course is to help students engage critically with the social, political, economic, and ideological implications of a product-centered society, and grapple with the ethical concerns around designing and making in a world full of stuff.

**Credits** 3

## **HSOC-285: Insights for Trans Design**

"Insights" is a co-requisite of the sixth-term transportation design studio. This class guides designers in the creation of innovative vehicle concepts based on a strong foundation of research. Designers learn how to create compelling conceptual frameworks, driven by unique insights and articulated in a thoughtful, meaningful context. Since this class responds to a new sponsor brief each term, our focus is customized for each project, but our process remains constant. We employ a range of design research methodologies (primary and secondary) including observation, photo-documentation, ethnography, interviews, and trend tracking and forecasting. We keep the human story at the center of what we do, while considering broader trends that impact culture. Our work is closely coordinated and integrated with the design curriculum in the sixth-term studio class.

**Credits** 3

## **HSOC-290: Urban Leviathans: Opulence**

Urban Leviathans: Opulence, Struggle, and Squalor in the Majority World will explore 21st-century urban extremes, from the globalized metropolitan region to the almost schizoid characteristics of what we once called the "developing" or "third world" but must now refer to as the "majority world"--the fast-growing cities located in or situated near the 10/40 Window. This course will provide a wide range of understandings about the nature of "majority" cities including, but not limited to, a study of the ecological ramifications of urban growth, varied security issues, the complexities of urban life, and the politics of plunder keeping stable governments from taking hold. This course is important for Art Center students, because it can give them a better sense of the non-western city in a rapidly changing, globalized context; it should help students understand urban life and many of the political, ecological, and social struggles taking shape in this majority world that we often find easy to ignore.

**Credits** 3

## **HSOC-292: World Hist/Digital Humanities**

Digital archives and libraries across the world make available sources that have enhanced how we learn subjects and make things. In this course, students work collaboratively to build digital history exhibits on curated topics in 20th-century world history. To do digital history is to create a framework through technology for people to explore sources and follow a narrative on a historical problem. Students select exhibit topics from a list, and prepare for content development with general class readings in world history. A media designer will advise on interface concept. The final exhibits will have completed curatorial content, including texts and database of artifacts, and an interface sketch. No media production is required. This is a humanities/social sciences course with a design component.

**Credits** 3

## **HSOC-295: World Histories**

The course examines the major political, economic and social developments of the world from the beginnings of World War I to the present. The focus of lectures, readings and writing assignments will be on factors that contributed to the outbreak of World War I and World War II, and the issues that remained unresolved by these global conflicts. New challenges presented by these conflicts include the role of nationalism and socialism as political forces, the impact of Western imperialism on Africa and Asia, and the world's increasing economic interdependence.

**Credits** 3

## **HSOC-296: Digital Humanities**

Libraries, archives, museums, the great repositories of the human past, make available sources that have enhanced how we learn subjects and make things. The vast digital collections on the Web have transformed the way we study the past achievements of humans, whether history, literature, philosophy, music, or art. This is a practice-based humanities course with a research and design component. Students work individually or collaboratively on projects such as history websites, video essays, set designs or promotional materials for plays or operas.

**Credits** 3

## **HSOC-298: Material Design in China**

This course introduces a selection of artworks and artifacts from the Chinese Neolithic through the present times. It is not meant to be a comprehensive survey of Chinese art. Rather, we approach the broad topic of art from China from the perspective of construction in two senses: material culture and material technology (design). Historical case studies may include: jade, bronze, lacquer, silk, sculpture, ceramics, painting and calligraphy, and architecture. Core inquiries we will discuss through reading, presentation, and discussion are: How are material objects interpreted? By connecting the history of object-making to their social, political, and cultural contexts, how do we understand plural approaches to design and materials, including those beyond the canon, across time and in the present? This section of the course focuses on the later imperial period (ca.1000 and onward).

**Credits** 3

## **HSOC-301: American Politics & Media**

Is the media liberal? Are all politicians in the pockets of corporations? Is dissent unpatriotic? Is the U.S. a nation to be loved or feared? Is it a democracy? An empire? Both? How are we, as citizens (of any country), to find our way through the rhetoric of the left, the right, the middle? How can we make sense out of the increasing flood of political and cultural information that bursts from our computers, televisions, radios, newspapers, and movies? Whom should we believe? This course seeks to provide the tools to help make sense of it all.

**Credits** 3

## **HSOC-301A: American Politics & Media**

This is a class for anyone who wants to know what the hell is going on. It's going to be a week by week examination of the work of Independent Journalists, Commentators, and Organizations whose efforts, insights and information are essential to finding your way to clarity and understanding of issues and events, here and everywhere else, sometimes urgent, sometimes absurd, and often unknown, ignored or misrepresented by the Corporate Mainstream Media and the politicized press. The Instructor will provide weekly reading and examples of techniques of misinformation, insinuation and manipulative innuendo. There will be a research paper, the first draft of which will be a preparatory midterm and the final draft will be the final paper and determine the final grade.

**Credits** 3

## **HSOC-302: Los Angeles Histories/ Myths 1**

Los Angeles was a postmodern city by 1890, and then an industrial city during the forties; and finally a global crossroads city during the age of globalization. This is quite a journey, with traces in neighborhoods, in cinema, in ethnic histories, in the arts, architecture and design. Los Angeles has remained for generations "the most photographed and least remembered city in the world." Students in this class will trace the historical trends that have shaped these contradictions. From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are essential to understanding the fantasies. What took place behind the civil disturbances, the biblical plagues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the immigration as well as the immigrants from other countries; and of the inner basin and the metropolitan suburbs. And of course, the transitions into the twenty-first century-- vast changes as we speak-- and into decades to come.

**Credits 3**

## **HSOC-303: Fldwk: Theory & Practice**

This course will introduce students to methods for incorporating cultural immersion and social engagement into the creative process, with a focus on the diverse communities of Los Angeles. We will examine how researching and making within real-world urban contexts can inspire creative interventions, foster cross-cultural dialogue, and expose students to unofficial knowledges and alternative ways of learning. Participating students will create and conduct their own locally based research projects that explore opportunities for active engagement with the social, political, and cultural landscapes of our city.

**Credits 3**

## **HSOC-304: The Factory of Experience**

The Factory of Experience Political and Micropolitical Ecologies of the City Are subjects as products of the city as much cities are products of subjects? This course will examine dialogic forces that coexist in the creation and transformation of the city: the production of space via urban planning at city level and the adaptation processes of space performed by groups and individuals at a local level. Cycles of rise and decay of urban areas, and the ever changing vitality of the city dwellers produce effects on each other: space produces bodies while bodies produce space. The Factory of Experiences is a space for divergent thinking on how urban processes shape human behaviors and more specifically, creative processes such as art and design. Through urban sociology, critical theory, visual studies, philosophy and art theory, the course will study practices that address the experience of living, working, creating and dissenting in the city and by means of the urban space. There will be lectures, site visits and walking tours during the semester as a complement to the seminar and discussion sessions.

**Credits 3**

## HSOC-305: Planetary Urban Systems

The future of the planet is urban. It is not just that half the world's population now lives in cities, but that the vast supply-chains and infrastructures of urbanization now operate at a planetary-scale: extending under oceans and across continents, into the atmosphere and through our networked devices. The planetary city is made possible by data centers, satellite telecommunications, intermodal container shipping, fiber optic infrastructure, and continental pipelines. However, it is also a world of unfolding ecological crisis, fueled by many of these same urban processes. How can we, as artists, designers, and citizens, begin to understand our dependence on these planetary urban systems while at the same time imagining and designing for radically new forms of urban habitation? This seminar will follow the lines and flows of urban infrastructure, investigating the design of cities and their world-making impact at a new scale. The first half of the class will involve readings, films, art and architecture from the planetary city, thinking through both the material histories and the cultural dreamscapes that have propelled urban growth in the last 250 years. The second half of the class will turn to the "local" context to ground our orbital view, looking to the Southern California megaregion as a site of planetary flows of information, manufactured goods, energy, and water. Lectures and discussions around the urban metabolism of Southern California will be supplemented by field research and guest speakers. Final projects will consist of maps, diagrams, and urban analysis developed by students in groups, focusing on particular urban systems located within or through our Southern California megaregion

**Credits 3**

## HSOC-310: The 1960s: A Cultural History

An interdisciplinary exploration of the period from 1958-1972 - a revolutionary turning point in 20th century American culture, and how it laid the foundation for many of the current and future issues of the 21st century including media and technology, ecology and sustainability, and designing the future. This class about a series of events in time and space in the mid twentieth century in which a number of forces- political, social, cultural, technological, environmental, perceptual, intellectual, and generational - interface, collide, overlap, combust, fuse, and fracture. Some might say that the 60s actually begins in 1956 in Little Rock, Arkansas. Others might say it is with the election of John F. Kennedy in 1960, or more accurately with his assassination in November 1963. Likewise, it can be seen as coming to an end with either the election or the resignation of Richard M. Nixon 1974. Or ultimately, with the final departure from Vietnam in 1973. For many, 1968 was the the fork in the road, the place where the timeline split, the year in which possibilities for a different future were irrevocably lost, and the course of the future we are now living with was determined. The prologue and the epilogue are just as crucial to understanding the period as the hard lines of a numerical chronology. Thus it is best seen and understood through a series of transparent "maps" of the various terrains, laid one over the other, and the mindsets that shaped and altered them. As a seminar style class incorporating the visual and performing arts, literature, television, film, fashion, advertising, design, social and political movements, science and technology, we will examine, analyze, and compare the diverse cultural output of the 1960s with critical insight into the creative, political, and social dynamics of the era, and its relevance to our current time and issues. Timelines and interdisciplinary presentation projects. Learning objectives/outcomes 1- To have a greater knowledge of the culture of the 60s, and its application to our present cultural environment, with a comprehension of the deeper meaning of innovative, experimental, and revolutionary thinking and creative concepts and processes within that context, and be able to apply it to future work. 2- An in-depth understanding of the complex interface between the avant-garde arts, communications media, and design within the larger social and political framework, and the ability to analyze, critique, and connect to contemporary issues. 3- The ability to raise questions about ethical issues and social consequences in media, the arts, design, technology, and how to apply that to current and future practice. 4 - Increased visual and cultural literacy and a greater awareness of its importance to the world social and political environment and the role of citizen designer in 21st century.

**Credits 3**

## HSOC-311: Queer Studies

Introduces key concepts, theories and debates in queer studies; the course bridges a history of queer studies with contemporary social and cultural developments. We consider why queer theorists regard sexuality as socially constructed and focus on queer theorists' attempt to challenge heteronormative notions of "gender," "sex" and "sexuality." We discuss the concept of gender performativity, the impact of patriarchy and the position of transgender people vis a vis the queer community and pop culture. We trace the relationship between gay pride and shame and consider the role of the western model of gay identity in transnational queer and gender struggles. As a class group, we form an interpretive community to reconcile queer texts with issues of gender, race, sexuality and class that are pressingly current. We examine contemporary queerness and its relation to design, literature, film, culture and society.

**Credits** 3

## HSOC-312: Pop Culture & Queer Rep

Engaging with a range of practices - zines, YouTube posts, online discussion, web comics, music, TV and film - we explore queer representations in pop culture. We look at contested relationships between spectator and text, identity and commodity, realism and fantasy, activism and entertainment, desire and politics. We explore how queer artists and audiences transform traditional genres to queer society. Class topics include: (1) new paradigms of desire; 2) consumption practices of queer texts; 3) validation of queer lifestyles via media portrayal; 4) construction of sexual identities - commodified or authentic - via pop culture inclusion.

**Credits** 3

## HSOC-313: Different Tomorrows

Different Tomorrows Assembles a counter-history of design that repositions design discourse beyond the Eurocentric, techno-deterministic normalities to reimagine future design trajectories that privilege critical engagement with questions of race, gender and inequality.

**Credits** 3

## HSOC-314: Hist & Theory of Media & Tech

Life in the 21st century (especially in Los Angeles) is increasingly dominated by a highly complex media world, whether this be visual representations, forms of labor and the demand to earn a living, the ecological impacts of media technologies, or surveillance, to name only a few aspects. One approach to making sense of this world is through the field of media studies and History & Theory of Media & Technology will ask students to consider what "medias" are and what they do, as well as to consider the connection between medias and socio-economic issues. In this course we will examine key concepts, texts, and art works in media studies, their historical and contemporary contexts, and in terms of their relationship to gender, sexuality, racialization, class, politics, economy, and ecology. By the end of the semester students will have a strong foundation in media studies and will be asked to do a final project that examines a key concept from the course and its social and artistic significance.

**Credits** 3

## HSOC-315: Digital Ethnography

Distinctions between "real" life and the cultural experiences facilitated by digital platforms are increasingly difficult to maintain. No longer spaces that merely supplement or distract from our ordinary lives, online worlds are integral to the creation and maintenance of contemporary identities, work flows, communities, and more. This class takes an ethnographic approach to understanding the variety and significance of life online. Premised on deep engagement across cultural contexts, ethnography aspires to grounded, respectful, and dialogic accounts of the everyday. Over the course of the term, students will be introduced to anthropological precedents and hands-on methods for learning about and from the digital. As global crisis forces more and more of social life online, the research tools provided in this class are of growing importance-both to scholars interested in understanding transformations to contemporary life and designers working to develop innovative and ethical solutions to collective challenges. During this course, students will learn a variety of ethnographic methods while employing them at a chosen online fieldsite. The resulting data will inform the development of a final project. Course readings and discussions will offer an introduction to debates in ethnographic theory; the application of qualitative methods in research; techniques for data analysis; as well as the politics and ethics of research.

**Credits** 3

## **HSOC-316: Experimental Humanities 101**

The "Experimental Humanities," (sometimes called the Digital Humanities), refers to new ways that Humanities scholars do their research by incorporating digital and design approaches. Since the advent of digital computing, experimentation-minded literary scholars, historians, and social scientists now work with big data, visualizations, critical making, and more to find meaning in cultural materials. This course will provide an introduction to the experimental humanities by giving students hands-on experience with interpretative methods such as distant reading, multi-modal scholarship, and text analysis. The online course is taught in the networked medium of the experimental humanities itself: the internet.?

**Credits** 3

## **HSOC-317: Text and Image in China**

Writing and written words are central features in Chinese visual culture, both as material and conceptual phenomena. This course introduces the intersections between practices of text and image-making through various sites of art and design from China and Asia. Through lecture, discussion, and practice, the course will study the dialectic between text and image by exploring the origins and early development of writing in China, and the relationship between word and image, narrative and illustration, diagram and planning, and visual and verbal communication. Sites include ornamental writing, poetry and paintings, sacred texts and monuments, political propaganda, and contemporary art through works by Xu Bing, Gu Wenda, and Cloud Gate Dance Theatre (Taiwan). Case studies may also include examples from Korea and West-Central Asia. By considering the role of power, social, and political processes on the history of text and image-making in China and beyond, the class will explore a more expansive conception of design, making, and communication in the past and present.

**Credits** 3

## **HSOC-318: World Design Studies: Asias**

This course provides both an introduction to and critical exploration of the ways in which design has been historicized and theorized. Rather than presenting a survey, this course is a thematic introduction to the study of design and material culture objects from different time periods in various social and cultural contexts. Through lecture, reading, discussion, and hands-on assignments, the course will engage object histories in their specific cultural and economic contexts in order to relate the production, consumption, and circulation of things to broader social processes. In the course, we will focus in particular on case studies of encounter and trade involving Asia to examine the ways in which gender, power, class, race, and colonialism have shaped the field of design. Of particular focus will be the ways the discipline of design has been defined in relation to objects that have become indices of "China" and "Asia."

**Credits** 3

## **HSOC-320: Fashion Cultures**

Fashion is a way of thinking and doing that impacts all aspects of our lives and is an integral part of all areas of design and media. This class explores fashion concepts and the principles of style through three different cultural case studies -- Japanese esthetic philosophies, materials, and social narratives as represented through fashion culture from the history of the kimono and its design influence, to contemporary innovators Issey Miyake, and Eri Matsui and their engagement with technology, mathematics and architecture. Black style and its meanings, impact and influence, cultural esthetics and values, social and political narratives, and fashion icons from Church women to the Black Panthers, Diana Ross to Michelle Obama. Fashion in entertainment and media culture -- how personal style defines and expresses character and establishes cultural contexts in movies, television, music and dance, and how it influences fashion. Students will participate in research, presentation, and collaborative and individual fashion projects, as well as critique and discussion.

**Credits** 3

## **HSOC-326: Design Ecologies**

Design does not unfold in a vacuum. Increasingly, the discipline is called to examine its connections to larger material, economic, and cultural networks. This class offers a window onto crucial domains hidden from the usual view from the studio to see how this broader world lives within the work of design. In dialogue with ideas from anthropology, history, economics and elsewhere and engaging in a series of collaborative projects surrounding the Los Angeles design ecology, the class will examine where design's materials come from; how these resources are transformed through varied forms of skill; and the diverse economies in which design circulates and is made meaningful. Throughout the course, students will work in close collaboration with the instructor and selected designers in the creation of original research and projects.

**Credits 3**

## **HSOC-327: Ceramic Worlds of China**

Stemming from the ubiquity of "Made in China" in our daily lives, this course focuses on the history of Chinese ceramics from various perspectives. Of the diverse types of ceramics that have flourished in China, porcelain from Jingdezhen has experienced the broadest reach throughout the world. A fundamental objective of the course is to provide a basic understanding of ceramics and to develop analytical skills and critical vocabulary to discuss material, style, and techniques of Chinese ceramics. This course focuses on the porcelain center of Jingdezhen and explore the nature of its global scope. Organized thematically and from cross-disciplinary perspectives, the class will analyze the impact of local resources, social organization, consumer trends, and interregional relations on the production of polychromes, imperial monochromes, narrative illustration, and fantasies and folklore. By studying porcelain from various methodologies including scientific conservation, archaeology, anthropology, material culture and art history, the class will probe how close observation of porcelain-making interrogate conventional boundaries defining art, design, and craft while at the same time challenging the whiteness of porcelain histories.

**Credits 3**

## **HSOC-330: The Evolution of Civil Rights**

In this class we will cover what are your rights as an individual, as a member of a group, and even more specifically as an artist, designer and/or author. We will look at how these rights are articulated in the law and in social practice, and will look at how we got those rights. Guest lecturers, films and music will help us see how art, music, literature, poetry and activism lead to obtaining these civil rights. We'll also look at the threats and limitations to these rights in courts, in cities, in the workplace and in public and in private. As part of our discussions we will talk about civil rights in other countries and the current struggles around the world, and of course, at home. Course assignments will include reading articles, choices of books and poetry, watching and reviewing movies, listening to music from the formation of the United States until now all on the topic of defining, fighting for, defending and protecting the rights of individuals, minorities and groups in public and in private.

**Credits 3**

## **HSOC-331: Human Rights Movements in U.S.**

Using art, novels, movies, plays, speakers and interviews, we will learn about and compare the civil rights and human rights movements in the United States over the last 240 years. In this class we will cover the meaning of Civil Rights and Human Rights and how these developed over the history of the United States. We will look at the situation for individuals and groups that gave rise to the Civil Rights movements in the United States for African Americans, Women, LGBT community, Native Americans, Latinos/ Chicanos, Immigrant Groups, Prisoners and Disabled Children and Adults. We will analyze how these groups became aware of themselves as an interest group, what their goals and strategies were and presently are; who were their leaders and other allies; what were their challenges and successes. We will look at the events, actions, arts and expression of these movements as expressed by members of the movement as well as the dominant culture by reading primary sources, hearing music, reading poetry and watching many movies.

**Credits 3**

## **HSOC-340: Personal Branding Workshop**

This is an advanced multidisciplinary branding workshop that is student-directed with the support of faculty and other professionals. Each student is expected to propose a brand project to work on during the term. A collaborative project between enrolled students is acceptable, as long as the work is divided equitably among teammates. Each student is responsible for setting individual or team goals and a timeline for the term. The culture of the workshop is studio-critique style. Each student is expected to participate fully in supporting their fellow classmates' goals through contributing to peer-to-peer well-considered weekly critiques. The class is divided between critical readings and discussions, relevant brand-related topics and case studies led by individual students, and individual progress presentations and feedback sessions. We will engage with other branding professionals through guest lecturers/critics and workshop visits to local branding studios.

**Credits 3**

## **HSOC-350: Unfold and Display**

The notion of place dominates many discourses around exhibition-making, as well as how the ideas of the artists and the behavior of the audience are shaped. Authors like Tony Bennett and Wendy Shaw have focused on how the exhibition space is created and regulated, while Lucy Lippard and Seth Siegelaub experimented with ephemeral, portable and dematerialized exhibitions. These histories will serve as a platform to study and experiment practices of displaying that privilege the destruction of the exhibition space as a stable form: printable exhibitions, soundscapes, exhibition ephemera and books-as-exhibitions, are examples of how curatorial practice transforms to cope with new urgencies, materialities, temporalities and dimensions of artistic practice. 'Unfold and Display' will be a seminar and a laboratory for curatorial experimentation, where students will meet, interact and propose ways of unfolding and displaying, moving beyond the walls and responding to temporal, political, discursive and economic constraints. We will deal with limitations as potentiality for creative engagement with exhibition practices.

**Credits 3**

## **HSOC-355: Design and the Ordinary**

Often, the design process begins from a desire to radically transform the daily lives of its users. What would it look like if instead we prioritized understanding and supporting the everyday as it already exists? This course offers an introduction to anthropologies of everyday life; the study of material culture; and research based creative practices. In addition to engaging relevant texts and projects in a seminar format, students will work on a series of research and creative briefs around these themes in dialogue with their own interests. The course will work in active dialogue with designers, object collections, and the urban life of Los Angeles.

**Credits 3**

## **HSOC-364: Data Justice**

Data are a tool of worldmaking, reflecting and reinforcing past and present structures of power. Data also script the future. Building from that premise, this class will explore how critical approaches to data can encode alternate collective futures. With a particular focus on the role of data in art and design, we will look pair key texts on data feminism and critical data studies with works by Algorithmic Justice League, Morehshin Allahyari, Stephanie Dinkins, Lynn Hershman Leeson, Los Angeles Artist Census, Lauren Lee McCarthy, Mimi ?n??ha, Caroline Sindere, Amelia Winger-Bearskin, and others. Students will codetermine the course's assessment rubrics, and will participate in the design of the class as co-creators of curriculum through student-generated modules.

**Credits 3**

## **HSOC-365: Is Art Possible After Google?**

How should we gauge the impact of the Internet on contemporary art? Does the advent of Web-based image aggregators and curatorial platforms (e.g. Pinterest, Contemporary Art Daily, thejogging.tumblr.com, #ArtSelfie) spell doom for the art profession, or at least, for its traditional institutions and markets? Or, to adopt a more optimistic perspective, have the databases, online archives, and retail networks of Web 2.0 revitalized the methods and materials available to contemporary artists, enabling universal access to supply chains and data flows? In this class, we will seek to understand the practical challenges posed to artists (and also critics, curators, spectators) by the omnipresent Web; we will also consider the "post-internet" condition in terms of the larger historical trajectory of modernism and its antecedents.

**Credits 3**



## **HSOC-366: Safe Agua: Research in Context**

This course is a Humanities & Sciences co-requisite for the Safe Agua: Colombia project, designed to provide participating students with applied ethnographic research methods and fundamental social, economic, and political context for their fieldwork and design processes. Through a series of readings, activities, and discussions, students will gain a more comprehensive understanding of factors affecting water access and sanitation in the low-income settlements of Bogota, as well as the socio-political frameworks shaping water poverty in the Global South. Students will also develop a suite of ethical and reflective field research practices as part of their design process, and generate integrated visual, verbal, and written materials in response to their research experiences.

**Credits** 3

## **HSOC-367: Advanced Research Methods**

This course will introduce students to advanced research methods in academic and design contexts. Building on previous research coursework, students will advance their competency in developing research questions, identifying sources, and gathering and analyzing data. They will also learn techniques for articulating insights and opportunities for creative projects. Students will design and conduct independent research projects as we explore together the history, methodologies, and methods of research practice including qualitative, ethnographic, and participatory approaches. Research ethics and decolonizing perspectives will be examined through texts and discussion of student experiences. In their final projects, students will develop a research presentation culminating in a creative brief, which may include speculative visualizations or prototypes as time allows.

**Credits** 3

## **HSOC-368: Child-Centered Research**

Designers rarely have access to children and teens or their worlds when creating products, images, experiences and environments for them. Therefore, fine distinctions between age transitions and the day-to-day experiences of children and teens are often overlooked. Children and teens are a complex user groups where knowledge of child development, children and youth culture today, play behavior, ethics in research and children's rights are all important to create better products, services and environments for healthy child development. This course is for students interested in expanding their research methodologies when creating diverse products and experiences for kids and teens. It is open to students of diverse disciplines that would like to learn new approaches to inform their work from a child-centered perspective. The course will include relevant theories, play exercises, guest experts and collaborative and individual assignments. It covers primary and secondary research methodologies on designing for and with children. Primary methods include observations, concept testing, interviews, surveys, focus groups, play testing, user testing, collaborative design, and post distribution and longitudinal studies. Topics for secondary research include child development theories, historical research, children and youth culture, pop culture, design culture, cross cultural perspectives, trend research, sustainable production materials and technology, safety, human factors, inclusive design, ethical business practices.

**Credits** 3

## **HSOC-369: Research Justice**

Have you ever wondered about how to connect design practice to social justice? Have you ever considered what it might take to embolden marginalized communities through design research? Have you ever wanted to reorder the ways in which benefits and burdens are distributed across society with your knowledge and skills as a designer? In this course, we will address these questions and more. In particular, it is an investigation into the theoretical, ethical, and processual orientations of participatory design research. Far from a monolithic concept, participatory design is multi-faceted, taking shape only through a constellation of histories and discourses about governance, power, and justice. Thus, course readings cover a diverse literature (e.g., book chapters, journal articles, and blogs) on the nature of participation and its relationship with design and materiality. Different from conventional courses on the topic, a review of critical frameworks rooted in feminism, postcolonialism, anti-racism, and disability studies will offer students ways to situate and reconceptualize participatory design in embodied, political and global contexts. We will cover a variety of research techniques, from crafting interview guides to developing prototypes—studying several case studies for guidance. Also, as part of this course, students will engage each other through weekly practice assignments, which will cultivate a sense of comfort and creativity with the many methodologies introduced.

**Credits** 3

## **HSOC-380: Race, Technology, & the Human**

With the recent rise of predictive policing and algorithmic racism in the United States, the relationship between race and technology has come to the fore. Yet, technological development, forms of racialization, and related speculations on what defines the human have been central to the development of modernity since plantation slavery and European colonization. The course will ask students to think about the ways that technological development is never neutral and has always been connected to economics and labor, histories of race, gender, and colonialism, as well as hierarchical conceptions of what it means to be human and who is included in that term. In doing so we will look at a wide array of historical documents, art works, films, and literature and consider the role of art making and aesthetic practices in both conceptualizing those histories and imagining worlds otherwise to them.

**Credits** 3

## **HSOC-381: Cultures of Technology**

Digital devices and infrastructures have outsized implications for collective life today. Like all technologies, they are the result of coordinated human activity that produces innovation through research, business, design, and daily life. This class introduces students to the anthropological analysis of these practices, offering tools for thinking critically about the cultural contexts and impacts of emerging technology. What makes particular corners of the world famous as hotbeds of "disruptive" thinking? How do online platforms shape their users and how do users transform these platforms in turn? How does technology reflect and inform contemporary struggles over race, gender, class, colonialism, and governance? By asking questions like these, we will develop tools for understanding technology as a product of cultural practice; an agent of social change; and an object of collective deliberation. Constructed as a seminar, this course will include readings from anthropology, science and technology studies, fiction, and other fields, alongside weekly writing responses and a final design proposal.

**Credits** 3

## **HSOC-382: Reading the Americas**

How did the violence of the colonialism transform life across the Americas? How have the predatory and racist logics of colonialism manifested well beyond explicit acts of domination? How have practices of knowledge, art, and design perpetuated colonial relations and how might they help undo them? Together, we will consider the past and future of the Americas through stories of science and technology; art and design; environment and extraction in the (post)colonial eras. We will learn about the colonial project and its logics as well as a range of historical and contemporary strategies for dismantling colonial institutions and building alternatives. To do so, we will begin by situating ourselves in the history of the ancient and colonial Americas; examine the fall of colonial governance and its pernicious afterlives; and survey the work of Indigenous and Settler practitioners engaged in work of resistance and resurgence. Our conversations and assignments will emphasize both the scholarly analysis of colonialism as well as the implications of such thinking for our own everyday work as citizens, thinkers, artists, and designers.?

**Credits** 3

## **HSOC-395: Independent Study: Soc Sci**

**Credits** 3

## HSOC-404: AI: Pasts + Futures

This course explores key topics in AI for artists and designers. The three-hour seminar will provide an introductory overview of the theories, histories, and debates at the intersection of art and artificial intelligence. We will discuss emerging technologies that include image generators (DALL-E, Midjourney) and large language models (ChatGPT, Bard), as well as prior computational tools and their creative uses. Topics covered will include issues of authorship, multispecies collaboration, algorithmic bias, data ethics and politics, and beyond. These topics will be paired with discussion of works by artists and designers experimenting with AI. The core objective of the course will be to develop a critical understanding of the kinds of artistic futures that might emerge through and alongside artificial intelligences. Creative assignments and responses to the course material will be encouraged, in the medium of each students' choice.

**Credits** 3

## HSOC-420: Critical Planetary Futurisms

What role might artists and designers play in scripting possible futures, at a moment when it has become difficult to sustain imaginaries of any future whatever? Amid conditions of ecological crisis and systemic injustice, who inscribes the future, and for whom is the future structurally foreclosed? In this scenario, artists have increasingly turned to future-oriented practices as a tactic of refusal and survival. Attending to their work, this course will examine a range of global practices spanning Afrofuturisms, Arab Futurisms, Indigenous Futurisms, Latinx Futurisms, Sinofuturisms, and SWANA Futurisms, among others. Artists' projects will be paired with critical texts by Black Quantum Futurism, Grace Dillon, T. J. Demos, Kodwo Eshun, Yuk Hui, Kara Keeling, Jussi Parikka, Sofia Samatar, and others. Students will coproduce the course's assessment rubrics, and will participate in the design of the class as active co-creators of curriculum through student-generated modules.

**Credits** 3

## HSOC-458: Innovating Medical Devices

The goal of the ABI program is to teach students a framework for developing medical device innovations that address unmet clinical needs and opportunities and to prepare students for careers in healthcare, product development, and entrepreneurship. The course consists of a series of weekly lectures from industry experts which are intended to complement practical experience that students gain through an interdisciplinary team-based project. The course is a 2 term course held at the UCLA Anderson School of Business in Westwood, CA. The course is hosted by the California nanoSystems Institute (CNSI), the incubator wing of UCLA's science departments. During the Spring Term, the project teams select an unmet clinical need identified within the UCLA Health System, and teams are tasked with brainstorming and developing concepts to solve these medical needs. Lectures include invited guest speakers and panels composed of UCLA faculty as well as industry representatives from venture capital, medical device, design and law firms. Students develop design concepts, engineering approaches and business models for launch success. The Summer Term of the course focuses on concept refinement, prototyping, provisional patent submission, and building a business plan and investor pitch deck. Additionally, this quarter each project team is assigned an industry mentor to provide guidance on the product development process and entrepreneurship as it relates to medical devices. The culmination of the course is the completion of a business plan and pitch by each project team, which will be presented to a panel of venture capitalists at the end of quarter.

**Credits** 3

## HSOC-482B: Safe Niños: Concepción Res

(3) Studio TDS Credits + (3) H&S Research credits. Students will co-create with kids, families, and staff to design innovative healing environments for child burn survivors at Coaniquem's campuses across Chile. Interdisciplinary student teams will propose real world solutions: Engaging environments that are welcoming and Therapeutic, as well as fun and interactive. MISSION: Develop high impact solutions and resourceful innovations for real world implementation at Coaniquem. FIELD RESEARCH: 2 Weeks in Chile: Travel first to the main COANIQUEM's pediatric burn center in Santiago to understand their mission and learn first-hand from previous Safe Niños collaborations. Then travel to their new location in Chile: Concepción. We will seek for opportunities to make an impact while building deep connections with people.

**Credits** 3

## **HSOC-495: Independent Study: Soc Sci**

**Credits** 3

## **HSOC-504: AI: Pasts + Futures**

This course explores key topics in AI for artists and designers. The three-hour seminar will provide an introductory overview of the theories, histories, and debates at the intersection of art and artificial intelligence. We will discuss emerging technologies that include image generators (DALL-E, Midjourney) and large language models (ChatGPT, Bard), as well as prior computational tools and their creative uses. Topics covered will include issues of authorship, multispecies collaboration, algorithmic bias, data ethics and politics, and beyond. These topics will be paired with discussion of works by artists and designers experimenting with AI. The core objective of the course will be to develop a critical understanding of the kinds of artistic futures that might emerge through and alongside artificial intelligences. Creative assignments and responses to the course material will be encouraged, in the medium of each students' choice.

**Credits** 3

## **HSOC-520: Critical Planetary Futurisms**

What role might artists and designers play in scripting possible futures, at a moment when it has become difficult to sustain imaginaries of any future whatever? Amid conditions of ecological crisis and systemic injustice, who inscribes the future, and for whom is the future structurally foreclosed? In this scenario, artists have increasingly turned to future-oriented practices as a tactic of refusal and survival. Attending to their work, this course will examine a range of global practices spanning Afrofuturisms, Arab Futurisms, Indigenous Futurisms, Latinx Futurisms, Sinofuturisms, and SWANA Futurisms, among others. Artists' projects will be paired with critical texts by Black Quantum Futurism, Grace Dillon, T. J. Demos, Kodwo Eshun, Yuk Hui, Kara Keeling, Jussi Parikka, Sofia Samatar, and others. Students will coproduce the course's assessment rubrics, and will participate in the design of the class as active co-creators of curriculum through student-generated modules.

**Credits** 3

## **HSOC-801A: TestLab Berlin:Cultrl Immrsn**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits** 3

## **HSOC-801B: TestLab Berlin:HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits** 3

## **HSOC-801B: TestLab Berlin:HSOC Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits** 3

## **HSOC-802A: Future Sports Berlin: Cultrl**

This TDS will explore the "Future of Sports" in Berlin - a city that has a significant history in sporting events and a culture that continually redefines what sport means to its individuals and the community. The project will be sponsored by Adidas and Canyon Bikes with potential other sponsors. Topics to be explored include: future concepts in footwear, apparel, equipment, branded events and retail, digital interaction, etc. that will redefine the future performance and participation in sports. The project will leverage the immersion into the Berlin culture and interacting with local experts, sponsors and designers. Available to fifth term and above students by application. Experience working in trans-disciplinary teams. Immersion into the unique Berlin culture to inspire project direction. Conceptual development of future-forward vision-casting ideas. Interacting with professionals from sponsoring organizations.

**Credits 3**

## **HSOC-805A: Safe Niños - Research**

**OPPORTUNITY:** Envision Charity Shop System Envision a system of thrift shops to support pediatric burn treatment. Nonprofit charity shops are a new phenomenon in Chile, and have a huge potential to raise funds to support free treatment, while building a community of socially engaged volunteers. Interdisciplinary student teams will propose real world solutions: . Retail: charity shop spatial design / furniture & lighting / pop-up shops . Branding & Marketing: promotion for customers, donors, volunteers . Systems & Strategy: supply chain for donations / online store  
**MISSION:** Free Pediatric Burn Treatment Partner with COANIQUEM, a leading nonprofit that provides free holistic treatment to children across Latin America who have survived severe burns. **FIELD RESEARCH:** 2 Weeks, Santiago, Chile Travel to COANIQUEM's pediatric burn center in Santiago, Chile, to understand their mission & research opportunities for charity retail

**Credits 3**

## **HSOC-805B: Safe Niños - Research**

**By application only OPPORTUNITY:** Students will co-create with kids, families, and staff to design innovative healing environments for child burn survivors at Coaniquem's campuses across Chile. Interdisciplinary student teams will propose real world solutions: Engaging environments that are welcoming and Therapeutic, as well as fun and interactive. **MISSION:** Develop high impact solutions and resourceful innovations for real world implementation at Coaniquem. **FIELD RESEARCH:** 2 Weeks in Chile: Travel first to the main COANIQUEM's pediatric burn center in Santiago to understand their mission and learn first hand from previous Safe Niños collaborations. Then travel to their other two locations in Chile: Antofagasta and Puerto Montt to understand the challenges and opportunities from these two pediatric centers located in the North and the South areas of the country. We will seek for opportunities to make an impact while building deep connections with people.

**Credits 3**

## **HSOC-806A: TestLab Berlin: BIB Cultrl Im**

Germans are obsessed with health and wellness. As a 25-billion-euro industry, it is more than a trend. In Berlin, it is a movement, led by millennials who are re-thinking how it integrates in every aspect of their daily lives. From yoga in Tiergarten to taking the waters at Liquidrom, to consuming garden fresh smoothies in Prinzessinnengarten, Berliners covet their ability to create a mind body spirit connection that is unique to them. Food and fitness play an equal role in a healthy lifestyle here. Organic, locally grown foods in cafes are a staple as baristas concoct finely tuned smoothies as cocktails, powering a boutique cycling studio, while gym goers consume specially tuned soundscapes that are designed to increase their focus and agility. Experience is supreme in Berlin. The body is in balance.

**Credits 3**

## **HSOC-807A: Berlin Future Work: Cultrl Im**

Students are challenged to look at the next incarnation of the Co-Working trend, examining possible hybrids that engage all of our senses and offer opportunities to redefine the future of work. They will look at the psychological and social aspects of Berliners more entrepreneurial attitude ti different kinds of work - and how to construct meaningful physical environments around them to deliver the most effective impact.

**Credits 3**

## **HWRI-040: English Language - Emerging**

This course is a workshop-style course founded on language acquisition across the four domains of language (listening, speaking, reading, and writing) and on the fundamentals of academic English to prepare English-emergent students for college-level writing courses at ArtCenter. English Language - Emerging (EL - Emerging) covers development of college vocabulary, reading comprehension, and grammar for academic writing—from the basics of parts of speech to fluency in the four types of sentences (simple to compound-complex). The course also includes instruction in oral communication (e.g., Visual Thinking Strategies [VTS]) in order to develop confidence in speaking, individuality in perception, and objectivity in discussion. The overall goal is to enable students to express complex ideas about art and design with clarity and precision utilizing all four language domains—listening, speaking, reading, and writing.

**Credits 3**

## **HWRI-045: English Language Intensive**

This class will immerse students in spoken and written English communication skills needed for success as a student at ArtCenter. An alignment with design classes taught in tandem promotes student understanding of design vocabulary, presentation skills and the practice of critique. In addition to building confidence and ability, this class will also support preparation for the writing placement test used to place first term students in a writing class for Fall semester.

**Credits 3**

## **HWRI-050: English Language - Developing**

This course is a workshop-style course founded on language acquisition across the four domains of language (listening, speaking, reading, and writing) and on the fundamentals of academic language to prepare students who are continuing their development of English for college-level writing courses at ArtCenter. English Language - Developing (EL -Developing) follows the English Language - Emerging (EL - Emerging) course in sequence. This course continues to address the development of college vocabulary, reading comprehension, and grammar for academic writing building from fluency in the four types of sentences (simple to compound-complex) and extending to an understanding of the writing process to construct paragraphs and short, academic papers. The overall goal is to enable students to express complex ideas about art and design with clarity and precision utilizing all four language domains—listening, speaking, reading, and writing. However, more emphasis is given to speaking (oral presentations) and writing (academic papers) in this course.

**Credits 3**

## **HWRI-101A: Writing Studio: Intensive**

This course is tailored to Art Center students and promotes fluency in the discourses of art and design as well as overall critical thinking skills. Most course readings address topics in art, design, or consumer culture. The assignments ask students to write in a range of contexts, make oral presentations, review grammar as needed, and build design-related vocabulary. Over the semester each student will complete a variety of exercises that support the writing and revision of three to four essays. The "intensive" version of the class provides additional support for student efforts with an extra two-hour online lab each week. Specific lab modules are to be completed as assigned by the Writing Studio: Intensive instructor. The lab is designed to supplement the in-class instruction of academic college-level writing. Lab modules consist of supplementary instructional support in several aspects of academic college-level writing including the writing process, research practices, grammar, and academic discourse. Self-monitored assessments will provide student feedback and highlight both success and growth areas to facilitate and prioritize student learning goals.

**Credits 3**

## **HWRI-101L: Writing Studio: Intensive LAB**

The Writing Studio: Intensive Lab is to be taken as a co-requisite with the Writing Studio: Intensive (HWRI-101) course. Specific lab modules are to be completed as assigned by the Writing Studio: Intensive instructor. The lab is designed to supplement the in-class instruction of academic college-level writing. Lab modules consist of supplementary instructional support in several aspects of academic college-level writing including the writing process, research practices, grammar, and academic discourse. Self-monitored assessments will provide student feedback and highlight both success and growth areas to facilitate and prioritize student learning goals.

**Credits 0**

## **HWRI-102: Writing Studio**

This course is tailored to Art Center students and promotes fluency in the discourses of art and design as well as overall critical thinking skills. Most course readings address topics in art, design, or consumer culture. The assignments ask students to write in a range of contexts, make oral presentations, review grammar as needed, and build design-related vocabulary. Over the semester each student will complete a variety of exercises that support the writing and revision of three to four essays. The "intensive" version of the class provides additional support for student efforts with an extra two hour section each week.

**Credits 3**

## **HWRI-511: Graduate Writing Studio**

In this course, English Language Learners develop proficiency in English Language reading, speaking, and writing as it relates to graduate level discourse and critique.

**Credits 2**

## **HWRI-ESL: ESL Placement**

**Credits 0**

## **HWRI-WS: WS Placement**

**Credits 0**

## **HWRI-WSI: WSI Placement**

**Credits 0**

## **SAP-801: App:**

**Credits 3**

## **SAP-802: ARH:**

Each section will have a unique description

**Credits 3**

## **SAP-806: Pbs:**

**Credits 3**

## **SAP-809: App:**

**Credits 3**

## **SAP-828D: Testlab Berlin: PRP**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-855: TestLabBerlin-Design Sustainability**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**

## **SAP-856: TestLabBerlin-Ctrl Immersion**

The Art Center Design Team that will be conducting on-site research and creating visionary concepts that focus on how people, goods and information may move and be experienced by Berlin's Millennial generation 10 years in the future. Working in a Pop-up studio, interdisciplinary student teams will investigate historical, contemporary and future MOBILITIES to envision and create sustainable mobility scenarios for Berlin's young professionals. Students will use the experience of living and working in Berlin as the platform for their investigations into a broad range of urban mobile lifestyles and into social, environmental, economic and political/regulatory practices around this topic. Students will learn how to use lifecycle assessment as part of their investigation. Research findings, field trips, guest lecturers and special guests will inform the creative process. As deliverables, the student teams will produce content and media-rich future scenarios for urban mobility. To facilitate and enrich the design outcomes, the MOBILITIES 2022 Studio will run concurrently with a 5th term Transportation Design Studio at the Pasadena Campus. This Pasadena Team will partner with the Berlin Team to assist in concept development, prototyping and model making, collaborating to help turn the Berlin Team's proposals into sophisticated design solutions in digital and hard-model form. This and other TestLab sections will combine for 12 units of Studio credit and 6 units of Humanities and Design Sciences. Available to fifth term and above students by application.

**Credits 3**

## **SAP-857E: Re-Boot Berlin Culture**

**Credits 3**

## **SAP-857F: Re-Boot Berlin H & S 2**

**Credits 3**



## **TDS-335B: Sust Fashion & Matl Rsrch Lab**

The "fast fashion" phenomenon-mass-producing clothing that quickly becomes outdated-is destroying the planet. With textiles alone, more than 60 percent of modern fabric fibers are made from synthetic materials that do not decay when they end up in landfills or oceans (New York Times, 2019). McKinsey (2020) noted that consumers increasingly expect apparel to be sustainable and concluded that "circular business models won't be optional" in the decade to come. Sustainable Fashion and Materials Research Lab is a course in analysis and experimentation that will fuse wearable invention, materials science, and entrepreneurship - viewing them all through the lens of sustainability. It will pay special attention to fast fashion as an area of potential for environmental impact. The course will provide experiential learning opportunities for students to research, identify, test and evaluate models of consumption, material processes, and analysis techniques alongside ArtCenter faculty. Studio credit will be awarded for the TDS course and H&S credit will be award for the H&S version. This class is the equivalent of a 5-hour course, with 3 hours scheduled as in-person course meeting time and 2 hours remote/asynchronous programming.

**Credits 3**

## **TDS-349A: Social Critique**

Part studio class, part academic seminar, Social Critique takes a sobering look at our present world. Crashing through the clichés and inspirational messaging of today's "change agents," the seminar section focuses on the social, political, and economic forces eroding democracy and consolidating oligarchic powers around the world. Topics include the parallels between the present and the Gilded Age; the anti-sociality of social media; the psychic conditions of post-futurity and neo-feudalism, and the neo-liberal global economy of precarity. The studio section of the class explores cases of critical art-making from the recent past. The cases range across media: performance art; art in public spaces and sculptural objects; body art; film/video/TV; social media; posters; graphics and multiples; architecture and furniture design, as well as painting and drawing. Students will be expected to write bi-weekly short papers in response to the assigned readings and artworks shared in class. Students will submit a final assignment, which can be either an art project or a research paper.

**Credits 3**

## **TDS-358A: Now/Then: Speculative Making**

Now and Then is a transdisciplinary studio course, open to all majors, in which we will investigate the relationships between objects, spaces, people and time. This will include studying and making writing, film, artworks and other media that scrutinize our present by imagining it into the near and far future: Speculative documentary, fiction that "futures," magical realism. We will develop our own metaphors through the use of recontextualized present-day materials, then apply these new ways of seeing in our respective practices. Learning modalities will include, but not be limited to: reading and research, discussion, lecture, field studies, collaborative workshops, studio time and critique. At the end of the term students will have developed a set of conceptual tools that support a more sustainable, architectural way of thinking through art making and design.

**Credits 3**

## **TDS-393A: Future Knits**

This course will introduce students to materials science in the context of developing knits. Specifically, students will learn about the four major classes of materials (metals, ceramics, polymers, and composites) and related topics, with a focus on polymers. Within knitting, students will become proficient in using knitting machines and utilize this knowledge with their new materials science knowledge to conduct an advanced material exploration leading to a design proposal. Students will conduct final projects where they are asked to either create a knit out of an "unconventional" material or use knits in a new design context.

**Credits 3**

## **TDS-399: Birthing Barriers TDS (DM)**

Black babies born in Los Angeles County are three times more likely than white babies to die before their first birthday, and Black moms are four times more likely than white moms to die of complications related to pregnancy and childbirth. The truth is that the gap in mortality rates between black and white babies has existed for decades. And it has not budged. Research is showing systemic racism, lack of midwifery care options, and lack of midwives & doulas of color as the causes for these shocking disparities. In response to the black maternity health crisis effecting black birthing people in this country, Kindred Space LA, which opened to the public in 2018, offers complete midwifery care creating space for the physical, emotional and practical preparation for birth and life with a newborn. Kindred Space LA is the only Black owned birthing center in Los Angeles. Located in South Los Angeles, Kindred Space LA is a fully operational birthing center and clinical training site for students serving the community of color. Women of color were more likely to say they were treated unfairly during birth and more than half said they'd be interested in midwifery care for future pregnancies. America's black babies are paying for society's ills. What can we do as designers to fix it? In this Designmatters and Humanities+Sciences co-hosted studio, students will collaboratively design comprehensive multi-modal awareness campaigns with the goal of facilitating access to equitable child birthing experiences, increasing awareness around black midwifery and improving health outcomes while addressing the Black Maternal health crisis in America.

**Credits 3**

## **TDS-400: Birthing Barriers Dev Studio**

In continued partnership with Kindred Space Los Angeles, students will collaboratively further design established comprehensive multi-modal awareness campaigns with the goal of facilitating access to equitable child birthing experiences, increasing awareness around black midwifery and improving health outcomes while addressing the Black Maternal health crisis in America.

**Credits 3**

## **TDS-415A: Just City: Olympics (DM TDS)**

This design studio course will engage the on-going process of visioning and city-making ahead of the 2028 Olympic Games. Students will develop projects that might enhance urban life for the greatest number of Angelenos long after the 2028 Olympic torch is extinguished. Such projects might address transportation needs, housing, leisure and public spaces, education, labor and matters of inequality. This course is eligible for the Designmatters Minor in Social Innovation

**Credits 3**

## **TDS-432C: Branded (DM TDS)**

Prada pulls racist trinkets. Netflix airs transphobic special. Cannes awards gender-biased ads. What do these headlines tell us? Brands are every bit as social as they are commercial. Viewed through the lens of identity, brands hold the power to exploit, marginalize, and even create social identities. Similarly, brands play a vital-and sometimes violent-role in defining the "other," blurring the line between profit and politics. In this studio, students learn how to read brands as belief systems that inscribe social codes. Lecture content and course readings draw on the fields of psychology, political theory, brand strategy, and more to underscore how brands like Prada, Netflix, Cannes (and more) affect race, gender, and class relations, among myriad other sociopolitical categories. Student teams translate course learnings into a brand identity system of their making that resists negative social stereotypes. They may also find some new identities of their own in the process. This course is eligible for the Designmatters Minor in Social Innovation.

**Credits 3**

## **TDS-439: Dead Malls (DM TDS)**

In this Design Matters TDS, students will zero in on possible futures of DEAD MALLS. We start by asking two key questions. First: Should dead, unused suburban malls be resurrected or remain ancient commercial ruins of twentieth century spatial planning? Second: If they are to be resurrected, what if Dead Malls could be turned into Healthy Space - healthy for living, learning, working, healing and play? Given the urban and suburban complexity the topic, we will learn from guest speakers, panel discussions, field trips and workshops regarding how to transforming large scale "dead" and unused architecture into viable community-centers, such as, Equity housing, Community health centers, educational centers for Green Living or Entertainment Centers. Our focus will be on healthy options - healthy for people, planet and profit. This course is eligible for the Designmatters Minor in Social Innovation

**Credits 3**

## **TDS-442: Aesthetics of Power (DM TDS)**

What does it mean for design to be beautiful, or to be considered "good"? How do aesthetics fit into design for social change? While aesthetics are often associated with ideas of style or beauty, the study of aesthetics has expanded to include analyzing many forms of sensory experience in relation to values, taste, and power. The Aesthetics of Power will explore the social forces shaping design knowledge and practice while examining how knowledge and resources reproduce cultural, social, and ecological imbalances. This studio course will challenge students to apply what they learn in order to build more sophisticated design and research methods. This course is eligible for the Designmatters Minor in Social Innovation

**Credits 3**

## **TDS-457: Community Change: Homeboy Tds**

Homeboy Industries provides hope, training, and support to formerly gang-involved and previously incarcerated men and women allowing them to redirect their lives and become contributing members of our community. Each year over 10,000 former gang members from across Los Angeles come through Homeboy Industries' doors in an effort to make a positive change. They are welcomed into a community of mutual kinship, love, and a wide variety of services ranging from tattoo removal to anger management and parenting classes. In this Designmatters and Humanities and Sciences hosted Transdisciplinary Studio (TDS), students will develop comprehensive systems that will lead to better recruitment outcomes of more diverse mental health professionals serving the Homeboy community, in addition to building volunteer pipelines throughout communities of color.

**Credits 3**

## **TDS-807A: Learning from Detroit: Studio**

The city of Detroit, once the epicenter of the US auto industry, has come in the 21st century to represent American innovation, decline, and revitalization alike. As such, the city stands at the forefront of ongoing debates related to issues of land use and "ungrowth", infrastructure, urban redevelopment and displacement, community activism, labor and manufacturing, racial justice, neoliberalism and globalization, and the transformation of the built environment. This research-driven transdisciplinary studio course (TDS), which will include an opportunity to live and study in Detroit for a month, will challenge students to identify new frameworks and vocabularies for thinking about this city and its role in the US and the world. What can artists and designers learn from-- and contribute to--the communities of Detroit? This course will introduce students to methods for incorporating community immersion and social engagement into the creative process. Students will learn about competing visions for the future of Detroit as imagined by residents, organizers, policy makers, artists, activists, scholars, and other stakeholders. Partnerships with local institutions and organizations will facilitate access to key sites and launch student research projects responding to various issues and concerns related to Detroit's past, present, and future. Ideal applicants will demonstrate an interest in participating in partner organizations' ongoing projects, helping these organizations achieve their own stated goals; this may include activities like gardening, building, and organizing as well as those more typically associated with art and design. Applicants will have the opportunity to partner with organizations in the context of three thematic territories: ecology/ conservation, community identity, and access. In this course we will examine how participating in and supporting community work can promote design's critical engagement with pressing contemporary issues. Students will learn how research methods such as interviewing, observing, and participating can be used at various stages of the creative process to reveal diverse social perspectives and cultural phenomena. Frameworks from design research, ethnography, public policy, visual culture, history, community organizing, and related modalities will provide critical lenses for creative practice. The ethical dimensions of methods and outcomes will be addressed throughout the term and examined through concrete contexts. The TDS will culminate in a publication and public presentation featuring student work. This course will be hosted by Humanities & Sciences, and is open to both undergraduate and graduate students. Designmatters credit may be earned through participation in this course.

**Credits 3**

## **TDS-807B: Learning From Detroit: Grad St**

The city of Detroit, once the epicenter of the US auto industry, has come in the 21st century to represent American innovation, decline, and revitalization alike. As such, the city stands at the forefront of ongoing debates related to issues of land use and "ungrowth", infrastructure, urban redevelopment and displacement, community activism, labor and manufacturing, racial justice, neoliberalism and globalization, and the transformation of the built environment. This research-driven transdisciplinary studio course (TDS), which will include an opportunity to live and study in Detroit for a month, will challenge students to identify new frameworks and vocabularies for thinking about this city and its role in the US and the world. What can artists and designers learn from-- and contribute to--the communities of Detroit? This course will introduce students to methods for incorporating community immersion and social engagement into the creative process. Students will learn about competing visions for the future of Detroit as imagined by residents, organizers, policy makers, artists, activists, scholars, and other stakeholders. Our relationships with local scholars, institutions and organizations will help facilitate access to key sites and assist students in launching research projects responding to various issues and concerns related to Detroit's past, present, and future. Ideal applicants will demonstrate an interest in conducting independent research via multiple design modalities with faculty guidance and support, as well as the appetite to explore and navigate a new city. In alignment with their own research interests, students will be encouraged to identify partner organizations and participate in their ongoing projects, helping these organizations achieve their own stated goals; this may include activities like gardening, building, and organizing as well as those more typically associated with art and design. In this course we will examine how participating in and supporting community work can promote design's critical engagement with pressing contemporary issues. Students will learn how research methods such as interviewing, observing, and participating can be used at various stages of the creative process to reveal diverse social perspectives and cultural phenomena. Frameworks from design research, ethnography, public policy, visual culture, history, community organizing, and related modalities will provide critical lenses for creative practice. The ethical dimensions of methods and outcomes will be addressed throughout the term, and examined through concrete contexts. The TDS will culminate in a publication and public presentation featuring student work. This course will be hosted by Humanities & Sciences, and is open to both undergraduate and graduate students.

**Credits 3**

# Illustration

## **DWT-258: ILL-258 Digital Waiver Test**

ILL-258 Digital Waiver Test

**Credits 0**

## **HSAP-815A: Konstfack H&S 1**

Konstfack, or University College of Arts, Crafts and Design, is the largest art and design school in Sweden. Every year, over 900 students are enrolled in Bachelor's and Master's programs, Teacher Education classes and Professional courses. Konstfack is located in Stockholm, the largest city and capital of Sweden. Classes are held in the school's main building, an old telephone factory transformed by architect Gert Wingardh into a modernist structure. Konstfack boasts some of the best facilities available at an art and design school. The school is equipped with computer labs, woodwork and metalwork shops, screen-printing and textile printing facilities, weaving room, color workshop, graphics workshop, photo and TV studios, glassworks, ceramics workshop, and studios for sculpture and painting. Konstfack is a school with international character. It has exchange agreements with some 60 universities and colleges. Exchange students have the opportunity to interact and work with students from Sweden and 25 other countries.

**Credits 3**

## **HSAP-829A: London Ancient and Modern**

This project comprises a spring term class immediately followed by 10 days in London. Students follow a given brief in the class, which focuses on the development and production of a California-centric project which focuses on the culture. Students work alone on their projects resulting in 12 individualized researched approaches. Students then showcase their projects to leading designers in London and host an exhibition of their work there. Students are graded at the end of the trip for their project work and class participation during term at ArtCenter and their participation and engagement overseas.

**Credits 3**

## **ILL-007: Advisement Workshop**

Advisement Workshop is designed to help Illustration students determine what classes they should be taking the following term, assist students in selecting works to present for scholarship reviews, to discuss the outcomes of scholarship awards, and generally to give advice about career development. The instructor running the workshop will not only meet directly with students but also help to coordinate other Illustration instructors to do advisement as well.

**Credits 0**

## **ILL-009: Makers Lab Workshop**

Makers' Lab is an illustration project-based workshop, connected to specific classes within the Illustration Design and Surface Design tracks. Guest presenters will offer insights into new techniques. Students will have the opportunity to learn and implement a variety of new skills, including Risograph printing, bookbinding, surface printing, silkscreen, heat press printing and more.

**Credits 0**

## **ILL-010: Digital Storytelling Workshop**

In this workshop we will explore digital illustration tools and approaches to solving storytelling problems through research and reference. We will focus on digital painting software including Procreate, Clip Studio, and Photoshop. You must enroll to attend.

**Credits 0**

## **ILL-011: Vehicles & Environments Wkshp**

What will the world look like when AI replaces life with machines? Learn what the Futurists are saying and design your vision of this world. You must enroll to attend.

**Credits 0**

## **ILL-012: Studio Visits**

Live studio visits with the world's leading illustrators. You must enroll to attend.

**Credits 0**

## **ILL-013: VisDev TV Animation Workshop**

Join Disney art director Sam Kallis and guest professionals from the animation industry to learn the television visual development process from pitch to production. You must enroll to attend.

**Credits** 0

## **ILL-014: Social4U**

Contemporary artists are using and breaking with the norms of social media to differentiate themselves in the art market, promote their work and their shows, stay connected, build playlists and spread social change. The current world situation has put new restrictions on our day to day which can appear limiting, but this workshop will show you ways to propel your creativity forward for a truly dynamic social media presence.

**Credits** 0

## **ILL-015: Fashion Masterclass B Donovan**

Fashion Illustration legend Bil Donovan of New York will teach an exclusive workshop for ArtCenter students over three consecutive Saturdays. Each day will be directed and taught by Bil, including his demos and critique. Students will work remotely from a live model and photographs. The first meeting will set up the process of analyzing the figure through the use of stylized shape and line. In the second, students will employ brush and ink techniques to communicate the figure based upon their first-week explorations. In the third, students will continue to explore shape and line through various media, pastels, ink, and crayon, in order to achieve a uniquely stylized fashion illustration.

**Credits** 0

## **ILL-016: Open for Business**

This workshop is packed full of advice, practical information and inspirational dialogue about business. A new topic will be covered each week. Students will meet and hear from business experts as well as creative practitioners who have launched successful careers in Illustration. Practical information including tax guides, invoice templates, and platform recommendations will be covered in a weekly digital information sheet available to those who enroll.

Topics covered will include: Business etiquette, the art of negotiation, ethics, project management and billing, small business management, contracts, bookkeeping, taxes, planning promotion, copyright, CV writing, press releases, promotion, social media, websites, entrepreneurship, e-commerce, and handling proposals for larger commissions.

**Credits** 0

## **ILL-017: Kite Workshop**

Build and fly a kite of your own design under the mentorship of master kite designers George Peters and Melanie Walker of AIRWORKS STUDIO, Boulder, Colorado. Materials will be provided, either to pick up at the 1111 building or by mail. You will be able to apply your illustrations or designs to the surface of your kite. Students will learn the history of kite making, the role of contemporary kites used for communications and festivals, and how kites are used in interior installations.

**Credits** 0

## **ILL-018: Student Skills Workshop**

Student Skills Lab is a 0 unit workshop for students who want to improve their skills. The workshop will provide demonstrations focused on drawing, painting, composition, and best practices. Student's are encouraged to bring class assignments to the lab, there will also be live models and demos to work on personal projects. There will be demonstrations every week and multiple examples available. There will also be opportunities for one on one support for students who sign up ahead of time.

**Credits** 0

## **ILL-101: Illustration Now!**

Illustration Department orientation class

**Credits** 0

## **ILL-102: Viscom Fundamentals 1**

This course emphasizes methods of illustrating design concepts clearly and correctly, and of describing them to others in the same manner. Extensive and indispensable information is presented on techniques, correct usage of required tools, and how appropriate sketches and renderings can greatly enhance the communication levels in realistic working design environments, formal presentation, and interactions with modeling teams.

**Credits 3**

## **ILL-103: Communication Design 1: Primer**

Course description and learning outcome: Fundamentals of messaging. Client/designer/audience. Concept and form. Image. Word. Symbol. Word and image exercises. Hierarchy levels. Generating powerful ideas. Public communication. Single message focus. Communication boot camp. Project types: Numerous exercises. Simple strong messages. Not about refinement, more about producing many concepts and solutions. Single surface communication. All b/w. Use of student photography. Scale changes: from posters to icons.

**Credits 3**

## **ILL-106: Perspective**

Perspective theories were established during the Renaissance and are the crucial foundation of 3D drawing and painting, with direct applications in architecture, illustration, and industrial and environmental design. This class provides an introduction to and exploration of 3D perception and linear perspective systems that enable designers and illustrators to simulate 3D space on a 2D plane.

**Credits 3**

## **ILL-111: Type 1 (ILL)**

This class focuses on the study and generation of letterforms, including analysis of basic alphabet categories, historical background, and rationale of individual letter-style characteristics.

**Credits 3**

## **ILL-113: Drawing Concepts 1**

In this required first term drawing class students employ a variety of drawing materials such as pencil, charcoal, ink wash, and various papers to investigate the difference between representation and expression.

**Credits 3**

## **ILL-152: Comm Des 2: Info & Context**

Course description and learning outcome: Messaging in different contexts. Design as: research/conception/form-giving/production. Research as catalyst for design ideas. Designing from a place of understanding (content, audience, context). Use of 2 contexts (ie.screen/print) /or audiences (ie. young/old)/ or formats (ie. poster/card). Use of modular division of space, simple grids. Use of color. Analysis of audience reaction and communication success or failure. Project types: 3 or 4 projects to give a variety of content types. One project with greater text component. Continuing emphasis on need for multiple ideas before designing.

**Credits 3**

## **ILL-153: Composition & Painting**

This class explores the development of figural compositions expressing conceptual themes, the proportion and structure of the human figure, and light and its application to the human form.

**Credits 3**

## **ILL-167: Head & Hands**

This class will study the gesture, sculptural aspects, basic structure and proportion of the head and hands through direct observation, value and analysis.

**Credits 3**

## **ILL-171: Portraiture**

This class paints portraits in acrylic and oil. The models pose for two consecutive class sessions. For homework assignments, students are expected to develop the image, adding elements that support the character inspired by the visual impression of the model.

**Credits 3**

## **ILL-179A: Illustrating for the NYT**

This class is designed as a bridge from art school to the real world. We will focus on assignments for all sections of The New York Times, and the concepts from those projects will carry over to all forms of editorial illustration for today's market. Students will expand their basic understanding of the role illustration plays in a daily newspaper, and explore a variety of illustration assignments (political, narrative, humorous, culture, lifestyle, news, human rights, environmental, and emotional/psychological) and learn to develop conceptual approaches to creating visual images that express the complex issues of contemporary life.

**Credits 3**

## **ILL-200: Type 3: Context**

Type 3 asks students to apply what they have learned in Type 2 to particular contexts, allowing the individual nature of the project content and audience to start influencing and determining their typographic choices.

**Credits** 3

## **ILL-201: Contemporary Figurative**

This course provides a comprehensive overview of figurative painting; students develop both painting skills and individual points of view. Students will paint in class, in addition to field trips to Los Angeles galleries and artists studios.

**Credits** 3

## **ILL-204: Analytical Figure Drawing**

This class provides intensive study of human anatomy. Principles of foreshortening, development of visual memory, observation of gesture, visual viewpoint, and sequential figures in motion are addressed. Course material provides an overview of mainstream figural concepts in contemporary art, illustration, entertainment design and animation.

**Credits** 3

## **ILL-205: Background Painting Basics**

The class shortens learning time by directly addressing painting issues overlooked by students and by addressing them using Photoshop techniques.

**Credits** 3

## **ILL-206: Viscom Fundamentals 2 ILL**

The course will teach the student to work from reference to ideate and illustrate industrial objects (vehicles and props) as well as characters from researched source material such as a script or a book. Projects will be developed using the R.I.D.E. system: IDEATION techniques utilizing pen and marker, acrylic, mixed media, and Photoshop; DESIGN/ DEVELOPMENT evolving from ideation by developing specific line work and value compositions; then EXECUTION of final images using both digital and traditional methods. Emphasis will be placed on form, value, shadow and detail. Upon completion of the course, students will have finished, well-executed illustrations supported by documented research and reference.

**Credits** 3

## **ILL-207: Sketching for Illustration**

This course emphasizes drawing, painting technique, complex compositional considerations, and analysis of people and things for accuracy, understanding, and point of view.

**Credits** 3

## **ILL-208: Composition & Drawing**

This course provides an introduction to figure drawing and composition for beginning students in all majors who want to develop sound drawing and observational skills. Anatomical observation focusing on an understanding of skeletal structure and musculature, as well as mechanical function and foreshortening is highly stressed, and composition and lighting are highlighted during class discussions and demonstrations. Attention is given to the role of drawing in conceptual development (rough, comp, finish), and art history is used to contextualize in-class assignments. Non-Illustration students need approval from the Illustration Department before registering for the class.

**Credits** 3

## **ILL-209: Gouache Techniques**

Heavier, and more opaque than watercolor, with great color saturation and ease of coverage, Gouache is one of the most versatile mediums for any Illustrator to master. Traditionally used for both quick ideation and finished pieces, Gouache has been used by top illustrators working in all subject matter ranging from children's books to entertainment artwork for decades. It's durability, ease of handling at any scale and vibrancy on the page are qualities this medium guarantees. Learn a variety of techniques for working beautifully and effectively from nature or in more controlled circumstances where high quality and a refinement of detail are required.

**Credits** 3

## **ILL-210: Intro to Maya & 3D Animation**

This course introduces students to the fundamentals of character and motion-based animation, with emphasis on story, acting, camera and animation. Students will use the tools available in the Maya software package for the creation of CG animation. Topics covered include modeling, basic character set up, animation, shading, lighting and rendering. The fundamental concepts of digital animation and storytelling will be emphasized.

**Credits** 3



## **ILL-211A: Motion Design 1**

Motion Design 1 is the first course where students learn how to bring their design to life in motion. Students will use their foundation learning outcome in typography, image based development and illustration studies to develop their creative suggestion before choreographing their solutions into animated form. Faculty will teach students the proper creative workflow as a motion designer from concept to final product. MD1 will feature a series of smaller in-class and homework assignments to build toward producing 2 larger term projects.

**Credits 3**

## **ILL-212: Comm Des 3: Narrative & Scale**

Course description and learning outcome: Introduces narrative sequence through temporal or spatial means. Messaging in 3 moves or more (images, screens, pages, sentences) or in 3 dimensions. Media agnostic (students may choose an appropriate medium/method). Builds on CD1+2 but adds serial/multiple communication. Deals with series/stories/sequences/choices/transitions. Project types: Messaging in sequence. Multiple pages or screens. Image or language sequences. Storyboards. Interaction or navigation choices. More complex grids. Multi-page documents. Motion.

**Credits 3**

## **ILL-213: Painting Concepts**

**Credits 3**

## **ILL-213: Painting Concepts**

This course will teach students to expand their painting techniques beyond classical realist modes. Through a robust survey and exploration of materials, colors and applications, students will consider and apply the aesthetic and conceptual developments initiated by Modernism, Abstraction, Post Modernism and beyond.

**Credits 3**

## **ILL-214A: 3D Motion Graphics**

3D Motion Graphics introduces 3-dimensional world into the motion design workflow by learning to design and conceptualize in Z space. Students will learn about modeling, lighting and render in various styles via series of in-class / homework assignments throughout the term in order to become comfortable with 3-dimensional design and animation workflow. Two major assignments are given in the course of the term. The first project will be to construct and composite a scene integrating 3D assets with live action scene. The 2nd project is to design and animate in 3D space with topics at the discretion of the faculty.

**Credits 3**

## **ILL-216: Advanced Portraiture**

The enduring need and success of the portrait lies in its ability to remain truthful and modern. This class digs in and works in contemporary ways, using photography, and video projection, with occasional live models as its source material. Emphasis will be placed on composition, cropping and innovation. Be prepared to work hard, master varying techniques, be expressive and lose your preconceptions of what a portrait should be! Expect in class demos, guest painters and a challenging project schedule. Pre-req: Portraiture or Color Theory

**Credits 3**

## **ILL-218: Intro to Fashion Illustration**

Fashion is more influential than ever, and fashion illustration is one route to a great illustration career. There is much to learn. This class offers a thorough study of the most famous practitioners of great fashion illustration, concentrating on how drawing and painting style in fashion has reflected both culture and attitudes throughout the decades. Students will be working towards creating their own original fashion illustration technique. Projects will be supported by field trips, guest lectures, demos, documentaries and guest faculty projects focusing on areas of specialization within fashion illustration, including beauty. There will be emphasis on developing fashion knowledge, awareness of evolving fashion culture, and analysis and prediction of trends. Class work will be analog and digital, with a specific online component. Students will work from live models and from reference materials.

**Credits 3**

## **ILL-219: Fashion Drawing 1**

Drawing is the principal tool for fashion and surface design. It is skill that can be learned, and once acquired allows for instant recording and ease of communication of fashion and surface design concepts. Fashion garments take their form from the figure beneath-the figure provides the framework underpinning the architecture of the garments above-so critical to good fashion drawing is the ability to draw the figure-the 'fashion figure'-accurately and elegantly. This class will cover the skills involved in drawing fashion from the all-important correct drafting of the underlying 'fashion figure' to the depiction of the fully-clothed croquis displaying skilled rendition of a wide range of different garments and fabrics. Besides learning the techniques for drawing fashion, students will learn about the construction of garments, the terminology used in fashion design and construction and how to style the fashion figure for different markets. Classes will include the use of fashion models and industry speakers; garments and fabric samples will be available for demonstration.

**Credits 3**

## **ILL-220: Drawing Projects**

This mid to upper class will focus in depth on combining concept with drawing skills. Focus will be on investigation and imagination and breaking the student out of familiar territory in areas of technique and approach. Assignments will be project based and exploratory with each student encouraged to develop an individualistic approach which advances their drawing repertoire while communicating ideas for future illustration assignment work.

**Credits 3**

## **ILL-221: Contemporary Ptg Practices**

Students will be asked to consider the multitude of themes, aesthetics, and theories most relevant to Contemporary Painting within today's Art World. Art History will be examined in relation to how it is referenced in work as well as how cultural shifts have required its re-evaluation. Painting assignments will emphasize the options afforded by Modernism and Post-Modernist developments.

**Credits 3**

## **ILL-241: Sketching for Entertainment**

This course emphasizes drawing, painting technique, complex compositional considerations, and analysis of people and things for accuracy, understanding, and point of view aimed towards the entertainment industry.

**Credits 3**

## **ILL-247: Type 4**

Whilst reinforcing and developing previously learned typographic skills, students are introduced to more complex content loads, text problems, working with grids, as well as issues relating to combining type and image. The importance of context is emphasized, of finding an appropriate typographic tonality for a given situation. Projects may range from complex information structures to more open pieces exploring the expressive potential of typography.

**Credits 3**

## **ILL-248: Craft Technique Surface Design**

In this class you will learn to understand the advantages of digital printing through hands on experience working with the preceding technologies. Traditional methods of printing textiles use a template as a method of transferring a design onto a substrate. Techniques taught will include shibori, batik, relief block printing, brush repeats, photograms, and stenciling. In surface design it is also vitally important to develop and explore ideas thoroughly before starting work on the computer. The starting point for a design can come from many sources, from a personal idea or a commercial brief, and in either case thorough research is essential. In this class you will learn how to assemble and present your research ideas to industry standard while keeping the context of your design theme relevant to contemporary trends. There will be a substantial materials list for this class which you will be responsible for purchasing.

**Credits 3**

## **ILL-249: Typography 4: Motion**

Type 4: Motion deals the necessity of the implementation and analysis of typographic use in the digital realm. It examines type families that are optimal for screen-based applications. This course also shows the relationship with typographic use in print-based applications but shows that there is a distinct messaging advantage when utilized properly within digital applications. (Cross-listed with GPK-251)

**Credits 3**

## **ILL-250: Surface Design 1**

Modern technology has enabled great design to function across multiple surfaces. Everything from Stationery, paper goods, party ephemera and the gift market through to large format designs for wallpapers is now a canvas for imagery, original artwork, and the stylish use of color and pattern. This class is project based. Scale, color palette, design, pattern, trend, and topical themes will be covered along with production guidelines for manufacturing requirements and printing.

**Credits 3**

## **ILL-253: Image and Idea**

An introduction to the conceptual strategies available to the visual artist, the crucial link between text and image, and creative approaches for giving visual form to abstract concepts and ideas. Particular emphasis is placed on rigor in matching form to content, risk-taking and non-literal thinking. Projects are aimed at building a strong conceptual skill-base with the flexibility and confidence to address conventional, emerging and future markets.

**Credits 3**

## **ILL-254: Inventive Drawing I**

In Inventive Drawing 1, students study traditional life drawing & narrative composition in class, and practice character drawing, design and composition as homework assignments. Students learn the specifics of character drawing and design, how to create personality and casts of characters. Students produce a large volume of observational work in class, then use skills gained to develop imagined characters at home.

**Credits 3**

## **ILL-255A: Design and Color for Animation**

In this course students will learn the foundational skills of design and color theory and how to apply them to both storytelling and visual narratives commonly used in the animation industry. Students will gain an understanding of how and when to use design, lighting and color to not only create an illustration but also how to utilize a combination of these elements to successfully drive a narrative in the service of good storytelling.

**Credits 3**

## **ILL-256: Creative Perspective**

Students will take this advanced class to develop an understanding of the use of this drawing technique for the creation of realistic environments and backgrounds. Strong focus on rigorous drawing assignments

**Credits 3**

## **ILL-257: Character Jam & Monster Mashup**

The design principles we will utilize in CJ&MM will have applications in animated films, illustration, games, toy design, comics, live action visual effects films, storyboarding, and commercials. CJ&MM is a fast paced, quick turn around, idea based, pencil / ink on paper concept class. It mimics the industry working process and your ideas will be assessed as if you were working with the client directly. We will concentrate on concept and execution utilizing a wide variety of source materials and applications. Context will be provided through historical, cultural, and genre awareness, from comic books through ancient Egypt. Highest priority will be given to structural validity and three dimensional thinking. If you think you might want a career in visual development for animated films, illustration, games, toy design, or live action films we will focus on the skill set that you need for these disciplines.

**Credits 3**

## **ILL-258: Digital Illustration**

This is the digital design class that takes its students beyond the basics of digital illustration with Adobe Illustrator. The goal of this class is for students to delve into vector based illustration techniques and explore creative, new, and unique applications for Illustrator.

**Credits 3**

## **ILL-260: Illustration Design**

The philosophies of twentieth and twenty-first century leaders in design provide a platform for the exploration of the merging of the aesthetics of graphic design with contemporary illustration practice. Strong emphasis on conceptual problem-solving approaches and a rigor in matching form to content. Projects are geared toward contemporary and innovative work able to address both traditional and emerging markets.

**Credits 3**

## **ILL-261: Illustration Design Lab**

"Illustration Design Lab is an advanced illustration class that explores the range of image-making approaches available at the intersection of contemporary illustration and graphic design in a lab atmosphere. Drawing and painting, photography, typography and digital media serve as the basis for an exploration of the possibilities inherent in hybrid techniques and approaches available to the contemporary artist. Using models from graphic design, illustration, and fine art relevant to each week's exploration, students acquire a powerful arsenal of tools for contemporary image-making with infinite applications. The class will alternate between studio and computer lab, emphasizing speed, productivity and mobility across both traditional and digital media."

**Credits** 3

## **ILL-262: Color Collections for Surf Des**

Learn to build directional and cohesive color palettes to underscore your designs and deliver more seasonal options for the marketplace. Color, like your style is part of your brand and this class will help you identify your direction for personal collections and enable you to professionally identify color trends and direction when doing commercial projects allowing for adaptation between the two. Historically, our geographic placement and design legacy in California is a lead style influencer globally. Deconstructing and building off this brilliant American west coast design heritage will be the starting point for this class.

**Credits** 3

## **ILL-263: Surface Design Lab**

Surface Design Lab is a multi-faceted class that explores the range of approaches created at the crossover of graphic illustration and surface design in both a studio and lab atmosphere. Drawing, collages, painting, and typography techniques all serve as the basis for developing multiple approaches for surface design, including mobility across both traditional and digital media. Referencing both traditional and modern decorative arts and interior design plus today's graphic design and contemporary Illustration, students will build a powerful foundation for modern image-making with infinite surface design industry applications.

**Credits** 3

## **ILL-264: Comm Des 4: Identity Systems**

Course description and learning outcome: Developing a graphic voice for client or message. Consistency of voice through different media/contexts. Importance of design as editing (research, content forms) and designer as author of content. May involve branding. More complex problems than CD 1, 2, 3. Media agnostic. Opens up to communicating solutions in print, packaging, motion, interactive, environmental, 3D. Project types: Longer more in depth projects, 1 or 2 per term. Possibility of student-generated projects aligned to their individual interests or in collaboration with work in another class. Maybe all students work on a different project. ie. A theme is given but they must develop/generate content themselves.

**Credits** 3

## **ILL-265: Motion Design 2**

**Credits** 3

## **ILL-266: Sequential Design 1**

Teaches foundational storytelling and design-based narratives. Students should be 2nd-3rd term standing.

**Credits** 3

## **ILL-267: Media Experimentation**

This course introduces students to experimentation with various media and techniques, as well as with imagery and content.

**Credits** 3

## **ILL-268: Data Visualization 1**

Today's data driven culture requires smart and effective visual solutions for the purposes of explaining often complex ideas and statistics. In this class students will study and explore a variety of tools, methods, and strategies for visually representing data. Student projects will demonstrate how to translate and communicate information into stunning visuals in an engaging, empathetic, and visually striking manner, utilizing principles of drawing, design, color, form, and imagination. An understanding of the principles of visual psychology and cognitive science along with graphic design will be included. Through this process your individual artistic voice will be developed into a unique and powerful communication tool that can be applied to project solutions in the DesignMatters concentration and beyond.

**Credits** 3

## **ILL-269: Storyboarding for Animation**

Take a deep dive into the fundamentals of storyboarding for animation. Each week we will unpack an aspect of the process to tell great stories with memorable characters and situations: visual storytelling, character development, screenwriting basics, basic rules of cinematography, staging, acting, how to generate a ton of ideas, the flexibility to evolve, and collaboration. Assignments will include generating ideas, creating situations for stories, thumbnailing, beatboards, storyboarding entire sequences, working from script pages, pitching sequences, and addressing notes.

**Credits 3**

## **ILL-275: 4th Term Portfolio Review**

The 4th Term Review is a personal interview with the chair and/or key faculty or track advisor, at which time the portfolio is used as a basis for an evaluation that addresses 1) the ability to demonstrate an evolving comprehension of the departmental program learning outcomes as relevant to their current position within the curriculum 2) a clear discussion of student's immediate and long term career goals after graduation, 3) specific course recommendations by chair/faculty/track leaders for the remaining terms in support those goals, and 4) any specific questions and/or concerns the student might have pertinent to their education.

**Credits 0**

## **ILL-277: Digital Life**

This new class teaches and refines the art of digital painting in an in class studio environment working from a live model or still life. Various techniques and a wide range of approaches will be demonstrated. Students will learn how this real life practice strengthens their digital painting ability even when they are working without reference. As a contrast homework projects will challenge the imagination and test the advancement of your skills.

**Credits 3**

## **ILL-281: Illustration Style for TV**

2D flat graphic artwork is the hallmark of television animation. Artwork for TV is specific, linear, color blocked, original and the domain of the Illustrator. This class offers a TV oriented approach to layout, design, background painting, and character design specifically tailored to the needs of TV animation and production. The class will focus on stylizing environments and characters. Students will learn how to create environments specific to television and short cartoon animation and how to utilize techniques which achieve faster results, without sacrificing illustration design concepts. Students will work with a combination of traditional mediums, gouache, acrylic and inks, as well as Photoshop.

**Credits 3**

## **ILL-285: Inventive Costume**

**Credits 3**

## **ILL-285: Inventive Costume**

In this class students will learn advanced figure drawing of the clothed figure, starting with the basics of folds and drapery and progressing to in-depth research of clothing and costume from multiple historical periods, cultures, and social statuses. This course will explore costume choices within storytelling and in particular assess how costumes reveal the subtext that defines and supports a character's personality.

**Credits 3**

## **ILL-288: Animal Magic**

Children's book? Editorial? Entertainment? This class is a must for all Illustrators: Learn to draw animals from life. Learn to draw animals in motion and in a natural habitat. Perfect the principles of dynamic drawing working from a menagerie of live animals, right here on the Art Center campus. Test your skills of observation, and your ability to be a silent and respectful observer while improving your drawing skills and your imagination in this unique class. Pre-requisite: Composition and Drawing

**Credits 2**

## **ILL-298: Photoshop Painting Fundamentals**

Learn the step by step processes necessary in order to create a structured, imaginative, fluid yet realistic painting to a professional standard using an established and foundational series of steps which define key aspects of story and image emphasizing light, form, and texture techniques. Taught by an artist who is a well known industry name. Working knowledge of Photoshop needed. 3 units.

**Credits 3**

## **ILL-300: 5th Term Portfolio Review**

The 5th Term Review is a required review of the student's cumulative integration and synthesis of learning as demonstrated through a portfolio presentation within the format of a personal interview. The 5th term placement allows both the student and the department representatives to assess the integration of fundamental analogue and critical skills and competencies at a pivotal juncture in the individual's academic process. This in-depth review acts as a gateway within the student's academic career, facilitating communication, feedback, support, and specific guidance and recommendations as the student moves into the crucial portfolio building and career alignment phase of the upper terms. The student portfolio is evaluated as to the ability to demonstrate an evolving comprehension of the department Program Learning Outcomes as relevant to their current position within the curriculum, and as an opportunity to address individual student concerns. The review is conducted as a personal interview with the chair and/or key faculty or track advisor, and uses the portfolio as the basis for an evaluation that addresses 1) the ability to demonstrate an evolving comprehension of the departmental program learning outcomes as relevant to their current position within the curriculum (see Review rubric), 2) a clear discussion of student's immediate and long term career goals after graduation, 3) specific course recommendations by chair/faculty/track leaders for the remaining terms in support those goals, and 4) any specific questions and/or concerns the student might have pertinent to their education.

**Credits 0**

## **ILL-301A: Consumer Products 1**

In this class students will develop a 'Style Guide' of illustrated and designed assets for application to numerous products such as luggage, backpacks, toys, clothing and digital accessories. Class focus will be on Consumer Products for the entertainment industry and the gift marketplace. All aspects of Style Guide creation will be identified and exemplified. Students will learn how to professionally identify trends and how to use market demographics to inform their designs. Students will develop color palettes, choose fonts, illustrate characters, icons, and create graphics, patterns and borders appropriate for the consumer product market. It is advised that students should be proficient with advanced skills in Illustrator, Photoshop and InDesign, as the assets created will need to work at both large format and small scale and be built to professional production standard.

**Credits 3**

## **ILL-302: Type 5: Motion**

Type 5: Motion deals the necessity of the implementation and analysis of typographic use in the digital realm. It examines type families that are optimal for screen-based applications. This course also shows the relationship with typographic use in print-based applications but shows that there is a distinct messaging advantage when utilized properly within digital applications.

**Credits 3**

## **ILL-305: Drawing for Illustration**

Life drawing from the nude and clothed model makes up most of the in-class drawing exercises. Students work in pen and ink and explore other media including sculptural materials for individual expression. Twentieth-century art is presented as a means of understanding the range of possibilities of formal and conceptual relationships. The final project will reflect the interest of each student and help focus on artistic directions they may take in later terms. Personal expression is encouraged and students begin the process of finding their own artistic voice.

**Credits 3**

## **ILL-305A: The Art of Luxury**

Major brands differentiate themselves by working with original artists and illustrators. Artwork is used on purses (Louis Vuitton), clothing, scarves, and accessories (McQueen, Dior, Hermes, Gucci). This class will survey and analyze current trends and study the artists used. Class projects will require research, brand analysis, study and practice of techniques used, and the final creation of original artwork for application to a specified lineup of products. Fifth term and above.

**Credits** 3

## **ILL-306: Advanced Sketching for Illustration**

This advanced course focuses on improving the student's ability to paint illustratively, express mood, and place objects in an environment.

**Credits** 3

## **ILL-307: Action Analysis**

This class provides intensive study of human gesture and performance. The ability to make quick sketches that communicate the story, action, and performance with great clarity is essential for storyboard artists, animators, and character designers. This course emphasizes drawing, and covers observation and explanation of weight, movement, and clarity of the action pose.

**Credits** 3

## **ILL-308A: Sewing Lab X Surface**

Learn to sew or advance your current sewing skills. Get help with your surface design and soft goods projects. Learn how to read and understand commercial patterns. Create your own designs by combining, adjusting and redesigning commercial patterns. This is a multi-level class. For beginners, design and make new projects. For advanced students, expand on existing surface design projects to create additional prototypes. Use CMTEL home sewing machines to sew fashion and interior design textile samples for application and prototyping.

**Credits** 3

## **ILL-309: 3D Layout**

Students will learn how to create a sequence in CG animation, focusing on composition and cinematography, blocking, editing, and pacing. The skills covered in this course are not only at the heart of filmmaking in CG, but also used in Visual FX and live action pre-visualization.

**Credits** 3

## **ILL-310: Character Design 1**

In this class students will learn all aspects of character design for feature animation, consumer products, and related industries. Detailed specifics concerning proportion, turnarounds, key poses, color usage, and layout will be taught to industry standard. All foundational drawing classes must be completed before advancing to this class.

**Credits** 3

## **ILL-313: A la Mode: Contemporary Drawing**

A La Mode is a course designed to expose students to the ways drawing can amplify their ideas. It is a crash course in contemporary applications for drawing. Students will be exposed to current artists who employ drawing at various stages of their process. Students will gain drawing mileage, but more importantly use drawing to communicate a concept. The projects will challenge students to take their drawings beyond the page using motion, sculpture, collaboration, and outsourcing. Students will be encouraged to explore digital, social media, and physical resources as tools to inspire and create unique artworks. 3 Units

**Credits** 3

## **ILL-314: Advanced 3D Motion Graphics**

**Credits** 3

## **ILL-315: Illustrative Storytelling**

In this class students will learn to develop their storytelling skills, which are vital to all aspects of Illustration. Students will study examples detailing the sophistication and purpose of a visual narrative, from traditional illustration to present day interpretations. Students will learn classic compositional formulation in order to create pieces with meaning and context, enabling them to work successfully in the future when developing ideas, whether that is with an Art Director or while inventing a visual from a text for their own projects. Throughout the term, students will study narrative principles of gesture, abstract design, contrast, and focal points. Class assignments will emphasize a scenic and literal approach to storytelling. Students will read and work from various classic and modern texts that reflect a contemporary point of view.

**Credits** 3

## **ILL-316: Story in a Picture**

The images in the majority of student entertainment portfolios are primarily descriptive. This can be appropriate for much concept design or visual development, but you are entering an industry based on narrative. Can you tell a story with your images? A large number of industry professionals have stated that they respond much more strongly to a sense of emotional involvement in student work. Story in a Picture is designed to put more story in your images. The class will provide compositional tools to create more focused eye movement and emotional content.

Assignments will be both single and multiple images in whatever medium you are comfortable in. The class will offer situations, guidelines and some other help for your stories, but your images are going to do the story telling. Pre-requisite: ILL-253, Image & Idea (3 Credits)

**Credits 3**

## **ILL-317: Ocean Impact**

In partnership with the Aquarium of the Pacific in Long Beach, Illustration students will explore ocean-based topics that impact both marine and terrestrial life, including climate change, rising sea levels, and animal extinction in the global ocean. Through a mix of visual media students will explore ways in which scientific data can be communicated through design and creative storytelling. Students must be fifth term or above.

**Credits 3**

## **ILL-318: Notorious**

The portrait, be it a likeness or abstract, kind, or a commentary, is king in any illustrators portfolio in editorial, on book covers or entertainment character work. This class involves discussion of the enduring importance of the portrait, analysis of successful examples, and an exploration of various approaches and techniques. Students will create a variety of highly original interpretive portraits of today's famous faces from the worlds of music, sport, art, science, fashion and film.

**Credits 3**

## **ILL-319: Advanced Illustration Studio**

This class is intended for upper term students and will focus on generating strong imagery while simulating the conditions of real-world illustration assignments. A main theme is for students to explore the common ground between assignment parameters and their personal artistic goals and sensibilities. A diversity of approach is welcome in this class, including illustrative, fine-art, photographic, or sculptural. Students will be challenged with a variety of projects designed to highlight specific concepts of visual communication. Students may choose to take this class with a view to create finished portfolio pieces from established methods, or they may take a more experimental approach with a view to explore alternative methods with more unpredictable outcomes.

**Credits 3**

## **ILL-321: Storyboarding**

Please see Department Chair

**Credits 3**

## **ILL-322: Composition Painting and Film**

This class will focus on three aspects of visual clarity and expression for artists who create images both moving and still. Beyond standardized compositional conventions, this class will stress critical visual assessment skills, image clarity, and image message. 3 Units

**Credits 3**

## **ILL-323: Wet Paint**

In the course Wet Paint, painting is painting. There's no other art medium that maintains such a significant, yet ambiguous place in visual culture and human history. This course will investigate contemporary practices and current approaches to the art of painting locally, nationally, and globally, with an emphasis on examining work formally, philosophically, and from an historical viewpoint. Students will be responsible for developing their own body of work, preparing presentations, and participating in group critiques and discussions. There also will be weekly reading assignments and exercises to complete. Throughout, an attempt will be made to integrate studio practice and academic thinking into a composite whole. Wet Paint is a class taught jointly with Fine Art and Illustration faculty.

**Credits 3**



## **ILL-324: Jumpstart**

Make great work and know why you are doing it. Jumpstart gives fifth term Illustration Design track students an early start on preparation for the demands and rigor of their senior graduating class: Portfolio Design Lab. Students will work in a highly creative studio atmosphere with multiple faculty and gain a clearer understanding of their own unique voice at an earlier stage, and will work on identifying and creating professional level portfolio samples that align that voice through media that translates to today's marketplace demands. Together we will explore the exciting range of available markets and career paths available after graduation, and develop an early career strategy to bring a self driven and informed focus to the upper term experience. Students will align voice to career path, and greatly benefit from an early introduction to professional portfolio practices. Students will also prepare for their Fifth Term Review within the structure of this course through the active development of their digital portfolio, gaining presentation skills through rehearsal well in advance of the Review. Working together with multiple faculty and utilizing feedback from their fifth term reviews, students will also identify a clear and effective curricular plan for their remaining terms, allowing them to polish necessary skill sets, innovate new samples identifying future classes and importantly, potential internships to help them achieve their goals.

**Credits** 3

## **ILL-325: Nude Body**

A continuation of contemporary figurative painting... Challenging and back in focus, representational painting is undergoing a resurgence of popularity. This course looks at new source material, both contemporary and historical and new perspectives on this classical subject taking influences from the medical, journalistic, photographic, and cinematic depiction of the body, in repose or in action. The development of a strong, adaptable skill-set will be emphasized.

**Credits** 3

## **ILL-326: RE-Presentation (DM)**

In this class, students will develop visual and conceptual storytelling skills that speak to and about society as reflected from multiple perspectives. Students will be encouraged to push narrative boundaries and explore the nature of meaning and context from diverse points of view. In addition, students will study examples from a mix of visual narratives and in turn, analyze and learn to reconsider how to depict and represent the body through the exploration of a mix of visual narratives with multiple cultural perspectives including animation, comics and picture books. Drawing from models, examining videos, studying text and in class dialogue will be included in the process of image making.

**Credits** 3

## **ILL-326.PC: ILL-326 or ILL-103**

Pseudo Course Block

**Credits** 3

## **ILL-327: Surface World**

In this unique, project-driven class, students will work in a collaborative team on a project featuring surface design for the Beverly Hills Neiman Marcus department store window displays, to be installed September 2018. Students will learn to design interior space, and to apply pattern and surface designs to both theatrical display concepts and objects.

**Credits** 3

## **ILL-328: Data Visualization 2**

In this course, students will further study and explore the field of data visualization, introducing motion and interactivity. Intermediate to advanced tools will be introduced including interactive dashboards (Tableau), interactive data visualizations (JavaScript like D3.js and/or R), and animated data visualizations (After Effects and Keynote). In addition to research and primary data collection, students will learn how to mash up data sets that uncover hidden insights, natural patterns, and reveal opportunities for complex problem-solving using data driven illustration techniques.

**Credits** 3

## **ILL-332A: Art for Fashion**

In this course, students will develop a collection of clothing graphics. First, we will identify the target market, then perform visual research and create mood boards to represent this market and establish key themes. Further research will be refined into several areas of focus: Designers who relate to these themes; techniques that will elevate and expand our designs; and fabrics, finishes and garment shapes. This class will also involve hands on experimentation with crayon/ink/watercolor/drawing/and home printing methods to push and develop our hand skills. There will be some related expenses the student will be responsible for.

**Credits 3**

## **ILL-333: Style**

This class teaches how style influences storytelling. Through research, analysis and hands-on application, students will apply various techniques, both traditional and digital to create a variety of styles as they relate to animated film and illustration. Strongly advised as a pre-req for the Visual Development class.

**Credits 3**

## **ILL-335: Intro to Textile/Surface Design**

This class is an introduction to the surface design realm, for both interior design and soft goods use. The class is best suited to students who are interested in developing an understanding of this field and whose work and ideas exhibit a natural sense of style and design. Students will practice and learn the process of transforming their illustrations into successful surface design applications via a series of in class projects and homework assignments designed to build upon each other. The process of developing a design, creating different repeat systems, presenting different design approaches, building a collection based upon a theme and creating working color palettes will be covered. Final designs will be produced and printed large scale on fabric. There will be guest faculty designers from the industry and related field trips. There will be production expenses associated with this class which you will be responsible for.

**Credits 3**

## **ILL-337: Fashion Career Visits**

Los Angeles is home to an exciting diversity of designers and new fashion companies. Students will visit designers and engage with them firsthand, in order to understand how current issues like sustainability and social responsibility are being tackled by the newest crop of LA entrepreneurs. Through a series of guided field trips and personal introductions, students will: Define the companies' philosophy; understand the client base; define aesthetic and conceptual bases for each company; and develop a complete understanding of the companies' manufacturing practices. Project work will be part of the final. The working list of LA visits includes Dosa, Oona Erlich, Spenser Nikosey, and Apolis.

**Credits 3**

## **ILL-338: Styling Concepts**

This class will develop students' awareness of fashion, revealing its influence on design and understanding its central position in world culture. New design ideas invariably show up first in fashion: trends in color, shape, textures and materials as well as symbolic references to societal issues are often seen first on the catwalks of Paris, Milan, New York, London and Tokyo and then developed in other design arenas. Much of the visual progression of fashion design is underpinned by the continuous evolution of technology. The development of new materials and manufacturing methods, along with purely visual design aspects, form a continual flow of ideas from fashion to other design areas. Students will meet and discuss their ideas and projects with fashion and textile designers and will visit important design locations.

**Credits 3**

## **ILL-339: Graphic Design for Ent Arts**

Paul Roger's graphic work for "The Incredibles" gave the movie part of its distinctive and highly influential style. Learn how to design and draw on graphic influences and understand how to employ themes from the historic and modern world of signage, logos and design history to your feature animation projects.

**Credits 3**

## **ILL-340: Color Trend for Surface Design**

**Credits 3**

## **ILL-340: Color Trend for Surface Design**

This course teaches applied color use for surface design (home décor, textile/printed fabric, soft goods/wearables). Projects will teach collection building for the seasonal consumer marketplace, how to work with trend/color forecasting, and sophistication in use of historical design as reference material. Students will learn production techniques for specifying color collections for manufacturing, industrial production guidelines for color control output and colorway file preparation, and how to present their projects to industry standard. Designing color palettes to a given theme, color "storytelling," effective methods of combining digital and analog processes, and color usage as relates to object and environmental application will also be covered.

**Credits 3**

## **ILL-345A: Information Design**

This class is concerned with the processes and procedures of understanding and ordering complex data into useful and persuasive information tools.

**Credits 3**

## **ILL-346: On the Fence**

"On the fence" is strictly a mural/ installation course (outdoor, indoor, window, wall) for illustrators and designers who were interested in large scale work. This is a fully collaborative group course with emphasis on large scale work, techniques, process, art direction and context. There will be several assignments covering a range of topics, which may include news, current events, ideas and awareness issues and students are to work to the given brief.

**Credits 3**

## **ILL-347: LEAP Symposium Publication**

Make a book. Inspire the future. With the endorsement of the National Endowment for the Arts, LEAP: the New Professional Frontier in Design for Social Innovation will focus on the emerging career paths for designers in a social innovation context. The symposium includes a very dynamic brain trust of leaders: Allan Chochinov (Core77/ SVA), William Drenttel (Design Observer), Lee Davis (NESsT), Robert Fabricant (frog), and Jocelyn Wyatt (IDEO.org), and we are expecting 100 people from various fields to join us as participants, grappling with the questions to help build a better future for artists and designers. We will be part of the dialogue. The event will take place on Thursday, September 19- Saturday, Sept 21 where students will have the opportunity to draw, photograph, write, make comics, and sketch. In this class, a select number of students will create an Illustration-driven publication about this new field of social innovation, addressing improved working conditions, education, and community development. The student team will create a downloadable PDF and print on demand visual journal that will be used to inspire social designers around the world.

**Credits 3**

## **ILL-348: Digital Ptg for Animation Prod**

No career is complete without a thorough knowledge of Photoshop. This advanced course will explore techniques in digital painting as used in the entertainment industry. The course will encompass all aspects of the tool crib, the layers menu, filters, animation, typography, selecting process, cut and paste, 3D, and preferences. It will cover practical applications such as digital matte painting for both live action and animation, as well as digital drawing for layout and character design. Photoshop.

**Credits 3**

## **ILL-350: Digital Tools for Animation**

This class is for mid to upper term entertainment students seeking familiarity with the newest digital tools currently in use in feature animation. Taught by a successful industry artist and published author, this class will focus on a project based emphasis tailored to individual student work and will be run workshop style via a 'hands on' method of learning the tools so they are applicable to individual student approaches and styles. Knowledge of these programs is an essential for the student looking to customize their work in order to maximize on industry opportunities upon graduation.

**Credits 3**

## **ILL-350A: Topic Studio for Surface**

Topic studios address emerging trends within the industry. In each class Students will Illustrate, design and produce fabricated items for a collection based on a given theme. Themes include but are not limited to: 'The Art of Luxury' (silk scarf designs for the luxury goods market) and The Art of Sustainability (designing for an ethically conscious world) and 'The Art of Retail' (designing for the retail and hospitality industries)

**Credits** 3

## **ILL-352A: Maker's Lab**

Makers' Lab is an Illustration project-based workshop, connected to specific classes within the Illustration Design and Surface Design tracks. Guest presenters will offer insights into new techniques. Students will have the opportunity to learn and implement a variety of new skills, including Risograph printing, bookbinding, surface printing, silkscreen, heat press printing and more.

**Credits** 3

## **ILL-353: Butterfly: Surface Design**

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

**Credits** 3

## **ILL-354: Watercolor Concepts**

An extensive exploration of how watercolors work. Using line, layering and fusion, the student examines figure, still life and landscape with transparent watercolor wash. In-class lectures on medium and materials cover paint, paper, brushes and process in the studio, and some assignments take place on location.

**Credits** 3

## **ILL-355: Dynamic Sketching for Illustra**

Professional entertainment designers use all types of visual language to create. The goal of this class is to develop the students' ability to visually communicate, conceptualize, and express their creative ideas dynamically via stories and experiences. This gives designers and illustrators a tool to create new ideas and solve intensive problems through the drawing process. These are fundamental skills for designers working in the entertainment industry today.

**Credits** 3

## **ILL-356: Visual Development**

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

**Credits** 3

## **ILL-357: Children's Book Illustration**

This class is designed to inform illustrators about the design, formatting and marketing of children's books, as well as the application of their individual talents to picture book illustration.

**Credits** 3

## **ILL-358A: RETHINK: Fashion Workshop**

Illustration hosted TDS "Rethink: Fashion" with Product/ Graphics/Illustration/Sewing Lab faculty. This TDS aims to mentor graduates towards the fashion/style world from the point of view of their individual major. Students will address a given fashion-focused brief according to the approach and understanding of their discipline. This class aims to disrupt the fashion norm through a radical new approach which emphasizes design over traditional fashion application. This unique concept ( the production and design of style-related items and objects ) is exactly what fashion requires today and will be a pioneering idea in the development of " fashion " thinking and its relevance across all industries in the future.

**Credits** 3

## **ILL-359: Digital Landscape**

Students will Paint at various locations; students will learn the principles of landscape painting. This will include traditional methods in gouache and acrylic, on location, as well as Photoshop enhancement techniques in the (lab) classroom.)

**Credits** 3

## **ILL-360A: Topic Studio**

Each Topic Studio segment has a different course description. See the Department Chairs Office for more information.

**Credits** 3

## **ILL-361A: Illustration Strategies**

Illustration Strategies is a dynamic studio and orientation course to help Illustration Design students make informed decisions in regards to career, professional goals, markets, portfolio, and curricular choices. Acting as a preparation and stepping stone for Portfolio Design Lab, this course takes a deep-dive into the wide range of markets available for employment after graduation, exploring the pros and cons of the realities of freelance, in-house, and entrepreneurial career paths. Comprehensive profiles of recent Illustration Design graduates complete a detailed career picture, clarifying where those grads find work and what that work looks like. Guest speakers provide further real-world context to multiple career options, all informing student market research and presentations, enabling students to make smart and informed decisions throughout their upper terms, and strategically preparing them for the challenges of Portfolio Design Lab and their graduating term. Students will complete a major portfolio project reflecting this clear understanding of career direction as they head into their upper terms. This is required fifth term class for all Illustration Design track students.

**Credits** 3

## **ILL-362A: Generative Design: Transmedia**

This course will explore the ways in which new tools, technologies, and techniques are impacting the expanding field of graphic design. Students will use code to generate form, working with algorithmically driven type and image across screen, print, and space while examining how this approach to design is situated within historical, contemporary, and future contexts.

**Credits** 3

## **ILL-367: Character Design 2**

Character Design 2 is fast moving, wide ranging, and challenging, with an emphasis on problem solving. Solid construction techniques, visualization skills, manipulating proportion and style for effect, designing for both 2D and 3D will be stressed. We will utilize a variety of historical and contemporary resources in developing unique and imaginative characters for specific applications in animation, advertising and toy design.

**Credits** 3

## **ILL-368: Sequential Design 2**

This class furthers the design and sequencing skills from Sequential Design 1 with live-action incorporation in their storyboards. Students will have to shoot their subjects. Students can incorporate CG around the subject, but the subject has to be shot. The learning outcome is for them to get used to thinking and working outside of the confinement of their computers and dealing with doing auditions for a shoot and actually directing, but the end result are boards, not full blown animation. Students must be 4th term or higher. Highly suggested that Typography 3 have already been completed.

**Credits** 3

## **ILL-368A: Storyboarding 2**

**Credits** 3

## **ILL-368A: Storyboarding 2**

This course builds on the fundamentals learned in Storyboarding for Animation. Students will dive deeper into their investigation of character development, studying this through the history and evolution of Cinema. Through critique, students will continue learning how to generate original stories and create situations within their visuals, and will further refine their abilities to tell compelling stories, while exploring all aspects of story including comedy, drama, action, and musicals.

**Credits** 3

## **ILL-369: Smart Image/Social Impact(DM)**

This course is designed for illustrators with an interest in making work beyond the commercial, introducing them to the politics of communication in making work for social impact and change. This is not a make-a-poster-for-your-favorite-charity-and-call-it-a-day type class. Lectures focus on real-life issues, with discussions on ethics, theories, practices, and how illustration plays a role. Dynamic in-class exercises, field research, student presentations, and four assignments cover key areas of socio-visual communication. Assignments include: design within a specific cultural context, human rights, urban responsibility, and turning group and individual research into actionable images and ideas. Students are encouraged to work together areas of interest to them. This course is an introduction for illustrators who are considering a DesignMatters concentration.

**Credits 3**

## **ILL-370: Introduction to Matte Painting**

Expands on digital and traditional skills learned in Landscape Painting. Students will understand how to make design choices in their work that reflect the requirements of the story or projects they are working in.

**Credits 3**

## **ILL-371: Inventive Character 1**

Students will learn the basics of character through the understanding of story. Students will develop the ability to realize characters in a variety of mannerisms through drawing and painting. Students will do a 3-d mold of their character in the final weeks of the class.

**Credits 3**

## **ILL-373: Smoke Signals**

This class explores the concept of improvised communication during times of disruption. Through a series of presentations and research, students will explore the history of low-tech and ingenious communication techniques devised and used internationally and throughout history, especially during strife. Students will adopt this as a theme for content and as inspiration for creative design solutions. The class output will reflect adaptive strategies in presentation.

**Credits 3**

## **ILL-377: Illustration for Publishing**

Students will understand what is available to them in the marketplace in terms of publishing outlets, including editorial, children's market, consumer product guides for entertainment, book covers, and even self-publishing. Student will go through a series of short assignments that focus on work for one or more of these markets. A component of the class will be a longer production assignment of a first professional portfolio.

**Credits 3**

## **ILL-379: Illustration for License**

Decorative products which utilize Illustration have altered the discourse of contemporary design. By refranchising figuration, decoration and the hands on process Illustration has reestablished itself in a new setting and a new market: The interior, either residential or commercial, on furnishings and on soft goods such as fabrics and wallpapers. Gain an overview of this emerging market, through the hands on development of a series of projects which will transform our illustrations from the 2 dimensional page to an environmental reality. There will be some materials and production expenses associated with this class that you will be responsible for.

**Credits 3**

## **ILL-379A: Ill for License: Surf & Skate**

Decorative products that utilize illustration have altered the discourse of contemporary design. In this topic studio you will design graphics and prints for a skate deck and other items as part of a surf/skate collection, with marketing feedback from Quiksilver's Randy Hild, AJ Dungo, and other industry pros. Gain an overview of this expanding market, through the hands-on development of a series of projects that will transform our designs and illustrations from the 2-dimensional page to a shreddable reality. There will be materials and production expenses associated with this class.

**Credits 3**

## **ILL-380: Drawing Concepts 2**

This course encourages students to expand their drawing sensibilities into areas of abstraction and expressive drawing. Development of personal, introspective image making is emphasized, as well as exploration of various media in experimental applications.

**Credits 3**

## **ILL-381: Imaginatomy**

Even though most character development is done on computer, it is imperative for students to explore the 3-dimensional "common sense" of organic forms in a hands-on way. This class will explore anatomy and zoological similarities and differences in a variety of animals. By studying their mechanics, students will observe how levers and fulcrums function.

**Credits** 3

## **ILL-383: Idea Lab**

Entertainment design, when inspired by observation and exposure through live research, transcends mimicry, giving birth to truly authentic design. Idea Lab emulates the working processes of conceptualizing for creative moviemaking. Students will engage in direct research: targeted field trips exploring the rich cultural fabric of Los Angeles; working with actors; and acquiring data from physical research and investigating literary sources. Then they will develop their research, creating style boards and imagery. There will be four project-based trips and a final.

**Credits** 3

## **ILL-384: Advanced Matte Painting**

Picking up where Intro to Matte Painting leaves off, this class will prepare students to work in a real production environment for feature films, commercials, and episodics. Along with gaining additional practice in the art of matte painting-including photomatching and transformation of images-students will learn production-based workflow and layer management techniques to create perfectly organized, professional quality matte painting output. Class will work with Maya and include an intro to Nuke for animation. 3 Units

**Credits** 3

## **ILL-385: Pattern & Style for Surface**

This class will introduce Surface Design students to the fundamentals of style and surface. Students will learn how to understand and dissect a contemporary trend that is capturing the market and the imagination of the world. By recognizing and identifying the key elements that form its language, and evolving a color palette that acknowledges past and present interpretations, students will build knowledge gained into the successful creation of a cohesive body of icons and textures for use in surface design projects. This class will be hands-on and involve several different substrates and processes. Students will be responsible for some expenses. 3 Units

**Credits** 3

## **ILL-385A: Pattern & Style: Vintage Coll.**

This class will introduce Surface Design students to the fundamentals of style and surface. Students will learn how to understand and dissect a contemporary trend that is capturing the market and the imagination of the world. By recognizing and identifying the key elements that form its language, and evolving a color palette that acknowledges past and present interpretations, students will build knowledge gained into the successful creation of a cohesive body of icons and textures for use in surface design projects. This section of the course, "Vintage Collections," will explore the decorative arts and style periods of the 20th century, identifying key elements and patterns that have come to define vintage. Students will design motifs and patterns for cohesive Wallpaper Collections for exciting interior environments that evoke nostalgia, tradition, and kitsch. The class will focus on vintage inspired illustration and design as well as hands-on texture and substrate processes, including silkscreen. Students will be responsible for some expenses.

**Credits** 3

## **ILL-386: Paperchase**

In response to electronic overload, the trend in the stationary and gift industry market has been to bring back meaning and eclectic beauty to art and paper. This Paper Goods for Surface Design class will capture the spirit of the personal touch by transforming stylized illustration and craft beyond the ordinary on stationary, journals, gift wrap, bags, tags, party accessories, cards, and more. The course will focus on cohesive paper goods collections using research, various printing techniques, upcoming trends, and modern themes.

**Credits** 3

## **ILL-387: Illustrated Journalism (DM)**

Study visual and narrative devices used in comics, storytelling and journalism. Lectures focus on comic structure, how various artists visually capture real-life incidents and issues and turn them into compelling stories. Through in-class exercises and projects, students work with memoir, news events, adaptation and historical fiction.

**Credits** 3

## **ILL-391: Hist Env for Matte Painting**

A thorough and integrated knowledge of history, both ancient and modern as it relates to costume, props and architectural styles is a must for any successful matte painter. Your success lies in authentic reconstructions and a truly accurate rendition of all details based on the understanding of the key design principles that define each era. The class commences with an exploration of depictions of ancient cultures, then contrasts that foundation with the modern period, ending with an opportunity to test your logic and imagination in futuristic scenarios. Pre-requisite ILL 106 (or FND 106), ILL 150 and ILL 359

**Credits 3**

## **ILL-392: Google Doodle**

In this course, students will design a Google Doodle, or interrelated series of Google Doodles. Please note that members of the Google Doodle team will be visiting the studio over the course of the semester, briefing students on the real-world process of developing Doodles, and serving as guest critics along the way. In all cases, students will be asked to challenge the current limits of the Google Doodle, re-imagining and expanding the role that the Doodles could play in the world. For example: could Google Doodles encourage positive behavioral changes? promote products or services? organize political action? be customized by the user? be offered as a subscription? or something else? What might Google Doodles be like in the future? Students will have the opportunity to consider the whole Google Doodle engagement, from beginning to end-not merely the appearance of the logo, but the related animation (if any), whatever the Doodle links to (a game? entertainment? information?), and the call to action (if any). Open to upper term (5th term or higher) students in Illustration, Interaction Design, Entertainment Design, Graphic Design, and Advertising

**Credits 3**

## **ILL-393: Waking Dreams**

For as long as humans have made art or told stories, the imagination and fantasy have played a role in how we communicate. This class offers students an opportunity to explore their own relationship to the fantastic in drawing, using various techniques and approaches. We will be looking at folk tales and Disney, the history of animals in art, and movements like Art Nouveau and Surrealism, as well as the use of fantasy in film, to launch our projects and in-class work.

**Credits 3**

## **ILL-394: Plot Twist**

In this class students will learn new working techniques and brainstorming methods in order deal with the changes in art direction which often occur when working on a professional assignment. Students will get a taste of dealing with clients and their ideas that come "from left field." Here the client will be a spinning wheel, which determines a random, but relative request for each project. Students will learn to adapt, explore a new way of working, and practice fluidity of concept. Through the process of brainstorming and research, students will multiply their ideas while maintaining their artistic integrity. The result will be the greatest portfolio pieces you ever made.

**Credits 3**

## **ILL-396: Just Vibin: Des for Atmosphere**

In this class students will design a wallcovering, a textile, and two related items for a hospitality environment, with an eye toward creating an immersive mood. Students will work with a selection of themes and create an identity which is harmonious and uplifting for digital events or socially-distanced gatherings. Our template will be Brooklyn's Ethel's Club, Proper Hotel, and The Jungalow. Guest artists from these projects will participate. Inspiration starts with Justina Blakeney, Nathalie Lété, and Sheila Bridges. "We believe that good design increases quality of life. We believe that creativity, not wealth, is the key." - Justina Blakeney

**Credits 3**

## **ILL-399: Entertainment Arts Proj Studio**

The Entertainment Arts Project Studio provides students the opportunity to develop a personal project with an emphasis on advancing skills required for creating work for their graduation portfolio. These projects may address "gaps" in a student's portfolio, or may be used as an opportunity to focus in depth on areas of strong personal interest. Students will spend 14 weeks developing a body of work in an area of specialization i.e. storyboarding, character design, environment, visual development, etc. for presentation. Enrollment by application only. Must submit a completed Independent Study form to department by Friday, Week 13.

**Credits 3**



## **ILL-411: The Paul Smith Project**

Designer Paul Smith now has 15 shops and concessions in the UK and 200 shops worldwide, in markets including Japan, Paris, Milan, New York, and Hong Kong. The business, still based in his native Nottingham, has turnover of £325 million. As chairman and designer, Sir Paul is still involved in every aspect of the business. Known for his positive outlook on business and life, Smith has become a key figure of the British fashion industry. Although he is an internationally celebrated fashion artist, Smith is known to have remained very much down to earth. He frequently visits his shops, talks to customers, and learns about his clientele's needs. Paul is also a fan of ArtCenter students, having hosted us at his headquarters in Covent Garden, London during our Study Away visits. This pandemic year Paul Smith has set a special project for us, one that he will be involved in and offer inspiration, feedback and critique. This is a unique opportunity to test your creative thinking by addressing a Project Brief given by one of the most innovative designers working today.

**Credits** 3

## **ILL-414: Advanced Cinematic Motion**

Advanced Cinematic Motion is an advanced level transdisciplinary studies film course. Students from Film, Motion Graphics and Motion Illustration collaborate to create unique narrative solutions. The course will teach how to produce live-action green screen shoots and the proper methods of post-production development. Faculty will teach unique perspectives from a designer, director and a cinematographers point of view.

**Credits** 3

## **ILL-415: Background Ptg/Animated Films**

In this class, students create story-driven images charged with emotional subtext, while focusing on art direction issues such as style, creating a tone or mood, portraying specific times of day or lighting situations. Through a linear process of thumbnailing, laying out, creating value study, color key and finish, students learn a reliable method for producing consistent results. All academic principles are visited and reinforced: composition, perspective, light logic, and color theory. Additional course material includes staging, atmospheric perspective, and painting technique. Emphasis is on storytelling.

**Credits** 3

## **ILL-417: Painting Projects**

Through experimentation, research, making, and critical conversation, students will develop a body of work that generates and addresses their own questions about painting. Students will confront the material nature of paint and consider their work in an art historical context as well as being engaged with the contemporary dialogue in fine art. 3 Units

**Credits** 3

## **ILL-418: Exp Collection Surface Design**

This class will investigate new methods and strategies for innovative collection development. Todd Oldham will lead the class with faculty Patrick Hruby. Projects will be team-based and involve experimentation and investigative studies which will teach new methodologies of idea and collection generation. Students will work in all manner of media, including digital, and projects will be realized using the Epson sublimation printing machine on various substrates. Pre Reqs: Advanced Photoshop and Illustrator, Illustration for License, Intro to Surface Design, Advanced Surface Design for Digital Print. Admission to class by portfolio review only. Details to be announced. 3 Units

**Credits** 3

## **ILL-421: Supersized**

An ambitious, "hands on" learning experience that challenges the student, and breaks the traditional role of the Illustrator, in a workshop/team atmosphere. The process is collaborative and highly inventive incorporating real world projects and professional guest critics. Students will learn to develop a sense of possibility while taking sketch ideas through to 3D ideation and production. Field Trips to fabricators, and sources for materials will be explored. The course is broken into 3 distinct project areas: toy, object, environment.

**Credits** 3

## **ILL-430: Production Design Concepts**

This seventh-term course focuses on understanding and applying the principles of Production Design and Art Direction that are commonly used in the development of animated movies. Emphasis is placed on creating images specific to visual development and storytelling for animation. Class acceptance will be based on portfolio and academic review of 7th-term students wishing to enter the animation industry.

**Credits** 3

## **ILL-441: Art Direction for Surface Des**

Beyond Trend awareness there is analysis of pop culture which will serve to help you create and understand how new ideas are formed. In order to constantly innovate at brand level you need to develop and establish a mechanism for working with your own vision and articulating that alongside a historical understanding of culture, global influencers and the importance of observation. In addition you will learn to assemble a group of powerful images that tell your story with style and emotional impact.

**Credits 3**

## **ILL-445: Senior Projects**

In this class students will learn how to produce professional grade illustration artwork for portfolio presentation commensurate with the highest industry standards and expectations. The class will be run as a professional studio, featuring in-class exercises and assignments, and incorporate professional guest critiques, resulting in the production of a series of illustrations created for assignments in accordance with professional deadlines. Sixth term and above.

**Credits 3**

## **ILL-446: Surface Design Senior Studio**

Modeled on a professional working environment, this studio allows for Independent projects to be developed alongside collaborative professional critique and mentorship. This class is for upper term Surface design students who want to execute and professionally present a final collection and direction ready for graduation. NOTE: All prior lower term SD classes form the Pre Reqs for this studio and there is no admittance without them.

**Credits 3**

## **ILL-450: Adv Surface Dsgn Digital Print**

New technologies have allowed the illustrator to evolve their work onto the tactile printed surface. The opportunity digital printing presents is enormous, and it is incumbent upon the illustrator to learn the mathematics and design of patterns as well as the programs needed to execute them. In this course, students will experiment with the principles and complexities of pattern, developing knowledge of the correct ratios and proportions necessary for the successful application of a completed surface design. Students will also gain the skills necessary to produce client-ready files for production. Throughout the course, the inspiring study of the globally influential visual vocabulary of California Modernism will inform students' design portfolio.

**Credits 3**

## **ILL-453: Portfolio Design Lab**

A portfolio in some format is the essential tool for a job search, graduate school or grant application, or competition entry. Approaches to portfolio design have expanded over recent years to include a variety of media, traditional as well as non-traditional materials and approaches. Graduating portfolios range from the traditional to the digital, from still to motion, from unique one-of-kind collectible to mass-produced designs. Students learn how to manage content for maximum impact effectiveness. This course covers every aspect of portfolio planning and production, with particular emphasis on developing a marketing strategy for after graduation.

**Credits 3**

## **ILL-453A: Portfolio Des Lab Surface Proj**

A portfolio in some format is the essential tool for a job search in the surface design fields. Approaches to portfolio design have expanded over recent years to include a variety of media, traditional as well as non-traditional materials and approaches. Graduating portfolios range from the traditional to the digital, and collections can be presented as a unique one-of-kind collectible to a range of mass-produced applications. Students learn how to manage content for maximum impact effectiveness. This course covers every aspect of portfolio planning and production, with particular emphasis on developing a marketing strategy for entry into the Textile and surface design Industry.

**Credits 3**

## **ILL-454: Application Studio**

**Credits 3**

## **ILL-454: Application Studio**

The illustrator as problem solver is a paramount requirement for success in the working environment. This class readies you to present your work in an industry specific manner. This class will assess your image creation and direction to date, commission new work and develop concepts utilizing your strengths by taking the finish through to final application in a professional manner for presentation in your 8th term PDL portfolio. Application Studio is designed for 8th term students who are enrolled in Portfolio Design lab concurrently.

**Credits** 3

## **ILL-455: Portfolio Design Lab Ent Arts**

Portfolio Design Lab is both a portfolio building and a portfolio design class. It is your senior graduating class. This class will assist you in defining the personal direction of your work, the design and production of your graduating portfolio and collateral, and the presentation of your grad wall. Group discussions and handouts will help round-out your thinking about career choices after graduation, strategies for marketing and promotion, how to go about finding work, professional resources for support, and studio practices.

**Credits** 3

## **ILL-460: Entertainment Art Senior Proje**

Students will spend 14 weeks developing a body of work in an area of specialization ? i.e. storyboarding, character, environment or matte painting for presentation.

**Credits** 3

## **ILL-466: Sequential Design 3**

This is a very fast paced concept to final design sequencing class. It is a portfolio-building class comparable to the Advanced Graphic Studio (AGS) sequence. Students should be in their 6th-8th terms.

**Credits** 3

## **ILL-473: Advanced Motion Studio 8**

Advanced Motion Studio 8 focuses on advanced levels of creative strategy utilizing all languages in design and motion. A more unique way of narrative storytelling for brand/identity development will be introduced in this stage of learning. Full languages of concept/storytelling/design/motion choreography/post-production will be implemented.

**Credits** 3

## **ILL-474: Bag-It! With Paul Frank**

In this workshop led by Paul Frank, students will explore concept design and execution of a bag and ottoman collection based on a given theme. Topics covered: working from a concept, researching trends and influences, bag construction methods, fabric exploration and materials innovation, visual product storytelling, and collection development. Projects will include creation of a resource book, patternmaking, and developing an understanding of sewing techniques. For the final project, a completed bag and ottoman design, with one prototype of each, is required. Students interested in Illustration, graphic icons, accessories, apparel, and fashion design are welcome. Access to Sewing Lab equipment with assistance from instructor.

**Credits** 3

## **ILL-801A: Pop-Up Berlin**

Pop-Up Berlin seeks to inspire students from ArtCenter to being a purposeful, meaningful dialogue with the citizens of Berlin. Students will be encouraged to design and produce inclusive, positive image and text based materials intended to bridge the widening cultural gaps between marginalized groups in both cities. The project has been inspired by Sister Corita Kent (1918-1986) who was an artist, educator, and advocate for social justice. She believed an Art Practice could be harnessed to inspire change. Her uplifting, modern poster designs brought current issues to the public. By acknowledging our glorious diversity through pop-up events featuring student produced Posters, Periodicals, and Products. Pop-Up Berlin is designed to direct our student's talents towards advocacy and inclusion. Students will research issues of diversity and inclusion with a society conscious mindset. They will design images meant to capture a viewer's attention. Throughout the Summer term in Pasadena, we propose to partner with ACCD's Archetype Press/HMCT to enable the students to produce ephemera in multiples. These items will be brought with us to Berlin and presented in innovative contexts throughout the city during the 2.5 week visit.

**Credits** 3

## **ILL-801C: New Eye on Berlin**

Berlin, like its sister city Los Angeles, embodies the cultural triumphs that can occur when a society champions diversity and inclusion in its creative community. This year's project will focus on Die Brücke (The Bridge) movement. Throughout the Summer 2021 term at ArtCenter in Pasadena, we will partner with the HMCT and Archetype Press to enable students to produce a series of letterpress prints, as well as printed ephemera in multiples, based on the foundations of the Die Brücke movement. These items will be sent to Berlin and will be presented in an innovative gallery Pop-Up exhibition. Students will meet for conversation via Zoom with artists and designers in Berlin during the term.

**Credits** 3

## **ILL-801D: Eye on Berlin**

Eye on Berlin seeks to inspire students from Art Center to begin a purposeful, meaningful dialogue with the citizens of Berlin. Students will be encouraged to design and produce inclusive, positive image based materials intended to bridge the widening cultural gaps between marginalized groups in both cities.

**Credits** 3

## **ILL-815A: Konstfack Studio 1**

Konstfack, or University College of Arts, Crafts and Design, is the largest art and design school in Sweden. Every year, over 900 students are enrolled in Bachelor's and Master's programs, Teacher Education classes and Professional courses. Konstfack is located in Stockholm, the largest city and capital of Sweden. Classes are held in the school's main building, an old telephone factory transformed by architect Gert Wingardh into a modernist structure. Konstfack boasts some of the best facilities available at an art and design school. The school is equipped with computer labs, woodwork and metalwork shops, screen-printing and textile printing facilities, weaving room, color workshop, graphics workshop, photo and TV studios, glassworks, ceramics workshop, and studios for sculpture and painting. Konstfack is a school with international character. It has exchange agreements with some 60 universities and colleges. Exchange students have the opportunity to interact and work with students from Sweden and 25 other countries.

**Credits** 3

## **ILL-815B: Konstfack Studio 2**

Konstfack, or University College of Arts, Crafts and Design, is the largest art and design school in Sweden. Every year, over 900 students are enrolled in Bachelor's and Master's programs, Teacher Education classes and Professional courses. Konstfack is located in Stockholm, the largest city and capital of Sweden. Classes are held in the school's main building, an old telephone factory transformed by architect Gert Wingardh into a modernist structure. Konstfack boasts some of the best facilities available at an art and design school. The school is equipped with computer labs, woodwork and metalwork shops, screen-printing and textile printing facilities, weaving room, color workshop, graphics workshop, photo and TV studios, glassworks, ceramics workshop, and studios for sculpture and painting. Konstfack is a school with international character. It has exchange agreements with some 60 universities and colleges. Exchange students have the opportunity to interact and work with students from Sweden and 25 other countries.

**Credits** 3

## **ILL-815C: Konstfack Studio 3**

Konstfack, or University College of Arts, Crafts and Design, is the largest art and design school in Sweden. Every year, over 900 students are enrolled in Bachelor's and Master's programs, Teacher Education classes and Professional courses. Konstfack is located in Stockholm, the largest city and capital of Sweden. Classes are held in the school's main building, an old telephone factory transformed by architect Gert Wingardh into a modernist structure. Konstfack boasts some of the best facilities available at an art and design school. The school is equipped with computer labs, woodwork and metalwork shops, screen-printing and textile printing facilities, weaving room, color workshop, graphics workshop, photo and TV studios, glassworks, ceramics workshop, and studios for sculpture and painting. Konstfack is a school with international character. It has exchange agreements with some 60 universities and colleges. Exchange students have the opportunity to interact and work with students from Sweden and 25 other countries.

**Credits** 3

## **ILL-815D: Konstfack Studio 4**

Konstfack, or University College of Arts, Crafts and Design, is the largest art and design school in Sweden. Every year, over 900 students are enrolled in Bachelor's and Master's programs, Teacher Education classes and Professional courses. Konstfack is located in Stockholm, the largest city and capital of Sweden. Classes are held in the school's main building, an old telephone factory transformed by architect Gert Wingardh into a modernist structure. Konstfack boasts some of the best facilities available at an art and design school. The school is equipped with computer labs, woodwork and metalwork shops, screen-printing and textile printing facilities, weaving room, color workshop, graphics workshop, photo and TV studios, glassworks, ceramics workshop, and studios for sculpture and painting. Konstfack is a school with international character. It has exchange agreements with some 60 universities and colleges. Exchange students have the opportunity to interact and work with students from Sweden and 25 other countries.

**Credits** 3

## **ILL-829A: London Ancient and Modern**

This project comprises a spring term class immediately followed by 10 days in London. Students follow a given brief in the class, which focuses on the development and production of a California-centric project which focuses on the culture. Students work alone on their projects resulting in 12 individualized researched approaches. Students then showcase their projects to leading designers in London and host an exhibition of their work there. Students are graded at the end of the trip for their project work and class participation during term at ArtCenter and their participation and engagement overseas.

**Credits** 3

## **ILL-900: Illustration Internship**

**Credits** 3

## **ILL-XXX: Textile Sponsored Project**

**Credits** 3

## **INT-252: Color and Story**

**Credits** 3

## **SAP-829A: London Ancient/Modern**

London provokes and inspires. This Spring Term you will create a personal project based on a given theme and then in the Spring Break fly to London, where each day you will be immersed in the heady mix of style and culture high and low. Learn to think about these influences the way the British do. Everything is inspiration and you will get the opportunity to present your projects to some of the leading thinkers and tastemakers of this global, inclusive, and ever-changing international city. Come and see what all the fuss is about. Open to all majors with 3.00 GPA and above.

Application for this class is by portfolio and interview only. Students will be responsible for related expenses.

**Credits** 3

## **SAP-831: The Berlin Collective**

The Berlin Collective is a unique six-week experience, giving students the rare opportunity to share a working Studio in a major European city. The project is hosted by the Illustration Department, but will include students from a variety of majors, encouraging a truly transdisciplinary spirit. By Permission Only. 6 Cr

**Credits** 6

## **SAP-870: The Berlin Collective 2**

The Berlin Collective 2 will be a one-of-a-kind, eight to twelve-week cultural immersion in Berlin, giving students a unique opportunity to share a collective studio experience in a major European city. It is intended to challenge the individual's ability for keen observation, comprehensive research, articulation of ideas, presentation skills and collaborative abilities, and expand cultural sensitivity and awareness. Each individual will explore Berlin through the lens of his or her own selected topic, fostering their ability to draw connections between new cultural experiences and ideas, and finding resonance within their own developing work. Accompanied by a curated blog presence, travel documentation and an exhibition at ACCD.

**Credits** 3

## **SAP-871: Berlin Coll. 2-Studio Vst&Res**

The Berlin Collective 2 will be a one-of-a-kind, eight to twelve-week cultural immersion in Berlin, giving students a unique opportunity to share a collective studio experience in a major European city. It is intended to challenge the individual's ability for keen observation, comprehensive research, articulation of ideas, presentation skills and collaborative abilities, and expand cultural sensitivity and awareness. Each individual will explore Berlin through the lens of his or her own selected topic, fostering their ability to draw connections between new cultural experiences and ideas, and finding resonance within their own developing work. Accompanied by a curated blog presence, travel documentation and an exhibition at ACCD.

**Credits 3**

## **SAP-872: Berlin Coll. 2-Media Exlprtn**

The Berlin Collective 2 will be a one-of-a-kind, eight to twelve-week cultural immersion in Berlin, giving students a unique opportunity to share a collective studio experience in a major European city. It is intended to challenge the individual's ability for keen observation, comprehensive research, articulation of ideas, presentation skills and collaborative abilities, and expand cultural sensitivity and awareness. Each individual will explore Berlin through the lens of his or her own selected topic, fostering their ability to draw connections between new cultural experiences and ideas, and finding resonance within their own developing work. Accompanied by a curated blog presence, travel documentation and an exhibition at ACCD.

**Credits 3**

## **SAP-873: Berlin Coll. 2-Cultrl Immersn**

The aim of this class is to provide a better and deeper understanding of the German culture, the history of the country, and the mentality of its people. The testlab being based in the capital of Germany, a strong emphasis will be put on the very unique situation and position of Berlin in the past, in the present, and in the future. In order to take full advantage of the fact that we are "vor Ort," all lectures will be accompanied by extensive field trips. Thus, we will not only visit different museums, exhibitions or architectural landmarks but-as important-will experience the city, different urban lifestyles, and "practice" MOBILITY. Traveling, being outside the studio is part of the course. The class shall be as closely linked to the studio classes as possible in order to further help generating a solid research foundation for the final designs of MOBILITIES 2030.

**Credits 3**

## **SAP-874: Berlin Coll. 2-Gndr in Ger Cn**

The seminar offers an introduction to German Cinema while approaching the films and historical issues from the perspective of feminist film theory. Students will develop the analytical tools for detangling the complex visual structures of gender (within but also beyond the films discussed in class). Together, we will examine the particular role of female figures in German cinema by considering the Lola figure. The course includes the discussion of the work of female directors such as Helke Sander or Doris Dörrie, and actresses such as Marlene Dietrich or Nina Hoss. It also introduces students to the theories of important German feminist film critics. During a session on pornography, it will be possible to schedule an excursion to the Berlin-based Porn Film Festival at the end of October, where the class would be able to listen to a lecture and discuss some pornographic films with their international directors. The course encourages students to take pleasure not only in seeing and discussing but also in writing about films (from a reader-oriented as well as critical position). Together we will develop a critical vocabulary in order to describe how gender structures are reflected through film.

**Credits 3**

## **SAP-875: LA/Berlin Poster Collective**

Communicate LA to Berliners and communicate Berlin to Angelenos. This unique study-away opportunity combines project development and poster production in both cities, with the Berlin trip taking place over the spring/summer break 2015. This class challenges both artists and designers to create a series of posters/images that will then be hung throughout Berlin's city streets. There will be a pop-up exhibit opening in both cities and studio and museum visits in Berlin.

**Credits 3**

## **SAP-875A: New Berlin Collective**

Fourteen week class - 12 weeks at Art Center, two weeks in Berlin during pre-Fall break This unique study-away opportunity allows students to experience the history and engage with the vital artistic culture of the fascinating European city of Berlin. Students will design and create personal travel journals of illustrations based on their experiences abroad.

**Credits 3**

## **SAP-876A: Head to Toe BERLIN Studio 1**

This course will explore the design, fashion and textile industry in Berlin. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories.

**Credits 3**

## **SAP-876B: Head to Toe BERLIN Studio 2**

This course will explore the design, fashion and textile industry in Berlin. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories.

**Credits 3**

## **SAP-876C: Head to Toe BERLIN Studio 3**

This course will explore the design, fashion and textile industry in Berlin. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories.

**Credits 3**

## **SAP-876D: Head to Toe BERLIN Culture**

This course will explore the design, fashion and textile industry in Berlin. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories. Through field trips to designer studios, museums, input from guest speakers and studio work sessions, students will develop a collection of "head-to-toe" ideas in apparel, footwear and accessories.

**Credits 3**

## **SAP-878A: Vodafone Proj Berlin Studio 1**

Vodafone is sponsoring this project at the Berlin studio. Students will be exploring the future of telecommunications looking at the years 2025-2030. This TDS includes 8 undergraduate students from Product Design, Interaction Design, Graphic Design and Environmental Design will produce vision-casting "connected futures" scenarios and concepts including hardware, software, wearables, IoT and interactive experiences. The results from the project will be shown in an interactive showpiece for Vodafone and ACCD to show publicly to the industry.

**Credits 3**

## **SAP-878B: Vodafone Proj Berlin Studio 2**

Vodafone is sponsoring this project at the Berlin studio. Students will be exploring the future of telecommunications looking at the years 2025-2030. This TDS includes 8 undergraduate students from Product Design, Interaction Design, Graphic Design and Environmental Design will produce vision-casting "connected futures" scenarios and concepts including hardware, software, wearables, IoT and interactive experiences. The results from the project will be shown in an interactive showpiece for Vodafone and ACCD to show publicly to the industry.

**Credits 3**

## **SAP-878C: Vodafone Proj Berlin Studio 3**

Vodafone is sponsoring this project at the Berlin studio. Students will be exploring the future of telecommunications looking at the years 2025-2030. This TDS includes 8 undergraduate students from Product Design, Interaction Design, Graphic Design and Environmental Design will produce vision-casting "connected futures" scenarios and concepts including hardware, software, wearables, IoT and interactive experiences. The results from the project will be shown in an interactive showpiece for Vodafone and ACCD to show publicly to the industry.

**Credits 3**

## **SAP-878D: Vodafone Proj Berlin Studio 4**

Vodafone is sponsoring this project at the Berlin studio. Students will be exploring the future of telecommunications looking at the years 2025-2030. This TDS includes 8 undergraduate students from Product Design, Interaction Design, Graphic Design and Environmental Design will produce vision-casting "connected futures" scenarios and concepts including hardware, software, wearables, IoT and interactive experiences. The results from the project will be shown in an interactive showpiece for Vodafone and ACCD to show publicly to the industry.

**Credits 3**

## **SAP-878E: Vodafone Proj Berlin Culture**

Vodafone is sponsoring this project at the Berlin studio. Students will be exploring the future of telecommunications looking at the years 2025-2030. This TDS includes 8 undergraduate students from Product Design, Interaction Design, Graphic Design and Environmental Design will produce vision-casting "connected futures" scenarios and concepts including hardware, software, wearables, IoT and interactive experiences. The results from the project will be shown in an interactive showpiece for Vodafone and ACCD to show publicly to the industry.

**Credits 3**

## **SAP-878F: Vodafone Proj Berlin Human**

Vodafone is sponsoring this project at the Berlin studio. Students will be exploring the future of telecommunications looking at the years 2025-2030. This TDS includes 8 undergraduate students from Product Design, Interaction Design, Graphic Design and Environmental Design will produce vision-casting "connected futures" scenarios and concepts including hardware, software, wearables, IoT and interactive experiences. The results from the project will be shown in an interactive showpiece for Vodafone and ACCD to show publicly to the industry.

**Credits 3**

## **TDS-346A: Craft Workshop**

This interdepartmental class will challenge the students to address a participating client project brief with craft-based solutions. Students will work individually and in teams. Clients will provide research and participate in mid-term and final presentation critique. Leading craft practitioners and artists will guest.

**Credits 3**



## **TDS-352: All You Can Eat-Food Invst/Ins**

**PROJECT DESCRIPTION:** TASTE, LOOK, FEEL Primary Subject: A researched visual and literary investigation into the importance, delight and sensory value of food in our culture and throughout history. Create a new visual vocabulary based on direct experience of investigatory work by master chefs, artists, writers, and food photographers and stylists. Working and documenting via drawing and photography from direct observation and discussion in a collaborative space this class will unify the gastronomic with food play a la Lady Gaga or RATATOUILLE. Areas of study to include: Food writing, Food in Art and Photography, Food in Film, Food as Fashion, Food preparation and techniques, Individual approaches to cooking via several chefs, and food styling and photography.

**Credits 3**

## **TDS-450: SAFE NIÑOS: ENTERTAINMENT- DM**

Every year, 6 million children across South and Latin America are burned from exposure to open flames, hot objects or fireworks. COANIQUEM, a nonprofit medical treatment center that provides free holistic treatment for burn survivors across South and Latin America, is challenging ArtCenter students to create new multi-media strategies for burn prevention messaging for children. In this studio, students will work together in transdisciplinary teams to build new worlds for burn prevention messaging, creating characters, environments, rules and stories. Students will let their concepts guide them to the best media to tell their story, whether through games, animated series, children's books, or other media. Stakeholders from COANIQUEM, experts on child development and professionals working in entertainment and media will join the studio to provide their expertise and guidance as students work towards a final delivery of a visual proof of concept for effective and entertaining childhood burn prevention messages. This project is part of a 10-year partnership between COANIQUEM and Designmatters at ArtCenter.

**Credits 3**

## **TDS-803: Culture/Craft-Seika Kyoto Unv**

In this course a select group of students will experience Japanese culture and craft through a trip to Kyoto, a city as rich in it's history and tradition as it is forward thinking. Here students will participate in a series of hands-on workshops, lectures, and outings in cooperation with Seika University. Upon returning to ArtCenter, the students will use their newfound knowledge and insight to reexamine Southern Californian design. As a hybrid of Surface and Product Design, students will develop both a design pattern and home good product, with the unique opportunity to develop pattern and product side by side. They will also learn the history and tradition of textile design, and product development techniques with an eye towards cultural sensitivity and expression.

**Credits 3**

## **Industrial Design**

### **IND-512: Design for Health**

Design for Health Studio is a course for the purpose of creating for good health personal, community, national and international through design and design methodology. Ranging in scope from the least powerful constituencies among us to multi-national industry, Design for Health Studio will create projects, products, systems and strategies using assessment criteria to assess value to people and society. We will research and realize products, systems, issues relating to health through class-designed projects with tangible, published results.

**Credits 3**

# Integrated Studies

## INT-001: Drawing Workshop

Workshops allow students who feel they would benefit from expanded exposure to drawing from live models an opportunity to do so after or in between classes or during their free time. Students with poor drawing skills can improve and make use of the instructor who is present during all workshops. Students with more refined skills can further enhance their abilities. Each workshop is structured differently with different lengths of poses, nude or costumed models, full figure or portrait poses and even some lectures. Drawing workshops provide all full-time students with an opportunity to improve their drawing skills in an open, unpressured environment. Students can come and draw from the live model 5 hours a day, usually 6 days a week.

**Credits** 0

## INT-002: Painting Workshop

This workshop allows students who feel they would benefit from expanded exposure to painting from live models an opportunity to do. Students can make use of the instructor who is present during all workshops and further enhance their painting abilities. This workshop provides all full-time students with an opportunity to improve their painting techniques and concepts in an open, unpressured environment.

**Credits** 0

## INT-007: Web Portfolio Workshop

Students from multiple disciplines have an opportunity to refine, retool and improve their web projects meeting one on one with a web instructor on a first come first served basis.

**Credits** 0

## INT-010: Indesign DigitalMedia Workshop

This 3-hour/five week workshop takes students through the InDesign application step by step to support the use of this digital tool for output in studio classes. Topics include but are not limited to page layout, importing type, sizing, poster graphics and type design. At the end of the first five weeks the workshop begins again. Students in the 2nd run through may bring in studio class projects for advice and application critique. Maximum enrollment 15 students per session. No roll, no grading, no units. Assignments are optional. The workshop begins week 2 and ends week 11.

**Credits** 0

## INT-013: Surface Modeling & Presentation

This workshop offers students the opportunity to learn and develop in class basic and advanced solid and surface modeling projects. The workshop will use Rhino and Solidworks platforms as modeling tools to create digital forms and surfaces, ready to be rendered realistically for quick or detailed presentations as well as preparing 3D data ready for rapid prototyping. Projects will range from Product, Shoe and Furniture Design to Packaging.

Workshop is open to all majors. Pre-requisites: none

**Credits** 0

## INT-015: Digital Skills Workshop

This workshop explains and reviews the fundamental-to-advanced aspects of Photoshop and Illustrator throughout the term to support students in ongoing studio assignments that require this software knowledge. Faculty teaching these workshops are aware of assignments from a broad spectrum of art and design majors, tailoring the digital lectures to subjects most relevant to students' current needs. Some time will be allotted at the end of each workshop for one-on-one support with those students who request it.

**Credits** 0

## INT-017: Painting Practicum

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

**Credits** 0

## INT-018L: Intro Photoshop Lab

A zero-credit, hands-on six-hour lab introducing the fundamentals of Adobe Photoshop. Students must enroll to attend. Includes: Application UI; understanding vector vs. raster; Covering application UI; understanding raster vs. vector; understanding resolution & correct image size changes; all selection processes; layers palette & composition; smart objects/layer masks/layer effects/ blending modes; color correction & adjustment layers; image repair tools; creating custom brushes; transformation & filters; exporting to various formats; short cuts and hidden techniques

**Credits** 0

## **INT-019L: Intro Premiere Lab**

A zero-credit, hands-on six-hour lab introducing the fundamentals of Adobe Premiere Pro. Students must enroll to attend. Includes: Overview of interface, workspaces, hardware/software setup; organization i.e. file formats, desktop and browser, naming conventions; editing i.e. overwrite, insert, replace, superimpose, fit to fill; four-point editing; transitions and effects.

**Credits** 0

## **INT-020L: Intro Illustrator Lab**

A zero-credit, hands-on six-hour lab introducing the fundamentals of Adobe Illustrator. Students must enroll to attend. Includes: Application UI; understanding vector vs. raster; object drawing basics; understanding the pen tool; transforming shapes; compounding paths; applying colors/gradients/patterns; importing raster images and live tracing; palettes/drop down menus; exporting to various formats; short cuts and hidden techniques.

**Credits** 0

## **INT-021L: Intro After Effects Lab**

A zero-credit, hands-on six-hour lab introducing the fundamentals of Adobe After Effects. Students must enroll to attend. Includes: Basics of time based media, interface overview; keyframe basics, i.e. properties, tools, adjusting speed and time; animation menu including exponential scale, velocity, interpolation; nested comps and effects; introduction to 3D space, camera basics.

**Credits** 0

## **INT-022L: Bookbinding Lab**

You will learn the basics of bookbinding, including an overview of tools and use of paper and materials. Several book structures will be covered, including but not limited to perfect bind, saddle stitch, and stab stitch. Students will have time to work on books on their own and consult with instructor on projects for other classes. Materials cost between \$50-\$100, depending on items you may already have. Materials list will be provided upon registration. This is a free workshop. You must enroll to attend.

**Credits** 0

## **INT-023L: Making Type Lab**

Learn how to draw letterforms. Bend them, shape them, overlap, join, and embellish. Learn the rules of type so you can break them effectively. This is a free, drop-in workshop supporting Integrated Studies' Type 1, Type 2, and Design Fundamentals 2 courses, but open to all interested students regardless of level or major.

**Credits** 0

## **INT-024: Make It Happen Workshop**

This 14 week workshop is designed to help students make their ideas come to life as real products to sell, and to promote and develop their individual brand. The workshop was created to support the entrepreneurial spirit of artists and designers alike. There will be both demos and one-on-one advice to make each project happen. Projects will include apparel & fabric, patches & embroidery, enamel pins, stickers, and how to participate in shows, fests and conferences.

**Credits** 0

## **INT-025: Editing S.O.S. Workshop**

This not-for-credit workshop is designed for film students who are in or approaching the editing phase of their film projects and could benefit from either technical or aesthetic support to make the film's storyline and continuity more cohesive. A faculty member will meet with individual students one-on-one to review a rough edit so far in progress and make suggestions to improve continuity, pacing, sound, color, graphics/titles, or overall content. If getting started seems overwhelming, students benefit from help in crafting an editing plan by reviewing dailies with an instructor. You must sign up for the workshop before the end of week 1, but it will not begin until week 8, when editing starts to become a greater consideration. If you believe you could benefit from this workshop, sign up immediately.

**Credits** 0

## **INT-100: Digital Design 1**

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

**Credits 3**

## **INT-101: Design 1 (Film)**

The primary goal of this class is to build a solid foundation for the students' expanding abilities as artists and professionals. Problem solving processes, analytical thinking and craftsmanship are emphasized in various compositional and color exercises. This course provides an introduction to major design principles and theories, in addition to contemporary and historical art and design references. Sections are designed to address specific media and content needs of each discipline, as described in the course summary.

**Credits 3**

## **INT-102: Design 1 GPK/ILL/CRDR**

This class builds a solid foundation for the students' expanding abilities as artists and professionals. Problem solving processes, analytical thinking and craftsmanship are emphasized in compositional and color exercises. This course provides an introduction to major design principles and theories, in addition to contemporary and historical art and design references. Sections are designed to address specific media and content needs of each discipline, as described in the course summary.

**Credits 3**

## **INT-102L: Design 1 - Materials Lab**

This non-credit lab is specifically for ACN Graphic Design students concurrently enrolled in INT-102X Design 1 and who are prospective students for ArtCenter's Graphic Design degree program. Lab meets weeks 3 through 9 and will instruct students in the safe operation of certain shop equipment (including the table saw, band saw, and lathe), so that they may access the shop to complete class projects during the term.

This lab requires concurrent enrollment in INT-102X.

**Credits 0**

## **INT-103: Design 1 PHO/FAR**

The primary goal of this class is to build a solid foundation for the students' expanding abilities as artists and professionals. Problem solving processes, analytical thinking and craftsmanship are emphasized in various compositional and color exercises. This course provides an introduction to major design principles and theories, in addition to contemporary and historical art and design references. Sections are designed to address specific media and content needs of each discipline, as described in the course summary.

**Credits 3**

## **INT-104: Design 1: DCI**

This class builds a solid foundation for the students' expanding abilities as artists and professionals. Problem solving processes, analytical thinking and craftsmanship are emphasized in compositional and color exercises. This course provides an introduction to major design principles and theories, in addition to contemporary art and design references. An alignment with English language classes taught in tandem promotes student understanding of design vocabulary and the practice of critique especially for international English language learners.

**Credits 3**

## **INT-105: Principles of Drawing**

This course emphasizes the fundamental skills of figure drawing for students at a beginner level. Students will learn to organize their drawings into layers of information, starting with a simple lay-in, adding detail with line variation, and developing three-dimensional form. Main topics will cover basic structure, gesture, form, and proportions of the figure. Weekly homework assignments will include time in the drawing workshops.

**Credits 3**

## **INT-107: Concept Design 1**

Concept Design 1 is about big picture, conceptual thinking processes. It is an introduction to composition, color, story analysis and basic design principles leading to 2D compositions that serve the narrative.

**Credits** 3

## **INT-108: Basics of Photo**

This class provides an exceptional introduction for non-photo majors to the world of photographic image making. This class introduces students to black and white film photography. Students learn the fundamentals of single capture, film photography as used in Still Life, Portrait and Landscape images. The structure of the class is divided among class/lecture, darkroom lab time or stage, lighting demonstration and location shooting. Assignments are designed to encourage personal expression, conceptual thinking, new ways of thinking about the meaning of images, which will be carried into digital applications for improved problem solving ability in all fine art and communication design fields.

**Credits** 3

## **INT-108B: Basics of Photo: Digital**

This class provides an exceptional introduction for non-photo majors to the world of photographic image making. This class introduces students to digital photography and post digital darkroom workflow. Students learn the fundamentals of digital capture as used in Still Life, Portrait and Landscape images. The structure of the class is divided among class/lecture, digital darkroom studio, lighting demonstration and location shooting. Assignments are designed to encourage personal expression, conceptual thinking, new ways of thinking about the meaning of images, which will be carried into digital applications for improved problem solving ability in all fine art and communication design fields.

**Credits** 3

## **INT-109L: Comm Design - InDesign Lab**

Students will learn the basic tools and functions of Adobe InDesign to successfully design and build their books and portfolios. The workshop will cover setting up documents, working with tools and panels, keyboard shortcuts, type and text frames, using grids, using master pages and importing and linking images. Students should feel free to bring projects they are working on with them to the workshop for help and critique. Meets for five weeks, starting week 2.

**Credits** 0

## **INT-111: Type 1: Foundation**

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

**Credits** 3

## **INT-112: Design Fundamentals 1**

As one of a series of Industrial Design Foundation courses, Design Fundamentals 1 concentrates on design elements and gestalt principles in both two-dimensional and three-dimensional composition. The course addresses historical and theoretical contexts through lectures and readings using short written assessments as strategies for research and concept development -compare and contrast, time lines, abbreviated literature and visual reviews, probes, and reflection. Emphasis is placed on design process, research, formal properties and terms, perception, proportion and grid structures, hierarchical ordering in visual communication, rhythm and movement in space and time, achromatic tonal qualities, color mixing, translation between traditional and digital media, and practiced craft.

**Credits** 3

## **INT-114: ENT Design Fundamentals 1**

This basic two-dimensional design class provides an introduction to the major design principles and theories in the context of visual storytelling for film. Students learn design vocabulary, figure/ground relationships, value, Gestalt and basic color theory while learning how these tools can enhance dramatic effect, directing the viewer's eye to promote a narrative. Special in-class exercises apply this knowledge to storyboarding and color scripting.

**Credits** 3

## **INT-118: Lighting for Non-Photo Majors**

This is a photographic lighting course for non-photo majors. The class will cover various methods of lighting for photography to give students the ability to photograph their own work more effectively. Techniques for shooting products as well as copy work and photographing 2-dimensional pieces will be addressed. This course is open to degree students in all majors with the exception of photography. Pre-requisites: None

**Credits** 3

## **INT-120: Narrative Sketching**

This course will focus on the timeliness and relevance of sketching and drawing as a tool for Graphic Designers to help them develop narrative content. Students will learn a variety of ways to capture and express ideas visually, using hand skills including basic pencil sketching, Rapid Vis marker sketching, perspective drawing and painting with Photoshop. In addition students will learn to draw the figure in a narrative context interacting with the environment and objects, understanding the basics of proportions and foreshortening while experimenting with a variety of media. Students will learn to compose a page or series of pages with a sequence of images and notes that explain a specific idea or tell a compelling story.

**Credits** 3

## **INT-131: Explorations in 3D Design**

An introduction to the structure of visual relationships in the development of 3D form, including place, surface, edge, texture, color, scale, mass, center of gravity, volume, space, movement, light and memory. Students will explore visual concepts, craft, technology and form through a range of materials and processes. This class emphasizes thinking through making as well as thinking through observation, sense perception, and inquiry.

**Credits** 3

## **INT-137: Form Paradigms**

This class combines 3D printing technologies with material explorations. Artists and designers from all disciplines are encouraged to explore opportunities for integrating digital forms and abstraction of craft. This class includes a basic introduction to RHINO, a 3D modeling software and various rapid prototyping technologies, such as laser cutting, CNC milling and 3D starch and/or wax printing. The goal is to integrate traditional methods with the technological, mediating the influence between form and material, manual and machine procedures to invent a compelling new way of constructing form. Projects will range from sculpture to packaging, vessels to jewelry, lamp construction to tiling. The material explorations may include working with wood, plaster, plastics, paper-making, cardboard, molding + casting (slip casting with various clay bodies), electroplating and silver casting (or other non ferrous metals).

**Credits** 3

## **INT-151: Analysis of Form**

This figure-drawing course will begin with a brief investigation of form in its conventional sense, plastic, three-dimensional volumes expressed convincingly through two-dimensions. The remainder of the course will explore form as a governing principle, as a basis for decision-making in graphic expression. Through an examination of Realism, Classicalism, the Baroque, and Expressionism students will be able to apply their three-dimensional knowledge of the figure to more sophisticated graphic ideas such as abstraction, simplification, organization, unity, and style.

**Credits** 3

## **INT-152: Design 2: Structure and Color**

Students expand their understanding of basic visual vocabulary acquired in Design 1, with more complex compositional principles, both 2-D and 3-D, such as grid systems, color systems and possibly time-based solutions to a variety of design problems. The 3-D component frequently includes both illusory and fabricated models. Students will investigate sophisticated color theories and perceptual effects with both digital and analog color systems, including transparency, translucency, additive and subtractive color mixing, perceptual properties as well as complimentary and simultaneous contrast. Students expand their design vocabulary and methods of critique while being introduced to research and analysis in the development of their professional practices.

**Credits** 3

## **INT-152L: Design 2 - Computer Lab**

This lab is an introduction to the Processing language for Graphics and Interaction Design students taking Design-2. The class will focus on beginning programming, basic concepts of algorithmic design, and developing one Processing-based project for the Design-2 midterm presentations.

**Credits** 0

## **INT-154: Persuasive Sketching 1**

Persuasive Sketching 1 is the first of two sequential courses designed to develop and build on drawing skills from one term to the next. This class focuses on teaching a variety of ways to capture, develop and express ideas visually. We study an array of hand skills including basic pencil sketching, rapid visualization and marker sketching. Students learn a spontaneous approach to sketching with perspective that conveys structure with style. This 14-week class covers topics such as simple forms, human scale, casting shadows, complex forms, ellipses and exploded views.

**Credits** 3

## **INT-158: Materials of Art & Design**

This foundation level class is dedicated to enhancing the student's understanding of the inherent characteristics of a variety of materials in order to explore their best applications for art or design projects. For this reason, assignments are experimental in an effort to discover innovative solutions to the development of form, structure and texture. Materials may include wood, plastics, plaster, metal and paper. Students broaden their understanding of creative problem-solving, originality, and analysis of visual information. Material covered includes the safe operation of woodworking and some metal-working machines, as well as techniques of mold-making, and material safety.

**Credits** 3

## **INT-161: Narrative Imaging**

"This course will enable students to use photography to effectively capture situations that unleash the narrative and symbolic potential of images. The course starts by creating a narrative with still photography and ends with creating a narrative application in stills that tests the editing and sequencing of images. Students will learn: storytelling from narrative single images to multi image narratives and photo essays; how to understand meaning in photographs; compositions and cropping; original and found images (photo editing through various devices including storyboards), temperature and lighting; and may include art directing and how to conduct a photo shoot. Prerequisite: None, preferred to take in term 2. Narrative Sketching Course Credit: 3"

**Credits** 3

## **INT-162: Type 2: Structure**

Type 2 is a rigorous introduction to the fundamentals of typography, with emphasis on the formal aspects of designing with typographic elements, and the responsibilities inherent in working with visible language. The course will focus on projects and exercises to allow students to become confident in handling the raw materials of letterforms, and the fundamental aspects of typographic composition, which include contrast, space, asymmetry, hierarchy, legibility, alignments, and structures. Historical and contemporary typographic issues are addressed as part of the introduction to the subject.

**Credits** 3

## **INT-165: Design Fundamentals 2**

This second of a two-term class integrates basic principles of 2-D and 3-D design with the fundamentals of letterform design. Students continue to study over the two terms with a team of instructors expert in these two disciplines.

**Credits** 3

## **INT-176: Basics of Video Production**

Students with no prior experience in video production will learn how to shoot, direct, art direct and edit short narrative film. The class will also explore the impact of sound in a production. Students will learn the basics of cinematic structure and how to storyboard an idea to produce an effective, visually compelling moving image piece. The first project is highly structured to give students the experience and skills to then develop their own vision in the final project. The class uses Premier Pro as the editing software and students will need to have taken either Digital Design 1 or the equivalent as a pre-requisite for the class.

**Credits** 3

## **INT-201: Rapid Prototyping**

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

**Credits** 3

## **INT-202: Creative Text**

This course addresses different approaches to hand drawn words and images, including calligraphy and lettering, as applied to publishing, communicating an idea, and large format wall graphics for retail applications in a street environment. In this course calligrapher muralist and lettering artist Peter Greco will lead you through the fundamentals required to achieve pure expression using oversized letters for interior or exterior murals. The skills absorbed in this intensive, fun course will enable students to express through design: identity, personal statements, social messages, to tell a story, to challenge conventional perceptions of word usage, to use letter forms in tandem with illustration or simply to fill wall space with typographic form, pattern and gesture. Students will learn to write Roman Monumental Capitals with flair and flourish, Street Style Gothic, Cursive Script (first with pen, then moving on to using wide brush). Students will also learn to draw modern block (Sans Serif). Suitable for illustration, design and fine art majors.

**Credits** 3

## **INT-203: Expressive Type (Illus)**

This is a drawing and design class focused on typography. Students start with calligraphy, then they learn to draw letterforms with accuracy beginning with hand lettering to develop their hand/eye coordination, later finishing their projects digitally. Students learn typographic families and history while performing structure (anatomy, proportion/weight, understanding the differences between display type and text). Students will be able to select, modify and design individual and creative typographic solutions and to integrate typography into their illustrative projects.

**Credits** 3

## **INT-204: Persuasive Sketching 2**

Persuasive Sketching 2 is the second in a sequence of two classes in support of drawing skills and techniques. We continue to work with an array of hand skills, including basic pencil sketching, rapid visualization, marker sketching and adding digital painting. This is a project-based studio focused on developing hand drawing skills as a core competency and primary means by which to engage in the process of ideation and communication in human interaction of a product, story boarding, narrative and artful story telling.

**Credits** 3

## **INT-208: Composition and Drawing**

This course provides an introduction to figure drawing and composition for beginning students in all majors who want to develop sound drawing and observational skills. Anatomical observation focusing on an understanding of skeletal structure and musculature, as well as mechanical function and foreshortening is highly stressed, and composition and lighting are highlighted during class discussions and demonstrations. Attention is given to the role of drawing in conceptual development (rough, comp, finish), and art history is used to contextualize in-class assignments.

**Credits** 3

## **INT-209: Basics of Ceramics**

This course lays the foundation for personal development of basic ceramic techniques as you work through simple projects. It introduces the beginner to both hand and wheel construction methods, including: pinching, coiling, slab making, throwing, trimming, and glaze application. The class meets off-site at Clay Center in Pasadena.

**Credits** 3

## **INT-209A: Basics of Ceramics Hand Build**

This course introduces the beginner to hand construction methods working with clay and glaze. Students are introduced to the drying and firing methods that successfully transform clay into ceramics. Through in-class demos and 1-on-1 instruction, students learn hand-building processes to bring their designs to life - including pinching, coiling, slab-working and forming texture. Surface design and glaze application procedures are also explored including brushing, dipping and pouring. Students learn about the work of other artists but pursue their own creative vision while learning basic techniques. The class meets off-site at Green & Bisque Clay Center in Pasadena.

**Credits** 3



## **INT-209B: Basics of Ceramics Wheel**

Students develop the fundamentals of working with clay on the potter's wheel to make unique, useful objects. Through in-class demos and 1-on-1 instruction, students learn wheel-forming techniques such as throwing, trimming, and attaching handles to bring their designs to life. Surface design and glaze application procedures are also explored including brushing, dipping, pouring and sponging. After a series of introductory assignments, students articulate their own goals and use pottery skills that they've learned to execute their own creative vision. Research exercises complement in-class worktime - survey select histories of ceramics, exposing students to the work of other artists and prompting students to observe ceramic objects in their everyday lives. Students are introduced to drying and firing methods that successfully transform clay into ceramics. The class meets off-site at Green & Bisque Clay Center in Pasadena.

**Credits 3**

## **INT-210: Adv Photography for Non-Majors**

This class is designed for a variety of design, film or fine art majors who want to continue working in the photographic medium. The class explores antique and non-traditional forms of printing including platinum and palladium prints, experiments with pinhole cameras and lomography, as well as alternative photographic processes, including advanced digital programs (Photoshop and Light-room). There will be extensive lighting assignments, both location and studio, blending available light with tungsten and strobe lighting. Assignments are designed to encourage personal expression, conceptual thinking, and new ways of thinking about the meaning of images. Students produce a personal body of work in addition to participating in a class project.

**Credits 3**

## **INT-241: Rhino Modeling and Surfacing**

This class offers students the opportunity to learn and develop in class basic and advanced surfacing as well as solid modeling techniques. Rhino will be used as the main tool to create 3D models that will be ready to be rendered realistically for quick or detailed presentations as well as ready for rapid prototyping. Projects will range from product design to soft goods, footwear, furniture, and packaging. Class is open to all majors; it is recommended students have 3D background experience if applicable. Pre-requisites: None

**Credits 3**

## **INT-251: Color Theory**

Color Theory is a foundation level course covering all aspects of the use and application of color relating to, but not exclusive of visual arts practices. All areas of the subject will be covered and assignments will be given based on the relevant topics presented and discussed in class. Various theories, ideas and rules relating to color will be discussed and in many instances applied to projects. Students will develop their own term project in an attempt to understand how they use color in their work and make any relevant adjustments or corrections.

**Credits 3**

## **INT-252: Color and Story**

Color & Story teaches foundation skills in color theory and applies them to visual narratives. The term's first half concentrates on weekly exercises to focus on specific color usage problems, and the term ends with a large story-based project. Most work is digital and Photoshop painting skills are assumed for students entering the class. Critiques are concerned with composition, use of light and emotional engagement. Class time is spent entirely on lecture, demo and critique. Color & Story is a why class in a how school. Subjects covered include history of color systems, overview of harmonies and contrasts, how we see, histories and sources of pigments and dyes, working with limited palettes, color scripts for animation, simultaneous contrast, varieties of natural light, how cinema uses cool & warm light, narrative uses of color, color palettes through history and current use, optical color mixing, effects of light on various surfaces, advantages of using colored line, overview of golden age of children's book illustrators, how cinema uses color "tags" and saturation, story structure, how color is used symbolically in culture and in animation, how we respond to color, how colored light differs from pigment color, history of color in film, color in architecture, correcting color images in Photoshop.

**Credits 3**

## **INT-254: Materials and Explorations**

This class explores the use and manufacture of new and/or unique materials used in applied design and manufacturing. Students visit science laboratories developing new materials as well as manufacturing companies already implementing their use into products. Class experiments allow students to research and create new materials of their own utilizing industrial remnants supported by visiting lectures from material experts and scientists.

**Credits 3**

## **INT-258: Form Making**

In this course, Graphics Packaging-track students will expand on their foundation of materials use and fabrication methods. Students will learn to work confidently and inventively with various form-making processes like mold-making and casting and model building techniques, while using a wide range of materials including wood, paper, plastics, and plaster. All projects are intended to reinforce a matrix of handwork, perception, and the material attributes of structure and form. Students are required to understand the safe operation of woodworking tools, machine procedures, material safety, and responsible material choices.

**Credits 3**

## **INT-261: Color Strategies**

Color Strategies integrates pattern design, color theory, and material explorations. Students will create a workbook utilizing a trend forecasting website, WGSN (World Global Style Network), to develop a personalized color collection for design applications. Design assignments from class will focus on digital production quality, material and color selections, color output, and curating a cohesive presentation for clients. This course also introduces students to contemporary color trends, design processes, and global styles from the design industry in various marketplaces. Students will learn color theory as a foundation to support production techniques with an emphasis on pattern design. The class will consist of lectures, guest speakers, workshops, and field trips to local industries. Prerequisites: Design 1 or Design Fundamentals 1 or Concept 1 or Environmental Design 1, and Digital Design 1 or the equivalent Target student level: 2nd and 3rd term

**Credits 3**

## **INT-301: Advanced Color Theory**

Advanced Color Theory, Materials, Processes and Technique an extension of Color Theory, with an advanced emphasis on all relevant painting techniques (Oil, Acrylic, Vinyl Acrylic, Enamel as well as other non-traditional or forgotten media). Materials covered in this class will be Canvas and Fabric, Paper and Paper products, Carpentry and Wood, Plastic and Acrylic Plexiglas, Metal as well as Ceramic, Cement and Plaster. Potential alternate subjects based on student interest or request would include: mold casting, inlay, paper mache and fiberglass with resin. The emphasis on the class will be on the use of varied materials and their ability to translate visual effect(s) within students work with particular emphasis on color. Demos will be provided as well as multiple studio, gallery and museum visits. This class would be open to all 5th, 6th, 7th and 8th term students.

**Credits 3**

## **INT-302: Digital Portfolio**

**Credits 3**

## **INT-303: Experimental Type**

This course investigates contemporary typography and print with an emphasis on exploration, examining emerging typographic conventions across various platforms and media. Students will learn to skillfully manipulate these conventions, according to the conceptual context, through typographic image and experimental print methods. Students will learn to use observational skills across a variety of media, oscillating between micro- and macro-aesthetic concerns, using typography to create a more contextual level of communication in design. Students will develop an increasingly refined and personal typographic vocabulary, customizing the projects to their skills and interests. Further your skills in size relationships, mixing fonts, and utilizing weights to create more texture, and increase your awareness overall of communicating with type.

**Credits 3**

## **INT-307: Letter Art Explosion**

An advanced study in expressive typography. Students will research, design, draw and ink a robust hand-lettering Lubalinesque swash logo. Then they will choose two styles such as: Gothic, Renaissance, Formal Script, Industrial Age, among others, for a midterm and final project. Students will develop expertise in designing and rendering intricate and traditional letter forms that will expand career opportunities while growing their understanding of historic styles and decorative design ability. Expressive Type or Type 1 are required as a prerequisite.

**Credits** 3

## **INT-309: Intermediate Ceramics**

This course builds on the skills and techniques learned from Basics of Ceramics by working through more complex projects. Students will further investigate hand building and wheel throwing with an introduction to wet slab construction and surface design techniques. Emphasis on mastery of form, knowledge of materials and consistency of result are the building blocks to developing your ceramic voice. The class meets off-site at Clay Center in Pasadena.

**Credits** 3

## **INT-310: Ceramic Futures Lighting**

**EXPLORE: DIGITAL CERAMICS + LIGHTING** Explore digital fabrication processes that embrace the intersection of technology and craft, to design lighting that connects directly with our spaces and emotions. Hybridize digital processes with physical clay materials, such as rapid prototyping with clay casting and 3D tile making. Discover phenomena of light and color in space. Interrogate structure, texture and illumination effects using ceramic form, glazed surface, colors & reflectance. **OPPORTUNITY: ENGAGE TACTILE ILLUMINATION** Engage light & ceramics to bring lasting warmth into our lives and reconnect us with tactility. How might emotional light bridge beauty & function? And how might people experience light at home, outdoors & in their daily lives? **LIGHTING DESIGN OUTCOMES** Outcomes may range from: portable personal lanterns, to luminaires for a spectrum of interior & exterior moments, to lighting integrated with architectural surfaces. Design and fabricate full-scale working lighting, through a process of iterative prototyping. Therefore this class requires strong fabrication skills and digital modeling skills.

**Credits** 3

## **INT-317A: Web Portfolio**

An Online Portfolio is an essential tool in this Digital Age. Online Portfolios are most often used between the "Business Card" introduction and the sit-down "Hard Copy Portfolio" face-to-face interview. This web portfolio class will help you to understand the basics of web design and the tools needed to create in this digital environment. Not only will you be able to create and modify your site, but also to maintain it over time and update it as often as needed. The class will cover grids, typography, readability, consistent look and feel. And of course personal image branding. No previous HTML or Web design knowledge is necessary. Registering a personal domain and setting up a hosting account will also be covered.

**Credits** 3

## **INT-349: Out of the Mold**

Mold making offers ways to conceptualize, design, and produce the things that we make while allowing the possibility of reproducing objects in a variety of materials across many applications. The fundamentals of plaster, latex, and urethane mold making for casting ceramics will lay the foundation for each student to explore projects tailored to their own interests and disciplines. Students will share the development of technical strategies and disciplinary histories with the class as they explore the possibilities of production and customization. Discussions in class enhance hands-on production and experimentation.

**Credits** 3

## **INT-351: Fabrication Projects**

Intermediate level students may continue to develop 3-D fabrication skills while working on personal projects to broaden their understanding of creative problem solving, craft and originality. Building on the knowledge gained from Materials for Art & Design (or other appropriate introduction), this class will explore the following: Making with metal: welding, wire constructions, armatures, cutting and joining of metal parts, hidden and visible welds; Surface finishing of metal: sanding, polishing + other treatments (Bondo, painting & powder coating); Non welded fastening methods: direct: tap and die, riveting and bolting, and indirect: adhesives and solvents; the creation of framing devices both visible and hidden. Students will work with metal, wood, plastics, 2-part epoxies, advanced multi-part mold making, ceramic blocking and building. Student input and requests of other fabrication methods will be considered. Students without a project in mind will have one assigned to teach the particular methodology. Time permitting the class may also visit relevant factory/ designer/and artist studios. The course covers the safe operation of all craft work labor and will include a written quiz on material safety and instruction in the use of punch lists.

**Credits 3**

## **INT-503M: Grad Studio Materials Lab**

Materials Lab for Graphic Design Graduate students is a 2-unit course introducing techniques, tools and methods for working in the Art Center shops on 3D projects. The class is taught in conjunction with the GD Graduate Seminar. This class instructs students in the safe operation of equipment including the table saw, band saw, lathe, laser cutting, drill press, 2-part Epoxy, sander, and router, so students may have access to the shop for future projects. Students complete a substantial project demonstrating an understanding and degree of facility with woodworking. Students will receive a shop access pass after successful completion of this lab.

**Credits 2**

## Interaction Design

### **GIXD-700: Completed Thesis**

**Credits 0**

## **IXD-101: Interaction Design 1**

This course is a survey of the key principles and processes of human-centered interaction design across a range of contexts; from screen, software applications and products to constructed environments. In a studio environment, students experience an overview of the discipline and of the different professional roles a designer may play. This broad framework allows students to contextualize their more specialized future courses of study and understand the methods and applications of Interaction Design. Students will develop skills in sketching the user experience through low fidelity prototyping techniques such as paper, slideshow, animation, and simple interaction. Taken in conjunction with Interaction Prototyping 1 students will iteratively develop screen-based projects as well as personas, concept maps, process flows and user journeys across multiple media/customer touchpoints.

**Credits 3**

## **IXD-103: DB: LinkedIn Learning 1.0**

Digital Basics: LinkedIn Learning 1.0 is a self-directed course taught online that covers the basic principles of 2D design software such as Adobe Illustrator, Photoshop, and InDesign. It leverages the unique relationship ArtCenter has with LinkedIn Learning to educate students via a select set of online LinkedIn Learning videos. Students watch the videos, learn the content, and are assessed on their learning at the end of the term.

**Credits 1**

## **IXD-103A: DB: LinkedIn Learning 1.0**

Digital Basics: LinkedIn Learning 1.0 is a self-directed course taught online that covers the basic principles of 2D design software such as Adobe Illustrator, Photoshop, and InDesign. It leverages the unique relationship ArtCenter has with LinkedIn Learning to educate students via a select set of online LinkedIn Learning videos. Students watch the videos, learn the content, and are assessed on their learning at the end of the term.

**Credits 0**

## **IXD-106: Interactive Prototyping 1**

This class is an introductory exploration of the concepts and technologies in web design. Using largely static content, the student learns how to design and build a site of a promotional nature that is respectful of the communication objective while being visually distinctive and engaging.

**Credits 3**

## **IXD-151: Interaction Design 2**

This course explores modeling the user experience and understanding digital interaction such as action/response systems, events, behavioral states, and transitions. Students will experiment and research interface designs that elucidate principles such as usability, metaphor, simile, idiom, navigation, modality, direct manipulation, and abstract. Beginning with screen based systems such as web, mobile and tablets they will review the most pervasive design patterns and emerging trends. By observing real users and prototypes students will learn to plan, experiment, discover, interpret, discriminate, revise and justify their designs.

**Credits 3**

## **IXD-151A: Interaction Design 2**

This course explores modeling the user experience and understanding digital interaction such as action/response systems, events, behavioral states, and transitions. Students will experiment and research interface designs that elucidate principles such as usability, metaphor, simile, idiom, navigation, modality, direct manipulation, and abstract. Beginning with screen based systems such as web, mobile and tablets they will review the most pervasive design patterns and emerging trends. By observing real users and prototypes students will learn to plan, experiment, discover, interpret, discriminate, revise and justify their designs.

**Credits 3**

## **IXD-153: Type 2: Structure**

Type 2 is a rigorous introduction to the fundamentals of typography, with emphasis on the formal aspects of designing with typographic elements, and the responsibilities inherent in working with visible language.

**Credits 3**

## **IXD-154: Comm Des 2: Info & Context**

Course description and learning outcome: Messaging in different contexts. Design as: research/conception/form-giving/production. Research as catalyst for design ideas. Designing from a place of understanding (content, audience, context). Use of 2 contexts (ie.screen/print) /or audiences (ie. young/old)/ or formats (ie. poster/card). Use of modular division of space, simple grids. Use of color. Analysis of audience reaction and communication success or failure. Project types: 3 or 4 projects to give a variety of content types. One project with greater text component. Continuing emphasis on need for multiple ideas before designing.

**Credits 3**

## **IXD-156: Interactive Prototyping 2**

Interaction Design 2 builds upon Interaction Design 1's human-centered UX methodologies and iterative design processes, exploring the details of making and modeling digital interactions from the macro to the micro. Students will develop skills in designing digital systems across scales -- information architectures (IA), appropriate screen-based user interfaces (UI - big screens to small screens), and detailed controls. Throughout the studio (Wk 1-14) students will research, concept, prototype, and design across multiple devices. Students will learn each platforms' specific posture, uses, and inputs. Students will also utilize principles such as usability, metaphor, simile, idiom, navigation, modality, as well as direct and abstract manipulation. Students will finally learn to plan, discover, interpret, iterate, justify, and execute their designs across multiple scales and contexts.

**Credits 3**

## **IXD-200: 3rd Term Portfolio Review**

**Credits 1**

## **IXD-200A: 3rd Term Review**

The first three foundational terms in the IxD program concentrate heavily on identifying, understanding, describing and designing interactive products, experiences and systems from the perspective of the end-user. Emphasis will be placed on the professional application of design methodology in the creation of new product concepts in various categories such as mobile, tangible, electronics, web and environmental applications, communicating them through personas, wireframes and usability research. The course introduces students to the theory and practice of various types of design research including human centered qualitative and ethnographic methods as well as formal and analytical techniques. Students will be required to analyze, describe and design end-to-end customer experiences in different product categories with a focus on developing user driven solutions. Classic problem solving methodology will be instituted early in the process to insure solid concepts, process and deliverables. A strong emphasis will be on the ideation techniques of brainstorming, rapid visualization drawing and human factors to formulate product concepts and illustrate proof of concept. Final deliverables will be evaluated under the criteria of their clarity of purpose and their delivery through verbal presentation.

**Credits 0**

## **IXD-201: Interaction Design 3**

Students learn key skills in Information Architecture, Content Strategy and Interaction across platforms. This is achieved by using the building blocks from Interaction Design 2 to tackle a responsive web application that spans a set of pertinent screen based contexts (such as desktop, mobile, and tablet) and is based on dynamic information. If taken with Prototyping for Interaction 3, students will be able to build a working system.

**Credits 3**

## **IXD-201A: Interaction Design 3**

Students learn key skills in Information Architecture, Content Strategy and Interaction across platforms. This is achieved by using the building blocks from Interaction Design 2 to tackle a responsive web application that spans a set of pertinent screen based contexts (such as desktop, mobile, and tablet) and is based on dynamic information. If taken with Prototyping for Interaction 3, students will be able to build a working system.

**Credits 3**

## **IXD-203: Type 3: Context**

Type 3 asks students to apply what they have learned in Type 2 to particular contexts, allowing the individual nature of the project content and audience to start influencing and determining their typographic choices.

**Credits 3**

## **IXD-206: Visual IxD 2: UX/UI**

Visual Interaction Design (VxD) covers the process of designing branded experiences through interactive systems that are largely visual in nature. Students are taken through the entire process of conceptualization, research, exploration, refinement, and communication of a project. The course emphasizes process. To that end, it explores the application Experience Design through the use of scenario based methods; branding and visual design through the development of brand values and identity marks; Interaction and User Experience Design through the employment of research, structuring frameworks such as information taxonomies and wireframes, user testing, and behavior design; And design communication through the application of cinematics and storytelling. It is possible, and even encouraged to use a project from a branding and identity class done previously or concurrently. Students will take a prototyping workshop concurrently to help them build prototypes of their designs.

**Credits 3**

## **IXD-209: Communication Design 2 Context**

Course description and learning outcome: Messaging in different contexts. Design as: research/conception/form-giving/production. Research as catalyst for design ideas. Designing from a place of understanding (content, audience, context). Use of 2 contexts (ie.screen/print) /or audiences (ie. young/old)/ or formats (ie. poster/card). Use of modular division of space, simple grids. Use of color. Analysis of audience reaction and communication success or failure. Project types: 3 or 4 projects to give a variety of content types. One project with greater text component. Continuing emphasis on need for multiple ideas before designing.

**Credits 3**

## **IXD-210: Comm Des 3: Narrative & Scale**

Introduces narrative sequence through temporal or spatial means. Messaging in 3 moves or more (images, screens, pages, sentences) or in 3 dimensions. Media agnostic (students may choose an appropriate medium/ method). Builds on CD1+2 but adds serial/multiple communication. Deals with series/stories/sequences/ choices/transitions. Introduction to larger scale environmental public communication. Deep research. Experimentation in different media.

**Credits 3**

## **IXD-211A: Motion Design 1**

Motion Design 1 is the first course where students learn how to bring their design to life in motion. Students will use their foundation learning outcome in typography, image based development and illustration studies to develop their creative suggestion before choreographing their solutions into animated form. Faculty will teach students the proper creative workflow as a motion designer from concept to final product. MD1 will feature a series of smaller in-class and homework assignments to build toward producing 2 larger term projects.

**Credits 3**

## **IXD-212A: 3D Motion Graphics**

3D Motion Graphics introduces 3-dimensional world into the motion design workflow by learning to design and conceptualize in Z space. Students will learn about modeling, lighting and render in various styles via series of in-class / homework assignments throughout the term in order to become comfortable with 3-dimensional design and animation workflow. Two major assignments are given in the course of the term. The first project will be to construct and composite a scene integrating 3D assets with live action scene. The 2nd project is to design and animate in 3D space with topics at the discretion of the faculty.

**Credits 3**

## **IXD-231: HCI for Interaction Design**

Human-Computer Interaction (HCI) encompasses a range of research methodologies at the confluence of computer science, psychology and cognitive science. In this course, students will explore a range of commonly used HCI research methods as they apply to interaction design. Through readings, seminar discussions, and hands-on experiments, students will learn how to apply methods into their design practice, including qualitative and quantitative analysis, cognitive modeling, etc.

**Credits 3**

## **IXD-243: VXD1: Intro to UI**

Web Design introduces students to web technologies and the basics of web design. They learn how to organize content, visually design sites, and build a working prototype by applying a basic understanding of HTML and CSS, also taught in the class. Students also take a workshop to help them with web technologies.

**Credits 3**

## **IXD-251: Interaction Design 4 Ecosystems**

This lab focuses on designing for physical interaction in objects and spaces. Crafting innovative experiences using sensors, actuators and simple electronics, students will delve into the emerging theories and practices of physical computing. Building on our human centered design methodologies, students learn how to ideate and prototype tangible interactions driven by gesture, voice and motion in the fields of product, installation and screen design. Pre-requisite of processing or electronics required Students should have introductory prototyping programming skills.

**Credits 3**

## **IXD-254: Information Design**

This class is concerned with the processes and procedures of understanding and ordering complex data into useful and persuasive information tools.

**Credits 3**

## **IXD-255: Data Visualization**

Data Visualization as a discipline bestows us with venues and techniques to create interactive and dynamic displays of complex information. With proper execution, it positively impacts people's everyday life. It does so as it gives us insight into the hidden; and unravels complicated relationships into graspable visuals. As interaction designers, it is our duty to make the truth of the data become evident to the user. As artists, it is our prerogative to create an intentional emotional connection with your audience. As scientists it is our goal to serve in the better understanding of all phenomena around us. GOAL This year, our challenge is to tackle the visualization of the water reservoirs in underground repositories throughout the greater San Joaquin Valley. Water is being pumped out at a faster rate than it can be replenished. Warnings of forthcoming crises have been raised by many scientists and activists. But the impact can be seen already on the many communities throughout the San Joaquin Valley that have become ignored and pushed to the side by agroindustry's largely economical interests. We have the opportunity to clinically and objectively present current measurements of the water repositories, while further contextualizing all available information in terms of historical, cultural, and societal measurable impact. We can improve how researchers understand and analyze the current ecosystem, and aid in any forward thinking speculation and hypothesis creation on how the balance and movement of water will affect the local community, the agroindustry, and the country as a whole. We can also make it possible for policy makers to easily understand the current situation, and aid in more efficient discourse of policies, and guide them on how to act to help affected communities. Or we can even find ways of connecting directly with those affected, empower them with clear understanding of what is happening, give them access to resources than can help them cope with day to day survival, and embolden them connect with others in the same situation, with activists, with politicians, and with support organizations to create a common voice and empower meaningful action. In this class, we will embrace the interdisciplinary approaches needed to address any or all of these problems, leveraging design thinking and the latest methods from computing, User-Centered Design, interaction design, 3D graphics, and all forms of artistic discourse to positively impact those affected or with stakes in the groundwater reservoirs - all emboldened with truth and factual understanding via data visualization.

**Credits** 3

## **IXD-256: Adv Interactive Prototyping**

This class charts a course beyond traditional interactive media and standard presentation systems into the realm of interaction design for physical devices. It allows students to explore the possibilities when both the interface and device are being designed simultaneously. It does this in the context of collaborative projects with students from product and transportation.

**Credits** 3

## **IXD-301: Interaction Design 5**

Interaction Design increasingly reaches across many sectors, such as automotive, product, service, environmental and social platforms. In this studio, students will learn how to apply core techniques to mobile, desktop, car, consoles, applications and product. Individual and group projects will explore shared processes and tools as well as the unique human factors, experience design and technologies required by specific areas of application. Studio visits and invited guests will provide real-world examples.

**Credits** 3

## **IXD-304: Sys, Services, & Digital Prod**

Systems, Services, and Digital Products studio reaches across many sectors, such as automotive, product, service, environmental and social platforms in Interaction Design. In this studio, students will learn how to apply core techniques to mobile, desktop, car, consoles, applications and product. Individual and group projects will explore shared processes and tools as well as the unique human factors, experience design and technologies required by specific areas of application. Studio visits and invited guests will provide real-world examples.

**Credits** 3

## **IXD-306: Next of Web**

This studio introduces students to the latest developments in web technologies, with a focus on web3, machine learning, and artificial intelligence such as ChatGPT and Copilot, as well as no-code platforms such as Webflow, Framer, and Bubble. Students will research, experiment, play, discuss, and gain valuable insight from these emerging technologies and workflow that will inform the design of their own final project. The course is for interaction design students who would like to advance their craft in web design and development and have some experience coding in JavaScript and Python.

**Credits** 3



## **IXD-308: Mediatecture**

An inter-disciplinary design studio exploring the current and emerging relationships between media, architecture and design. The synergy of electronic media and the built environment permeates and re-shapes our perception of everyday life; with moving images leaving the confinement of the TV screen to become a 3-dimensional building material in itself. The curriculum proposes and merges theory, research and practice towards the conception of new ideas and their embodiment and execution in a thought-provoking physical installation piece. Embracing the intersection of culture and technology, this course utilizes the tools at our disposal (software, digital film, video, modeling etc) to re-define or abolish the boundaries between thought and praxis. Open to senior students from all majors.

**Credits** 3

## **IXD-350: 6th Term Portfolio Review**

**Credits** 1

## **IXD-350A: 6th Term Review**

This review covers student development in terms 3-6. "Development Phase" Students learn how to apply the fundamental design techniques and methods to different interaction design "canvases", spanning the fields of graphic, spatial, transportation, entertainment, industrial and media design including physical computing. As well as participating in sponsored studios, students are encouraged to do 1-2 internships. This allows for further TDS and professional development. Core classes include electronic, data visualization, and physical computing. Students are able to select from a range of Studio classes during this phase of the curriculum. Studio Course offerings include Sponsored Studio Classes hosted by the Interaction Design Department, ArtCenter Transdisciplinary Design Studios (TDS) offerings hosted in collaboration with other ArtCenter Departments, and Studio classes offered through the Designmatters program.

**Credits** 0

## **IXD-351: Interaction Design 6 -Sr Proj**

In this transdisciplinary studios students explore the different technologies, advanced topics, and theories in emerging interactive narrative frameworks. Applying traditional crafted story and time based techniques to new forms of interactivity that allow for event-driven experiences; such as web, physical computing, and interactive entertainment, students will author screen-based narratives and immersive environments. Through storyboarding, wireframing and prototyping, students will work with users to delve into the possibilities of participatory experience design where user content, creativity and connections create unique experiences.

**Credits** 3

## **IXD-360: IxD Topic Studio**

In this multidisciplinary studio students explore the different technologies, advanced topics, and theories in emerging interactive narrative frameworks. Applying traditional crafted story and time based techniques to new forms of interactivity that allow for event-driven experiences; such as web, physical computing, and interactive entertainment, students will author screen-based narratives and immersive environments. Through storyboarding, wireframing and prototyping, students will work with users to delve into the possibilities of participatory experience design where user content, creativity and connections create unique experiences.

**Credits** 3

## **IXD-375: Emerging Technology Studio**

Students will explore the different technologies, advanced topics, and theories in emerging interactive physical computing; such as product/service ecosystems, physical computing, and interactive entertainment. Students will author immersive experiences through storyboarding, wireframing and prototyping. Working in a Maker environment students will delve into the possibilities of participatory experience design where user feedback, creativity and connections create unique experiences. Students will: Focus on prototyping and deployment strategies Build demonstrations of tangible computing Understand the UX implications and strategy of physical computing Build portfolio ready assets.

**Credits** 3

## **IXD-401: Adv IxD 7 Sr Project**

Through individual and group projects students will tailor their use of interaction design to meet their creative and professional goals. They will craft and apply system and service thinking, new material exploration; rich interface design, emerging technologies as they are applied to spaces, relationships, objects and the body. The IxD Senior Projects Studio provides students the opportunity to develop a personal project with an emphasis on advancing skills required for their graduation portfolio. These projects may address "gaps" in a student's portfolio, or projects may be used as an opportunity to focus in depth on areas of strong personal interest. A range of topics can be explored, including Wearable Technologies, Data Visualization, Design for Social Change, Micro-interactions, and others. Students will Create a project brief (users or site, vision, scope, goals, rules, and UX strategy). Make a working product/interaction/performance (Prototype, Proof of Concept of UX simulation) build portfolio ready assets such as a video or series of documentation photographs. THE PROJECT CONTENT CAN CHANGE EACH SEMESTER. SEE SECTION INFORMATION OR COURSE SYLLABUS FOR MORE INFORMATION.

**Credits 3**

## **IXD-402: IxD for Consumer Products**

This course is intended to provide students with an understanding of how to develop interactive products that have both significant physical and virtual aspects. Students learn how to identify a viable concept, research that concept for market opportunities, identify a viable target audience and how they would likely utilize such a product, transform that information into a usable and compelling interactive device design, and present that design in a clear, efficient, accurate, and compelling manner.

**Credits 3**

## **IXD-403: IxD Perspectives**

Students must be in 6th,7th or 8th term Students will select a senior or grad show project to document and demonstrate their unique IxD practice and point of view. Through readings, project documentation, and primary and secondary research, students will articulate how their senior project employs emerging technology, human centered design methodology, and prototyping techniques. Final deliverables include an essay and process book.

**Credits 1**

## **IXD-404: Advanced Interface Design**

In this studio, students develop and diversify their craft in visual communication of the graphical user interface. They will explore foundational design elements and principles to expand the representation of action and information across various computational platforms. Students will conduct research, generate ideas, study form and time-based media, learn to analyze and discuss their own decisions as well as that of others, and advance the craft of interactive interfaces.

**Credits 3**

## **IXD-406: Advanced Prototyping**

Course Description: Learn to create high fidelity prototypes of digital projects for mobile devices such as phones, tablets, and smart watches with the goal of presenting their interfaces, interactions, and behaviors as closely as possible. In order to focus the course's full attention on prototyping, it is advised that students enter the class with a project that is already designed (completed interfaces and flow). However, it is certainly expected that the design will get refined and perfected within the course. Course Learning Objectives: Students in Advanced Prototyping will be able to 1) learn and effectively use different fidelities of prototyping in order to aid in the design of a project. 2) Prototype a visual interactive experience to a high degree of fidelity. 3) Refine a detailed design based on issues learned from observing a target audience using their prototype.

**Credits 3**

## **IXD-410: Adv Interaction Studio**

Students will explore the different technologies, advanced topics, and theories in emerging interactive physical computing; such as product/service ecosystems, physical computing, and interactive entertainment. Students will author immersive experiences through storyboarding, wireframing and prototyping. Working in a Maker environment students will delve into the possibilities of participatory experience design where user feedback, creativity and connections create unique experiences. Students will : Focus on prototyping and deployment strategies Build demonstrations of tangible computing Understand the UX implications and strategy of physical computing Build portfolio ready assets

**Credits 3**

## **IXD-411: Digital Solutions Making**

Students will bring in a project/product from a previous term they would like to evolve further, with emphasis on digital products, e.g., a service or application. This class works by combining design, branding, marketing, product making, and business thinking to create a working proof of concept (prototype) and business pitch deck. The class format will act like a guided study, where the students and instructor will meet weekly to discuss strategy and overall creative / business direction.

**Credits** 3

## **IXD-420: IxD Studio Portfolio Prep**

This studio class prepares students who plan to graduate. This includes finalizing senior projects, designing your graduation show, and creating a strategy for recruitment and post graduation creative life.

**Credits** 3

## **IXD-433: Body Tracking**

Tracked by personal cell phones, high-resolution urban sensors, snapped selfies, and satellite arrays, the human body is becoming digitized, documented, and distributed across a wide web of technologies. In this course students will use motion capture suits, character animation software, and virtual reality platforms to imagine an emerging digital nervous system. How might we design for this future body and its virtual shadow? What new interactions and inputs might we have when we can sense beyond the bounds of the skin and be tracked, down to the location of our fingertips? How might our identities change as we virtually and physically wander, becoming a part of other people, places, or things? In this course students will use hands-on prototyping to explore virtual and physical body parts, sensory devices, spatial interactions, and wearables. Topics will include cybernetics, Kinesiology, biomechanics, and sensory design.

**Credits** 3

## **IXD-433A: Body Tracking: Home Olympics**

Sports were invented to facilitate the display of physical performance. Whether as a player or a fan, sports have helped us imagine what might be possible with our own bodies through fabricated competition, rules, and choreography. How can we utilize 'sports' as an interactive platform to reimagine community spaces and global events during lockdowns, pandemics, and closures? Using motion capture software and multiplayer gaming platforms, students will design an at-home sport that rethinks multiplayer interactions, digital movement, online fandom, rules, scoring, and merchandise. Students will learn emerging motion capture technology while examining the history of sports and domestic spaces from their own cultural perspectives. The course will result in a live-streamed Home Olympic competition.

**Credits** 3

## **IXD-435: Virtual Campus**

The college campus represents so much more than an arrangement of land and buildings. As courses continue to move online, how can we support our community beyond the classroom? What aspects of a student's college experience are now missing now that we are all at home? How can we use digital software and accessible social platforms to imagine new spaces and events needed within higher education now? In collaboration with CalTech, we will use the online platform Second Life to concept, design, and build a shared virtual campus. Students will learn the history of higher education and the collegiate campus, conduct online interviews, and use 3d modeling tools to launch their work within Second Life and learn from their results.

**Credits** 3

## **IXD-451: Adv IXD 8 Sr Project**

The IxD Senior Projects Studio provides students the opportunity to develop a personal project with an emphasis on advancing skills required for their graduation portfolio. These projects may address "gaps" in a student's portfolio, or projects may be used as an opportunity to focus in depth on areas of strong personal interest. A range of topics can be explored, including Wearable Technologies, Data Visualization, and Design for Social Change, Micro-interactions, and others.

**Credits** 3

## **IXD-452: Graduation Studio**

Getting ready for graduation. We will focus on clearly defining each student's unique perspectives, strengths, and interests as designers. Students will build a graduation ready portfolio, a graduation show on-line presence, and be able to clearly articulate their individual strengths, interests, skills, and points of view as Interaction Designers

**Credits** 3

## **IXD-802A: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits** 3

## **IXD-802B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits** 3

## **TDS-392B: Machined Influencers**

Virtual avatars, designed based on social media analytics, are now hired as models and brand representatives. Pop stars and their music can now be algorithmically manufactured in entirety from an executive's office. In the course, Machined Influencers, we will critically examine the historical and future role of these new culture influencers, both real and imagined, from youtube stars to Washington DC. Using machine learning as a design medium, we will explore future autonomous avatar representations (beyond the human), AI behaviors, neural networked systems, and interactive media. Students will design new machined autonomies, crafting their experiential platform to perform an online and offline display of their identity systems, cultural values, and interaction guidelines. How can design learn from influencers, as a vehicle to embed ideals, scale a point of view, and foster change? How will these machined influencers (crafted within the internet) change how we see ourselves, our desires, our communities, our borders, our countries, and our world? Course Learning Outcomes: Students will be able to [1] design content utilizing strategic prototyping (machine learning techniques and software) [2] clearly define the scope of an avatar informed by conceptual and technological research insights [3] use visual and conceptual strategies to develop a narrative structure, employing storytelling techniques [4] design systems, networks, forms, and identities [5] propose novel concepts (research propositions) that exhibit an understanding of historical celebrity concepts and contemporary virtual avatar critique [6] collaborate with machine learning to explore live co-creation identities [7] define a design brief through emerging technology experimentation and explorative research [8] utilize rapid iterative design methodologies to develop their ideas, test their assumptions, refine their interactions, and justify their work.

**Credits** 3

## **TDS-403: Wearables**

Explore wearable technology through research, concepting and prototyping. From devices to skins, and medical to expressionistic, we will investigate what it means to put technology on the body, and generate ideas for why and how. Students should expect to experiment and prototype at multiple levels: functionality/behavior, materiality/fabrication and test deployment. We will be sewing, building circuits, and programming; previous experience in any of these is a plus. BY PETITION ONLY: Interested students should submit 1 paragraph (max 150 words) describing their vision of and interest in wearable technologies and 3 portfolio examples of wearable or interactive projects, to Danielle.ferrer@artcenter.edu.

**Credits** 3

## **TDS-418A: KBA-NotaSys**

Topic: Explore what banknotes will look like in fifteen to twenty years from now, from a functional point of view combined with pleasing aesthetics. Taking as the focus the consumers/users point of view, students will explore the functionality of cash and its alternative solutions, advantages and disadvantages of each alternative and the main value both today and in the future. Will banknotes become hybrid and/or incorporate more technologies? What will they look like? How will they be used? Further exploration will include: the social responsibility of cash, what kind of payment can be automated. In what ways can these new technologies keep the main advantages of cash: anonymity, ease of use and certainty in transactions?

**Credits** 3

## **TDS-419A: Future of Storytelling w/ AR**

The stories we consume today are authored by not just humans but algorithmically tuned machines. If a story is a series of events that are suddenly given priority, importance, and structure, who or what decides this? Hosted in ArtCenter's Immersion Lab and created in collaboration with Snap Inc Research, The Future of Storytelling with Augmented Reality is a transdisciplinary studio that will explore the next phase of narrative design using cameras, machine vision, machine learning, augmented reality, and game development software. Through presentations from Snap and creative prototyping in the Immersion Lab, students will propose new ways to identify, author, and share events in collaboration with autonomous machines. Together, we will examine how the camera and machine vision - feature, pattern, object, facial recognition - can co-author, revealing to us new types of events and details that once went unnoticed. How might these new machine envisioned stories change how we understand and relate to one another? The studio will result in students sharing their final interactive prototypes and project proposals with Snap. Exceptional work will be given an opportunity to be presented at a global interactive media conference in the summer. An interest in using technology to inform your creative process is an important requirement in the studio.

**Credits** 3

## **TDS-419B: Intro Making w/Mixed Reality**

Intro to Making with Mixed Reality is a transdisciplinary studio that introduces students to augmented and virtual reality technologies, and everything in between - spatial sensors, photogrammetry, motion capture, and computer vision. Through a hands on technology-centered research methodology, students will work in ArtCenter's Immersion Lab and learn how to research, concept, prototype, and design with this emerging medium. Based on a series of investigative assignments designed to rapidly immerse students into AR, VR, MR, and Unity - an interactive game development software - students will interweave the digital and the physical, experiment with the misuse the medium, and use experiential prototyping to identify new opportunities, interactions, and aesthetics. Students will use mixed reality as a new toolset and design a final project that aligns to their personal creative practice. An interest in using technology to inform your creative process is an important requirement for this course.

**Credits** 3

## **TDS-426: Everyday Immersions**

Interaction Design TDS that assumes a future in which Virtual Reality technologies are more commonplace in the objects, environments and interactions that surround us. This class aims to develop new immersive interactions that exist in our everyday lives. Through workshops, investigative assignments, and speculative critical thinking, the students will explore the layering of the real and the virtual with the exponentially expanding VR technological stack. In this course, the students will develop skills in Unreal Engine, VR usability, and spatial interactions using software and hardware in ArtCenter's Immersive Media Lab. Through participatory research and a hands-on process of making, the students will be asked to generate novel, working interactions for future immersive experiences. To succeed in this challenging course, students must be willing to experiment with new tools, be resourceful in solving problems, take risk, and learn through user testing. Open to all majors and no previous experience required.

**Credits** 3

## **TDS-426C: Everyday Immersions**

Our relationship to the digital world has changed. No longer differentiating between our on and off screen experiences, social connections, or IRL/URL spaces, we've crossed a threshold where the 'real' and the 'virtual' are almost indistinguishable. In this studio, we will use an expanding array of Extended Reality (VR/AR/MR) technologies - spatial sensors, photogrammetry, motion capture, computer vision, and displays - to interweave the digital and the physical. Through hands on research with emerging technologies, students will imagine new ways of making using mixed reality as a creative toolset. Students will work in ArtCenter's Immersion Lab and be introduced to prototyping for virtual reality, augmented reality, and mixed reality using Unity.

**Credits 3**

## **TDS-433: Body Tracking**

Tracked by personal cell phones, high-resolution urban sensors, snapped selfies, and satellite arrays, the human body is becoming digitized, documented, and distributed across a wide web of technologies. In this course students will use motion capture suits, character animation software, and virtual reality platforms to imagine an emerging digital nervous system. How might we design for this future body and its virtual shadow? What new interactions and inputs might we have when we can sense beyond the bounds of the skin and be tracked, down to the location of our fingertips? How might our identities change as we virtually and physically wander, becoming a part of other people, places, or things? In this course students will use hands-on prototyping to explore virtual and physical body parts, sensory devices, spatial interactions, and wearables. Topics will include cybernetics, Kinesiology, biomechanics, and sensory design.

**Credits 3**

## **TDS-433A: Body Tracking: Home Olympics**

Sports were invented to facilitate the display of physical performance. Whether as a player or a fan, sports have helped us imagine what might be possible with our own bodies through fabricated competition, rules, and choreography. How can we utilize 'sports' as an interactive platform to reimagine community spaces and global events during lockdowns, pandemics, and closures? Using motion capture software and multiplayer gaming platforms, students will design an at-home sport that rethinks multiplayer interactions, digital movement, online fandom, rules, scoring, and merchandise. Students will learn emerging motion capture technology while examining the history of sports and domestic spaces from their own cultural perspectives. The course will result in a live-streamed Home Olympic competition. esign.

**Credits 3**

## **TDS-434: Connecting Underserved**

Teens who are already parents are at the highest risk for unplanned pregnancy (7x higher risk than teens who are not already parents), and often face social isolation, stigma and mental health issues at higher rates than their peers. A new mobile health program, created by Sentient Research with a grant from IDEO, provides key parenting & relationship-building resources, peer-to-peer support and family planning information to young parents, ages 16-21. In this studio, ArtCenter students will help design and facilitate focus groups with the target audience of young parents to generate insights and co-create a brand and campaign for the mobile health program. What should the program look and feel like? How will the target users discover and interact with the program? What will make this program a success for young parents? Studio outcomes may be implemented in a pilot rollout of the program in San Francisco and Los Angeles.

**Credits 3**

## **TDS-435: Virtual Campus**

The college campus represents so much more than an arrangement of land and buildings. As courses continue to move online, how can we support our community beyond the classroom? What aspects of a student's college experience are now missing now that we are all at home? How can we use digital software and accessible social platforms to imagine new spaces and events needed within higher education now? In collaboration with CalTech, we will use the online platform Second Life to concept, design, and build a shared virtual campus. Students will learn the history of higher education and the collegiate campus, conduct online interviews, and use 3d modeling tools to launch their work within Second Life and learn from their results.

**Credits 3**

## **TDS-435A: Reading Form As Research**

We look and look at ??endless streams of media, but beyond the surface, do we really take the time to understand a work we 'like'? Like reading a book, this course introduces students to the practice of reading form - deeply examining works by other artists and designers as an important research methodology. Together, we will develop our media literacy skills exploring how cultural histories, communication strategies, technological shifts, and theoretical viewpoints are translated and captured in what artists and designers make and compose. We will utilize ArtCenter's Library, Archives, and Research Resources, inviting visiting designers, researchers, and artists to share their formal decision making process: how and why a form was made, for whom, and in response to what? By understanding anothers' choices, we will learn to make better creative decisions and justify what we make. Guided by faculty, students will 1. examine a collection of existing work, 2. document their formal reading and analysis through video interviews, and 3. create a media project and visual language based on their findings. The work produced will be exhibited, sharing the value of ArtCenter's Research Resources to a wider audience.

**Credits 3**

## **TDS-437: Koenig & Bauer**

Design a new banknote! This specimen banknote will serve as one of the main marketing and sales support towards Central Banks. It will help promote and sell, during a period of five to ten years, a brand new substrate on which banknotes are printed. The specificities and advantages of this new substrate are multiple. It is the first substrate made out of cellulose (wood pulp), which makes it the most sustainable and biodegradable banknote substrate ever. The sheets are coming in fully transparent form. They are not affected by static electricity like other windowed substrates. During the production phase, the surface is partially covered with a white ink to create windows and thus giving the substrate a familiar look, then printed with the usual processes available in banknote printing.

**Credits 3**

## **TDS-447: Meta-Museum Studio AMNH+ACCD**

Globally, museums are increasingly tasked with re-contextualizing themselves and their historic entanglements with racism, colonialism, homophobia and other forms of oppression. As museums try to craft new narratives they must wrestle with the question: What happens when the museum itself becomes an artifact? How can problematic histories be made visible, and how might justice be served? What new narratives can be crafted, and to what ends? What could they be? What forms do they take? This studio partners with the American Natural History Museum in New York City to explore these questions. Focusing on the existing "Man in Africa" Hall, which opened to the public in 1968, we will prototype ways to contextualize and understand the hall. How might visitors to this now 60-year-old space participate in a range of questions and narratives about the people and places that created the hall, those who the hall depicts, and larger questions about museums more generally? Moving beyond typical questions of exhibition design, this studio will draw from archival documents, current collections, and the hall itself, to explore design techniques of the "meta:" re-contextualizing existing material by adding visual layers, leveraging technology, crafting commentary, and curating slices, rather than starting from scratch.

**Credits 3**

## **TDS-451A: Re-Imagining Access**

"How can designers work with people with disabilities to improve the user experience and accessibility of digital technologies?" This project brings together archive and library professionals, designers and design disability advocates and partners from SAA's Accessibility and Disability Section, The Braille Institute and Pasadena ADA. "Participatory design" (sometimes referred to as co-design) actively involves all stakeholders and constituents (e.g. community leaders, partners, archivists, citizens, end users) in research and creative activities. This ensures that the project designs with, not for, disabled communities, creating accessible, informative, and flexible experiences for every user. All students accepted to the studio and program will undertake Human Subject Research training and participate in a community symposium in February. Working in teams, students will design participatory research, generate innovative solution strategies and then craft prototypes in relevant technologies (for example: applications, website tools and mobile services, adaptive tools or AR/VR). These insights, guidelines and examples will be shared with the library and archive community. This program is made possible thanks to an IMLS grant and is offered in partnership with Designmatters and ArtCenter Library and Archives.

**Credits** 3

## **TDS-451B: Re-Imagining Access 2**

Building on research, concepts and early prototypes, this studio will use participatory design to inform prototype development to answer the question, "How can designers work with people with disabilities to improve the user experience and accessibility of digital technologies?" All students are welcome to apply, especially those who have experience of disability. Students are NOT required to have taken the first studio to join the summer class. In collaboration with library professionals, designers and design disability advocates and partners from SAA's Accessibility and Disability Section and The Braille Institute. "Participatory design" (sometimes referred to as co-design) actively involves all stakeholders and constituents (e.g. community leaders, partners, archivists, citizens, end users) in research and creative activities. This ensures that the project designs with, not for, disabled communities, creating accessible, informative, and flexible experiences for every user. All students accepted to the studio and program, who weren't in the first studio, will undertake Human Subject Research training and receive a background primer in the research so far. Working in teams, students will craft prototypes in relevant technologies (for example: applications, website tools and mobile services, adaptive tools or AR/VR, based on insights, guidelines and examples from the spring studio). This program is made possible thanks to an IMLS grant and is offered in partnership with Design Matters and ArtCenter Library and Archives. This TDS counts toward Design Matters Minor requirements.

**Credits** 3

## **TDS-454: Connecting Play and Learning**

How can students, teachers, friends and classmates play and learn together when they must be apart? How can we rethink the way technology and communication tools are used for childhood education? Can emerging technologies and experiences better facilitate human connection, opportunity for play, and spontaneous social interaction when teachers, students, and their friends and classmates are working apart from each other? In this Designmatters TDS studio, we will re-imagine remote and connected learning for primary school students while considering the needs of children, teachers, and parents & caregivers. We will identify and create exciting new ways of teaching and learning that build a sense of creativity, community and collaboration between teachers, students, and peers.

**Credits** 3



# International Exchange

## **HUB-001: Community Hub**

The Hubs in Beijing, Shanghai and Seoul center around the notion of creative exploration and community building. The Hubs will feature supplemental instruction, co-curricular lectures and programming, workshops, shared work space and alumni networking events and social gatherings. In addition, participants in the Hubs will have access to in-person maker space. Each Hub will have a full schedule of in-person and virtual events and activities.

**Credits** 0

## **HUB-100: Hub Seminar - UNDG**

Hub Seminar is a weekly virtual meet-up that engages students in conversations and journaling exercises about our individual creative processes, identities as artists and designers - and most importantly, our responsibility as creatives in a rapidly changing global landscape. The seminar will also take a deeper look at resources offered at ArtCenter and beyond, helping students build a tool kit supporting their work and ensuring success at school.

**Credits** 0

## **HUB-500: Hub Seminar - GRAD**

Grad Hub Seminar is a bi-weekly virtual meet-up for grad students that looks at current issues within their area of concentration. Readings and discussions with important stake holders will help give them a foundation for future explorations in their discipline. Additionally, grad students from different majors, will bring their individual expertise to the larger discussion of creating impact through a trans-disciplinary approach to problem solving.

**Credits** 0

## **SAP-832: Berlin University of the Arts**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 12 Cr

**Credits** 12

## **SAP-832A: Berlin University Studio 1**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832B: Berlin University Studio 2**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832C: Berlin University Studio 3**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832D: Berlin University Studio 4**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832E: Berlin University: Culture**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832F: Berlin University H&S 2**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832G: Berlin University H&S 3**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832H: Berlin University Studio 5**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-832I: Berlin University H&s 4**

This is a one semester exchange program with Berlin University of the Arts. By Permission Only. 3 Cr

**Credits** 3

## **SAP-833: Konstfack Univ. of the Arts**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only. 12 Cr

**Credits** 12

## **SAP-833A: Konstfack Studio 1**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only.

**Credits** 3

## **SAP-833B: Konstfack Studio 2**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only.

**Credits** 3

## **SAP-833C: Konstfack Studio 3**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only.

**Credits** 3

## **SAP-833D: Konstfack Studio 4**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only.

**Credits** 3

## **SAP-833E: Konstfack H & S1**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only.

**Credits** 3

## **SAP-833F: Konstfack H & S 2**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only.

**Credits** 3

## **SAP-833G: Konstfack Studio 5**

This is a one semester exchange program with Konstfack University of the Arts, Crafts, and Design in Stockholm, Sweden. By Permission Only.

**Credits** 3

## **SAP-834: Academy of Media Arts-Cologne**

This is a one semester exchange program with Academy of Media Art Cologne, Germany. By Permission Only. 12 Cr

**Credits** 12

## **SAP-835: Ecole Nat'l Supr Des Beaux-Art**

This is a one semester exchange program with The École Nationale Supérieure des Beaux-Arts in Paris. By Permission Only. 12 Cr

**Credits** 12

## **SAP-835A: ENSBA: Studio 1**

This is a one semester exchange program with The École Nationale Supérieure des Beaux-Arts in Paris. By Permission Only. 12 Cr

**Credits** 3

## **SAP-835B: ENSBA: Studio 2**

This is a one semester exchange program with The École Nationale Supérieure des Beaux-Arts in Paris. By Permission Only. 12 Cr

**Credits** 3

## **SAP-835C: ENSBA: Studio 3**

This is a one semester exchange program with The École Nationale Supérieure des Beaux-Arts in Paris. By Permission Only. 12 Cr

**Credits** 3

## **SAP-835D: ENSBA: Studio 4**

This is a one semester exchange program with The École Nationale Supérieure des Beaux-Arts in Paris. By Permission Only. 12 Cr

**Credits** 3

## **SAP-835E: ENSBA: H & S 1**

This is a one semester exchange program with The École Nationale Supérieure des Beaux-Arts in Paris. By Permission Only. 12 Cr

**Credits** 3

## **SAP-835F: ENSBA: H & S 2**

This is a one semester exchange program with The École Nationale Supérieure des Beaux-Arts in Paris. By Permission Only. 12 Cr

**Credits** 3

## **SAP-836A: Braunschweig Studio 1**

This is a one semester exchange program with Braunschweig University of Art in Braunschweig, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-836B: Braunschweig Studio 2**

This is a one semester exchange program with Braunschweig University of Art in Braunschweig, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-836C: Braunschweig H & S 1**

This is a one semester exchange program with Braunschweig University of Art in Braunschweig, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-836D: Braunschweig H & S 2**

This is a one semester exchange program with Braunschweig University of Art in Braunschweig, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-836E: Braunschweig H & S 3**

This is a one semester exchange program with Braunschweig University of Art in Braunschweig, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-837: Weissesee School of Art**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 12 Cr

**Credits** 12

## **SAP-837A: Weissesee School Studio 1**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-837B: Weissesee School Studio 2**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-837C: Weissesee School Studio 3**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-837D: Weissesee School Studio 4**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-837E: Weissesee School H&S 1**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-837F: Weissesee School H&S 2**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-837G: Weissesee School H&S 3**

This is a one semester exchange program with Weissesee School of Art in Berlin, Germany. By Permission Only. 3 Cr

**Credits** 3

## **SAP-838: Bezalel Academy of Art & Design**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 12

## **SAP-838A: Bezalel Acad of Art & Design S1**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 3

## **SAP-838B: Bezalel Acad of Art & Design S2**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 3

## **SAP-838C: Bezalel Acad of Art & Design S3**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 3

## **SAP-838D: Bezalel Acad of Art & Design S4**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 3

## **SAP-838E: Bezalel Academy H&S 1**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 3

## **SAP-838F: Bezalel Academy H&S 2**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 3

## **SAP-838G: Bezalel Academy H&S 3**

This is a one semester exchange program with Bezalel Academy of Art and Design in Jerusalem, Israel. By Permission Only.

**Credits** 3

## **SAP-839: TU Delft Exchange Program**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 12 unit placeholder course

**Credits** 12

## **SAP-839A: TU Delft Studio 1**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits** 3

## **SAP-839B: TU Delft Studio 2**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits** 3

## **SAP-839C: TU Delft H & S 1**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits** 2

## **SAP-839D: TU Delft H & S 2**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits** 3

## **SAP-839F: TU Delft Studio 3**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits** 1

## **SAP-839G: TU Delft Studio 4**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits** 3

### **SAP-839H: TU Delft Studio 5**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 1**

### **SAP-839I: TU Delft H & S 3**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 1**

### **SAP-839J: TU Delft H & S 4**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-839K: TU Delft H & S 5**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 1**

### **SAP-839L: TU Delft H & S 6**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 1**

### **SAP-861A: AHO (Oslo)Studio 1-Industrial**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-861B: AHO (Oslo)Studio 2-Industrial**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-861C: AHO (Oslo) H & S 1**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-861D: AHO (Oslo) H & S 2**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-861E: AHO (Oslo) Studio3-Industrial**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-861E: AHO (Oslo) Studio3-Industrial**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-861F: AHO (Oslo) Studio4-Industrial**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-861G: AHO (Oslo) Studio 5**

This is a one semester exchange program with TU Delft in the Netherlands. By Permission Only. 3 Cr

**Credits 3**

### **SAP-862A: Aalto University Studio 1**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862B: Aalto University Studio 2**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862C: Aalto University H&S 1**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862D: Aalto University H&S 2**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862E: Aalto University Studio 3**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862F: Aalto University Studio 4**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862G: Aalto University H&S 3**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862H: Aalto University H&S 4**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-862I: Aalto University Studio 5**

This is a one semester exchange program with Aalto University. By Permission Only. 3 Cr

**Credits 1**

### **SAP-863: Eindhoven Exchange Program**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 12 unit placeholder

**Credits 12**

### **SAP-863A: Eindhoven (DAE) Studio 1**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 3 Cr

**Credits 3**

### **SAP-863B: Eindhoven (DAE) Studio 2**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 3 Cr

**Credits 3**

### **SAP-863C: Eindhoven (DAE) H&S 1**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 3 Cr

**Credits 3**

### **SAP-863D: Eindhoven (DAE) H&S 2**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 3 Cr

**Credits 3**

### **SAP-863E: Eindhoven (dae) Studio 3**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 3 Cr

**Credits 3**

### **SAP-863F: Eindhoven (dae) Studio 4**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 3 Cr

**Credits 3**

### **SAP-863G: Eindhoven (dae) H&s 3**

This is a one semester exchange program with Eindhoven (DAE). By Permission Only. 3 Cr

**Credits 3**

### **SAP-864A: Tongji University Studio 1**

This is a one semester exchange program with Tongji University. By Permission Only. 3 Cr

**Credits 3**

### **SAP-864B: Tongji University Studio 2**

This is a one semester exchange program with Tongji University. By Permission Only. 3 Cr

**Credits 3**

### **SAP-864C: Tongji University H&S 1**

This is a one semester exchange program with Tongji University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-864D: Tongji University H&S 2**

This is a one semester exchange program with Tongji University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-864E: Tongji University Studio 3**

This is a one semester exchange program with Tongji University. By Permission Only. 2 Cr

**Credits 2**

## **SAP-865: Umea Exchange Program**

This is a one semester exchange program with Umea University. By Permission Only. 12 unit placeholder course

**Credits 12**

## **SAP-865A: Umea University Studio 1**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-865B: Umea University Studio 2**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-865C: Umea University H&S 1**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-865D: Umea University H&S 2**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-865E: Umea University Studio 3**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-865F: Umea University Studio 4**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-865G: Umea University Studio 5**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-865H: Umea University H&S 3**

This is a one semester exchange program with Umea University. By Permission Only. 3 Cr

**Credits 3**

## **SAP-866A: CENTRO Studio 1**

This is a one semester exchange program with CENTRO By Permission Only. 3 Cr

**Credits 3**

## **SAP-866B: CENTRO Studio 2**

This is a one semester exchange program with CENTRO By Permission Only. 3 Cr

**Credits 3**

## **SAP-866C: CENTRO H&S 1**

This is a one semester exchange program with CENTRO. By Permission Only. 3 Cr

**Credits 3**

## **SAP-866D: CENTRO H&S 2**

This is a one semester exchange program with CENTRO. By Permission Only. 3 Cr

**Credits 3**

## **SAP-866E: Centro Studio 3**

This is a one semester exchange program with CENTRO By Permission Only. 3 Cr

**Credits 3**

## **SAP-866F: Centro Studio 4**

This is a one semester exchange program with CENTRO By Permission Only. 3 Cr

**Credits 3**

## **SAP-867A: Linnaeus University S1**

This is a one semester exchange program with Linnaeus University. By Permission Only. 3 Cr

**Credits** 3

## **SAP-867B: Linnaeus University S2**

This is a one semester exchange program with Linnaeus University. By Permission Only. 3 Cr

**Credits** 3

## **SAP-867C: Linnaeus University H&S 1**

This is a one semester exchange program with Linnaeus University. By Permission Only. 3 Cr

**Credits** 3

## **SAP-867D: Linnaeus University H&S 2**

This is a one semester exchange program with Linnaeus University. By Permission Only. 3 Cr

**Credits** 3

## **SAP-867E: Linnaeus University S3**

This is a one semester exchange program with Linnaeus University. By Permission Only. 3 Cr

**Credits** 3

## **SAP-867F: Linnaeus University S4**

This is a one semester exchange program with Linnaeus University. By Permission Only. 3 Cr

**Credits** 3

## **SAP-878: Florence University**

This is a one semester exchange program with Florence University. By Permission Only. 12 Cr

**Credits** 6

## **SAP-879A: Florence University Studio 1**

This is a one semester exchange program with Florence University. By Permission Only. 12 Cr

**Credits** 3

## **SAP-879B: Florence University Studio 2**

This is a one semester exchange program with Florence University. By Permission Only. 12 Cr

**Credits** 3

## **SAP-879C: Florence University HBPP Elec**

This is a one semester exchange program with Florence University. By Permission Only. 12 Cr

**Credits** 3

## **SAP-880: Strate School of Design**

This is a one semester exchange program with Strate School of Design. By Permission Only.

**Credits** 12

## **SAP-880A: Strate School of Des Studio 1**

This is a one semester exchange program with Strate School of Design. By Permission Only.

**Credits** 3

## **SAP-880B: Strate School of Des Studio 2**

This is a one semester exchange program with Strate School of Design. By Permission Only.

**Credits** 3

## **SAP-880C: Strate School of Design H&S 1**

This is a one semester exchange program with Strate School of Design. By Permission Only.

**Credits** 3

## **SAP-880D: Strate School of Design H&S 2**

This is a one semester exchange program with Strate School of Design. By Permission Only.

**Credits** 3

## **SAP-881: Gobelins School**

This is a one semester exchange program with Gobelins School of Images. By Permission Only.

**Credits** 12



## **SAP-881A: Gobelins School Studio 1**

This is a one semester exchange program with Gobelins School of Images. By Permission Only.

**Credits 3**

## **SAP-881B: Gobelins School Studio 2**

This is a one semester exchange program with Gobelins School of Images. By Permission Only.

**Credits 3**

## **SAP-881C: Gobelins School H&S 1**

This is a one semester exchange program with Gobelins School of Image. By Permission Only.

**Credits 3**

## **SAP-881D: Gobelins School H&S 2**

This is a one semester exchange program with Gobelins School of Image. By Permission Only.

**Credits 3**

## **SAP-881E: Gobelins School Studio 3**

This is a one semester exchange program with Gobelins School of Images. By Permission Only.

**Credits 3**

## **SAP-881F: Gobelins School Studio 4**

This is a one semester exchange program with Gobelins School of Images. By Permission Only.

**Credits 3**

# Masters BD&S

## **GBDS-501: Branding Studio 1**

Developing Strategic Models and Concepts for a Global Brand. Weaving the process of brand and design strategy to gain mastery of design proposals articulating the vision through applying a strategic brand and design framework with concrete examples demonstrating the understanding of branding and innovation strategy principles through the execution of the vision. Brand Building - Analyze internal and external audits, competition, features and benefits analysis. Analyze and synthesize research materials. Brand Strategy - Review business objectives of brand plan determine strategic options. Brand Development - Design the identity and application to the 360 brand touchpoint. Execute brand and marketing integration.

**Credits 3**

## **GBDS-510L: Branding Lab 1**

Students will participate in shared graduate seminars, guest speaker series, workshops, and professional mentorship.

**Credits 0**

## **GBDS-511: Brand Seminar 1**

The Power of Brand Leadership. Learning through the eyes of Chief Creative Officers and the lessons they learned through hard fought business and design strategies that worked and or failed. Manage brands with internal and external partners and stakeholders at a global level. Innovate design led organizations. Process methodologies & research. Practice gut/intuitive methodology. Encourage fearless leadership. Analyze case studies (CCO led).

**Credits 2**

## **GBDS-512: Writing for Brand**

Articulating the Brand Message through Words & Visual. Writing and visualizing effectively for your brand's audience to help clarify the positioning, the message, and personality. Tie the messaging strategy with the brand. Write content for traditional and non-traditional media for a global market. Think like a screenwriter in storytelling for internal and external audience. Name methodologies, naming systems, products, and services to communicate the brand promise and message. Understand different components of an effective visual and verbal communications strategy.

**Credits 3**

## **GBDS-513: Branding and Design History**

Learning from the pioneers of communication design: Past, Present and Future. Understand the history of branding by learning from the pioneers of communication design. Learn of the origin of branding: Ancient Greece to 18th century porcelain. Understand the rise of identity and brand communication in the first and second industrial revolutions. Understand European modernism and branding. Understand American corporate identity 1940-1980. Learn of the rise of the "personal" brand with social media.

**Credits 1**

## **GBDS-521: Design Research and Strategy**

Understanding the use of Observations, Insights, and Opportunities. Exploring various models of research into human behaviors, trends, and societal shifts in defining viable strategies. Measure and evaluate information. Conduct primary and secondary research. Analyze and synthesize the findings of the brand. Measure effectiveness and insights. Evaluate consumer and audience insights. Observe consumer journeys. Articulate your research through design. Create persuasive and compelling presentations in multiple formats.

**Credits 3**

## **GBDS-531: Business and Branding**

The Business of Branding. Why one cannot exist without the other and how to reinforce the financial implications of executing on plan. Examine key business drivers, consumer desire, rational vs. emotional benefits and the bottom line. Evaluate the importance of HR, IT, Marketing, Sales, Operations and R&D. Leverage internal business teams to effectively work with key stakeholders. Influence and persuade. Sell an idea effectively to key stakeholders that affects change and shows a financial impact. Track design business implications to build credibility as a design leader. Evaluate a business problem and identify appropriate analytic techniques to apply. Demonstrate use of tools for visualizing data from the analysis techniques learned in the course.

**Credits 3**

## **GBDS-551: Branding Studio 2**

Global Branding Strategies. Understanding cultural context in local, regional, and global markets. Understand the cultural landscape. Explore local and regional community influences. Understand cultural meaning of brands. Manage strategies for social, political, environmental issues. Design and execute on findings.

**Credits 3**

## **GBDS-560L: Branding Lab 2**

Students will participate in shared graduate seminars, guest speaker series, workshops, and professional mentorship.

**Credits 0**

## **GBDS-561: Brand Seminar 2**

Brand Leadership. Analyzing internal and external brand alignment for global business initiatives of products and services along with identifying common leadership and managerial challenges throughout organizational life cycle (pre-launch to maturity). Align internal and external integration strategies. Understand global brand portfolio. Analyze global brand. Manage not invented here strategies. Explore corporate and Startup thinking. Explore team formation, development and growth.

**Credits 3**

## **GBDS-562: Systemic Thinking**

Influence and Create the Culture for Brand, Purpose, and Meaning within the Organization. Developing brand rollout systems and the onboarding of individuals, teams, and external partners. Create simple systems through use of technologies that non creatives can follow and implement the brand culture. Fixed, Flexible and Free - Work with and inspire creative innovations within the organization and its partners. Explore types of systems that can be utilized for effective use. Brand Governance - Build and leverage brand ambassadors/team for guidance. Explore AI brand systems.

**Credits 3**

## **GBDS-563: Brand/Culture/ Anthropology**

Consumer Insights, Society and Tribes. Planning research projects, data collection, and analysis of individuals, groups, and mass behaviors. Leverage consumer psychology and messaging. Analyze strategic insights of consumers and their behaviors. Evaluate consumer understanding and insights about individual user journeys & societal shifts. Create insight documents to build personas and customer briefs. Understand local, regional and global consumer behavior.

**Credits** 3

## **GBDS-571: Branding Futures**

How will brands live in future landscapes and how might we communicate in this space? Creating transmedia brand tactics and strategies for new platforms, societal, and technological shifts. Understand brand communications and consumer touchpoints platforms in a transmedia world. Explore digital landscape and its impact on brands. Analyze big data, algorithms, and machine learning. Understand social media content and brand influencers. Analyze augmented and virtual reality experience. Design with and for AI systems - how might this change the industry and how to leverage. Discuss - could we, should we and why implications for good or evil.

**Credits** 3

## **GBDS-610L: Branding Lab 3**

Students will participate in shared graduate seminars, guest speaker series, workshops and professional mentorship.

**Credits** 0

## **GBDS-655: Capstone Project**

Execute a Global Brand Initiative. Creating a high level presentation of deliverables articulating the vision through the application of a strategic brand and design framework with concrete examples demonstrating the understanding of branding and innovation strategy principles through execution of vision. This project may be self-initiated or paired with an external project or organization. Virtual presentation space. Presentation deck. Research models. Insights and opportunities. Brand strategy. Design strategy. Strategic roadmap. Leadership plan. Management and roll out plan. Design solutions.

**Credits** 6

## **GBDS-700: Completed Thesis**

**Credits** 0

## **Masters IxD**

### **GIXD-501: Product, Services, Systems**

This class serves as an introduction to the main frameworks of the MDEs program. In this practice based class, students will move beyond traditional UX and IxD Methods (service blueprints, wireframes and personas) to frame their work in Inclusive product, AI (Agentive Tech) and Strategic Prototyping methodologies. People experience a product, tool or service in a complex architecture of interactions. Students will consider a specific ecosystem in which to experiment and innovate optimally and sustainably. Integrating core concepts from service and customer experience (CX) Design, students will craft service blueprints, strategic prototypes with an eye to inclusion, sustainability and innovation across a range of canvases, for multiple users and stakeholders. Students will break services into sections and adapt fine-tuned solutions to suit all users' needs in context-based on actors, location and other factors. This class will include 1 group and 1 personal project. Students will also have the opportunity to participate in a series of additional workshops through GradLab on Interaction Foundations to hone existing skills in HCD, IxD and UX methodologies. Class is divided into 2 sessions, including group crit, panel review and a series of 1-1 design review sessions, to be scheduled during class times. All students will also receive an introduction to Human Subject Research and take online CITI certification.

**Credits** 6

### **GIXD-502: Design Research and Strategy**

Observations, Insights, and Opportunities. Exploring various quantitative and qualitative research models into ethics, human behaviors, trends, and societal shifts in defining viable strategies. How to use participatory design methodologies.

**Credits** 3

## **GIXD-503: Creative Prototyping 1**

This course focuses on hands-on prototyping for impact: mastery of digital tools, computation and strategic prototyping. Technology based projects will use a range of contemporary technologies including code, computation such as AI and ML, screen and physical interaction and networks. Using mixed fidelity prototypes, students will leverage prototyping for management, engineering and investment opportunities to build credibility and impact as design leaders.

**Credits** 3

## **GIXD-514: Writing for Interaction**

From presentations to publishing, white papers to interaction scenarios, writing and critical readings lead students to effective facilitation and communication strategies.

**Credits** 3

## **GIXD-550: Grad Lab**

Culture and Context Lab that develops pathways for students with internal workflow from assignments, methods, and communication to external opportunities from conferences, competitions, and internships/career pathways. Weekly 1-on-1 or group meetings, workshops, and lecture series.

**Credits** 0

## **GIXD-601: People, Environments, Society**

Develop creative concepts to investigate significant challenges in relationships between people, environments and society. Engage with stakeholders in the real world to inspire and evaluate ideas. Focus will be on designing for digital products and Inclusion and ethics.

**Credits** 3

## **GIXD-602: Strat: Pple, Proc, & Leadrshp**

Identify common leadership and innovation challenges throughout organizational life cycle (pre-launch ?to maturity) in multiple setting: mature organizations, startup and independent practice. Review progress and evolving body of personal work. Guest speakers include: Senior Interaction, Creative Officers and entrepreneurs

**Credits** 3

## **GIXD-603: Creative Prototyping 2**

This course offers design and technology projects that complement other courses in the program, and focuses on emerging technologies such as machine learning, AR/VR, and simulation. Students learn to apply new technologies in creative ways, and experiment with fast prototyping and experimentation to discover potential and unexpected affordances of technologies. Students will critically examine the role and application of Machine learning, cultural analytics, generative representations, AI behaviors, and neural networked systems. Using code as a design medium, we will explore the future of graphic and interaction design, through generative future scenarios

**Credits** 3

## **GIXD-610: IxD Topic Studio**

Inclusive Design for example, Industry Partner, DM, Social Innovation, current trend. Students will learn to work in multidisciplinary teams with internal and external stakeholders to build and interrogate design briefs, craft relevant technology solutions and build persuasive communication strategies.

**Credits** 3

## **GIXD-614: IxD History and Futures**

Interaction Design in various forms goes back more than a century to the industrial age. That history is marked by a gradual evolution from direct tactile and mechanical interfaces to metaphorical interactions, paralleled by an evolution from machine-centric design to human-centric design. In this course we will examine these histories around thematic areas of tactile/mechanical interfaces, graphical/screen-based interfaces, and multi-modal interfaces such as voice, gesture, etc. Charting the specific history of entrepreneurial design in technology, students will see how their own design process, focusing on people and prototypes, prepares them for emerging technologies, social change, and the future of human interactions. Human-Computer Interaction (HCI) sits at the confluence of computer science, psychology and cognitive science. Students explore commonly used HCI research methods as they apply to interaction design and emergent future casting models. Moving from past to present and then future Interaction models, students will examine scifi-predicted/designed future tech. Through readings, seminar discussions, and hands-on experiments, students will learn how to apply methods HCI and futurecasting into their design practice.

**Credits** 3

## **GIXD-650: Capstone**

Capstone Studio 1 provides a structure for students to develop their individual research and design work. Design experiments and research activities are structured through assigned briefs and deadlines that help each student to follow a line of inquiry and progressively build a body of work. Seminars and workshops led by one or more faculty exposes students to contemporary work and provides depth and context to the students' own research questions. By the end of the term, each student will have defined the research focus and design work that is the foundation for their capstone concept. Final work will be shown in multiple mediums e.g., code, video, streaming, mixed fidelity prototypes. To support student development of artefacts (prototypes, demos, media) Capstone Mdes students will work in tandem with the required GradLab course to build out a final project. This studio is taught synchronously online. Asynchronous work will include group work, regular forums, 1-1 with advisors and virtual labs, as well as development of individual projects.

**Credits 6**

## **MFI**

### **FILM-500: Writing Visually**

Advanced Screenwriting: Writing Visually is a Master's level course designed for students who already have a solid foundation in screenwriting. Students are expected to develop and complete a professional-level screenplay either long form or short.

**Credits 3**

### **FILM-501: Pitching**

The class will concentrate on learning how to effectively present and sell yourself and your projects in the room to potential employers or buyers. Developing and practicing one's pitch is also an extremely effective method for uncovering and fixing problems with your concept and story. + Managing Your Career An extension of Pitching, concentrating on how individuals working in the entertainment industry manage the practical aspects of an uncertain and challenging life as a free agent in a volatile business.

**Credits 3**

### **FILM-501A: Selling to Studios & Streamers**

This class will concentrate on refining and fine tuning your pitch (for a writing or directing job) and getting it buyer-ready. With the ever changing landscape of Streamers, Studios and Financiers as well as Zoom pitches, this class will help your pitch be engaging, concise and memorable. Whether it's your own original concept, an adaptation of IP or pitching a remake/sequel of a project, this course will help you recalibrate your pitch to not only sell why you are the only person for the job but also make clear what your vision is. Prior completion of FILM-302/501 "Pitching" class recommended.

**Credits 3**

### **FILM-503: Writing for Episodic TV**

The Writer's Room experience will be recreated in this class, where you will learn to pitch, break story and write a first act of your series. We will also examine groundbreaking television that has elevated the art of storytelling, learn about the show runner's creative process, and become fluent in the craft of television narratives.

**Credits 3**

### **FILM-504: Cinematic Arts Lab**

This is an introductory course on story in which you will discover your resources as a storyteller; your memory and observation, your responsiveness to stories around you, and of course your imagination; your ability to create and develop compelling dramatic characters and great cinematic tales. The course will lead you through three fundamental aspects of storytelling: how to get started, stimulating inspiration for your work; how to acquire resources for discovering new characters, new worlds and fresh ideas; and techniques for developing ("breaking") your stories into a detailed outline.

**Credits 0**

### **FILM-505: Writing: Adventures in Shorts**

This intensive workshop focuses on writing short narrative films with emotional impact that are both ends in themselves and calling cards for the feature and television and streaming community. Students begin by creating a compelling premise with artistic and/or commercial promise. They develop the premise into an outline. They develop the outline into a screenplay. They rewrite the screenplay until the film is ready to shoot, while acquiring or enhancing skills essential to writing in longer forms. Required software: Final Draft.

**Credits 3**

## **FILM-506: Writing for TV: Writers Room**

This course is designed to be an immersive introduction to writing an original television pilot and the inner-workings of the TV writer's room. Following an introduction to the differences between screenwriting and television writing, format, and finding your audience/network, week-to-week student work will be "put up on the board" and workshopped in the same manner as the professional television writer's room, breaking down the steps from ideation to finished script. Students will leave the class with a finished pilot script which can be used as a writing sample for working in television and a basic confidence of what to expect when working in a writer's room on a professionally produced show. Through our weekly workshopping core screenwriting skills will be reinforced including narrative, structure, story arcs, scene work, the importance of theme, character development, and point-of-view.

**Credits 3**

## **FILM-511: Producing & Set Procedures**

Producing & Set Procedures provides students with a professional emphasis on the business skills and leadership responsibilities a producer requires to develop and produce motion pictures, TV, music videos, and commercials. Emphasis is placed on best practices on set and on location.

**Credits 3**

## **FILM-512: Grad Film: Tech Training**

This course is a technical introduction to the tools you will use throughout film productions, including camera systems, sound recording, slating, and ingesting production media for post-production.

**Credits 0**

## **FILM-520B: The Filmmaker and the Script**

The basic principles of film directing start with an in-depth study of the screenplay from the director's point of view with an emphasis on structure, theme, and character. Films are reviewed using directorial tools, including camera (composition, lighting, angles, and camera moves), location, sound, performance, editing, style, tone, and music. All mistakes are made in prep. For the final project students will prep for a mock film from one of the scripts using tools such as a director's workbook and look book. Although no filming will occur during this class, the lessons learned from prep will apply to future classes and productions. Other topics covered in this class include: Storyboards, Pre-vis & Production Design, and an extension of Script Breakdown & Production Prep for Directors.

**Credits 3**

## **FILM-521: Advanced Acting Workshop**

A hands-on class designed to teach students the actor's process, as well as the most effective ways to communicate with actors to get the desired results for the director. Students will experience acting from the practical viewpoint of becoming the actor and learn how to direct actors for best results.

**Credits 3**

## **FILM-530: Lighting the Narrative**

This course approaches cinematography as a visual tool to assist in the craft of storytelling. With a combination of theoretical study and hands-on exercises, we build a rich understanding of a DP's most important technical skills, and how those skills are used to support the narrative. There is a strong emphasis on student cinematographers' preparation for the professional world. Note: this is a hands-on workshop for Cinematography majors and those who want an advanced understanding of the craft. It is not a portfolio production class for directors. + Tech Training & RED Certification An extension of Cine Workshop covering the technical and safety-related know-how required to use professional camera equipment and oversee a camera crew. The class module includes hands-on demos with the RED One, field trips, lectures, and a final exam. Students will achieve an understanding of a Cinematographer's responsibilities, tools used on a set, vocabulary, lighting and safety. Students must be RED certified before being able to use those cameras for their productions.

**Credits 3**

## **FILM-531: The Power of Observation**

\*\* This is NOT a production class \*\* Through a combination of in-class lighting assignments and film screenings students will learn to see and experience light as a narrative tool, beginning with the basic laws of light as described by the legendary educator Charles Potts. Students will pair up into small groups to explore various lighting techniques as they apply to humans, objects, and environments. Screening days will involve analyzing specific styles of cinematography, exploring their place within the narrative, and determining how to achieve similar effects during in-class demos and practicals.

**Credits** 3

## **FILM-532: Lighting for Cinematography**

This course is an introduction to the art and craft of cinema lighting. This will be achieved by lectures, demonstrations, supervised exercises, and assignments using a variety of lights and lighting tools. Emphasis is on students becoming comfortable and capable with lighting, planning and effectively communicating with others about lighting both technically and creatively. Students will learn to create new solutions to traditional techniques and styles. (Production Level: 1 for in-class demonstrations only. This is not a production class.)

**Credits** 3

## **FILM-533: Cinematography for Directors**

A Master Class for the graduate Film program, focused on the creative collaboration between Directors and Cinematographers. Creating a genre look from script interpretation by the selection and application of formats, lighting, lenses, movements and color grading based on sequences, scenes and shot design. This class focuses on practical sets, and is a level 3 production class. Taught by Affonso Beato, ASC, ABC member of the ASC Master Class faculty, with more than 50 features and 300 commercials on his resume. -Production Level: 3

**Credits** 3

## **FILM-534: Advanced Cinematography**

This advanced course approaches cinematography as a practical craft and as a design art. With a combination of theoretical study and hands-on exercises, we build a rich understanding of a DP's most important skill-sets -- light, exposure, color, lighting, cameras, formats, lenses, frame composition and shooting practices. Strong emphasis on student cinematographers' preparation for the professional world. Note: this is a hands-on workshop for Cinematography majors and those who want an advanced understanding of the craft. It is not a production class.

-Production Level: 1 for in-class demonstrations only.

**Credits** 3

## **FILM-535: Watching Films Like a DP**

This Course is based in a critical method of Cinematographic Visual Analysis using 13 Visual Elements of Cinematography which are employed in real time film/ video production and/or what is behind the image quality on acclaimed film titles. The program will discuss on how to perceive these Elements on a film production set, using film titles as examples which use each Element as their main Look. The Course is important for students on Directing Track whom wants to improve the understanding of Cinematography and the communication with their Cinematographers and for Directors of Photography whom wants to improve the quality of production of their images.

**Credits** 3

## **FILM-546: Short Form Digital Media**

In this course students will dive into the increasingly essential world of new media. Each student will explore the medium first hand, creating a no budget, short form series that can be posted online as a standalone piece, or as a proof of concept for a future project. Special attention will be paid to outlining the story, designing each episode so it stands alone as well as part of the series, and picking the best platform for the story being told. Students will also learn the recent history of short form digital content, starting with YouTube and going through everything from Quibi to TikTok. Production Level: 1

**Credits** 3

## **FILM-550: Editing: Theory & Practice**

This narrative film editing course is designed to perfect storytelling techniques through advanced editing theory and practice. Students must already be sufficiently familiar with Avid Media Composer to use it without supervision or assistance. While some of the material to be edited will be provided by the instructor, it will be augmented by material chosen and directed by the students. Subjects of discussion will include narrative picture editing for feature films, television and short films, editing production dialogue and sound effects, sound recording by means of ADR, Foley and other processes, music score creation, foreign sound mixes and delivery elements. Production Level: 1

**Credits 3**

## **FILM-551: Advanced Flame Class**

Advanced Flame expands on the previous flame class and moves further into student projects as well as more plot-driven effects. These plot driven effects range from affecting the environment characters are in and a larger focus on advanced color correction. Additionally, there is an emphasis on project planning for films with visual effects both supporting and plot driven.

**Credits 3**

## **FILM-552: The Poetics of Film Editing**

A historical and aesthetic overview of film editing, ranging from the early days of silent film, to the innovations of modern techniques in the 21st century. Various editing scenarios and sequences will be explored in-depth; from Alfred Hitchcock's use of voyeurism, to the crafty use of Point-of-view edits in *The Sopranos*; the function of voice-over and music to create structure and pace in films by Martin Scorsese and Francis Ford Coppola; to the use of spatial and expressional sound design in films by David Lynch and Ridley Scott. This course is designed to spark curiosity and expand students' theoretical knowledge of film editing. The ultimate goal is to encourage learning through the act of watching films and to inspire students to employ thematic ingenuity in the planning and editing of their own projects.

**Credits 3**

## **FILM-556: Advanced Film Directing 1**

This course will investigate the techniques, skills and craft needed for a successful director working today, with a special emphasis on the particular terms for working in episodic streaming platforms. The student will delve into all of the mechanics: from preparation to final production. Students will be required to make two shorts before the end of term: one drama and one comedy. Students will combine the knowledge from previous classes and move into using effective formulas in an advanced format by creating the systems necessary for real-world production. Production Level: 2

**Credits 3**

## **FILM-560: Thinking Critically About Film**

A lively in-depth look at the art of the film, with screenings curated and class discussions led by a nationally known film critic. Rather than concentrate on the usual "must-see" classics from the history of world cinema, this class will have an eclectic mix of great films including indies fresh off the festival circuit, studio blockbusters, underground gems and others, with deep analysis and valuation of each individual picture.

**Credits 3**

## **FILM-561: Directing Movement for Impact**

Directing Movement for Impact is an exploration of how movement functions expressively, thematically, narratively and structurally through insightful direction of the moving image. The filming of weekly, personalized movement sketches and critical analysis of examples from a broad range of film production promotes the discovery, development and enrichment of each student's own individual movement "voice." Movies move. Why not use movement to expand, heighten and deepen the effectiveness and impact of your own original ideas and creations?

**Credits 3**

## **FILM-562: Narrative Film Analysis**

Students watch films and analyze specific narrative focuses, and research and compose a paper based on their screenings, as the course focuses on different topics and films each term.

**Credits 3**



## **FILM-563: Visual Narrative Workshop**

An analysis, critique, and practice of metaphorical "visual montage" storytelling techniques created by selected iconic filmmakers. The course is designed to encourage the use and enhance comprehension of metaphorical/abstract imagery in filmmaking. Students practice montage techniques through a variety of personal visual experimentations and interpretive critiques. The ability to effectively communicate concepts without the use of traditional language can provide a "universal voice" for filmmakers. This course may be taken multiple times if appropriate and supported by the course professor. + Production Sound An extension to Visual Storytelling Workshop that covers the fundamentals of recording sound on set, and provides an introduction to using sound practically and creatively. -Production Level: 1

**Credits 3**

## **FILM-568: Movement Strategies: Anlys/Dir**

A collaborative exploratory workshop intended to foster experimentation in creating effective movement strategies to enrich the affective communication potential of all types of film projects. Through analyses of several key examples of past and present successful movement strategies, execution of three of each individual student's own filmed projects, and extensive classroom discussion and exercises, each student will develop his/her own personal methodology and will have completed three short examples illustrating the results of their process.

**Credits 3**

## **FILM-569: Powerful Black Voices in Film**

Hollywood's diversity problem has been getting some needed attention in recent years, but Filmmakers of Color have been creating brilliant movies since the dawn of moviemaking. By promoting an understanding and appreciation for Black Directors & Black Actors, this course is designed to educate and expand awareness of Black Cinema. Through the examination of carefully selected films by renowned filmmakers, this class promises to be an exciting opportunity to become immersed in expressive black viewpoints on contemporary society. This course will be exhilarating, breathtaking and educational.

**Credits 3**

## **FILM-575: Mid-Program Review**

Students in this class will meet with a team of film faculty members and professionals to review their body of work and professional assets (resume, website, etc) thus far. Students will receive feedback on their current portfolio, including thoughts on their strengths and areas that are in need of improvement. Long-term professional goals and strategies may also be explored.

**Credits 0**

## **FILM-580: Topic Studio**

Topic studio classes will focus on various, limited time-offering, film-related topics that cover a wide range of concentrations. These topics may only ever be run once due to the instructor being an industry professional with limited free time to teach, the topic at hand being relevant only to the term in which the section runs, or the scope of the class being so hyper-specific that it can't support regular, yearly enrollment. If you see a topic studio that's of interest to you, take the class while you can! For more information about what this term's topic studio class section is, please refer to the communications you may have received from Film administration, or reach out to them directly for more information.

**Credits 3**

## **FILM-597: Thesis Research**

As the first of three written thesis courses, students meet individually with the Thesis Director to decide on a topic for their written thesis and begin researching their chosen topic.

**Credits 1**

## **FILM-598: Written Thesis Development**

In Written Thesis Development - the second of three written thesis classes - students complete their thesis research, develop a thesis outline and begin writing the thesis.

**Credits 1**

## **FILM-600: Screenwritng:Rewritng Visually**

Scripts are rewritten. Repeatedly. Knowing how to improve upon a prior draft is an essential skill for writers and non-writers alike. In this course students are expected to polish and refine an existing script, ideally one they began in an earlier writing class.

**Credits 2**

## **FILM-602: Screenwriting for Genre Films**

From Coppola to Cameron, Steven Spielberg to Bong Joon-ho, many of our greatest filmmakers have started with a first or early feature in the horror, suspense and sci-fi thriller genre. Emerging directors Robert Eggers, Jordan Peele, Jennifer Kent and Ari Aster all made horror films as their first features and you too may pursue this path. Students in this class will write a first draft of a horror, suspense, or sci-fi thriller feature screenplay. We will also examine the elements common to the films of this genre.

**Credits 3**

## **FILM-603A: Screenwriting:What'sTheStory?**

This intensive workshop for writers of features and/or shorts is a professional approach to story and structure for narrative films with emotional impact. Students begin by creating a compelling premise with artistic and/or commercial promise. Shorts writers develop the premise into an outline and the outline into a screenplay. They rewrite the screenplay until the film is ready to shoot, while acquiring or enhancing skills essential to writing in longer forms. Feature writers develop the premise into a first-stage outline. If and when they are ready, they develop that into a second-stage outline from which a screenplay can be written. If time allows, they begin the first draft of the screenplay. Required software: Final Draft.

**Credits 3**

## **FILM-606: Advanced Film Directing 2**

This class is the capstone of all our other directing classes. Students will direct a single portfolio-level short narrative film, based on a script of their own or one they've developed with a writer. In addition, there will be workshops and lectures covering advanced directing skills, more about storytelling and the artistry of directing than about the technical skills covered in prior classes. The class is required for undergraduate directing majors and is open, as space allows, as an elective for all Graduate and Undergraduate Film students with the approval of the instructor. Production Levels 1-4.

**Credits 3**

## **FILM-613: Conscious Communication**

Conscious Communication is an intense immersion course at ArtCenter College of Design that allows students to experience the pace of a professional environment, creating work relevant to current real-world social issues. Led by photographer and creative director Matthew Rolston, students will produce a series of targeted short-form videos, ultimately making powerful pieces of audiovisual communication. The class addresses issues that affect us all, among them: the movements for diversity, equity and inclusion; mental health; the climate crisis; the promotion of joy and kindness; and many other pressing topics. The course is ideal for aspiring advertising professionals, creative directors, filmmakers, photographers, and those who wish to communicate powerfully in the public interest. For more information about the course, please visit [www.consciouscommunication.io](http://www.consciouscommunication.io). Production Level: This class involves no filming and is not considered a production class.

**Credits 3**

## **FILM-622: PSA & Commerical Workshop**

This course is an intense immersion into what is required to be a viable commercial director and short form storyteller in the ever-shifting, fast-paced world of commercials and branded content. An entrepreneurial attitude is strongly encouraged for students to take charge of their careers by creating a body of commercial work that reflects their individuality without conforming to current or conventional views. Students produce weekly film assignments.

Production Level: 3 and higher

**Credits 3**

## **FILM-633: Scene Lighting Workshop**

Students will pitch short scenes to direct in-class. Selected students will work with the instructor to design and execute appropriate lighting strategies with regards to the tone, setting, and narrative needs of the scene. Students should have potential scenes in mind prior to the first day of class. Students may be expected to attend pre-lighting sessions during the day prior to the film shoot. Production Level: 3 and higher.

**Credits 3**

## **FILM-650: Narrative Editing: Workshop**

Students edit their own material and assigned dailies, with the goal of cutting to enhance performance, advance the story, set pacing and tone, etc.

**Credits** 3

## **FILM-652: Narrative Film Practicum**

Narrative Film Practicum builds upon the foundations of storytelling, story comprehension, and filmmaking that were explored in the first term of the Grad Film program. Armed with the knowledge of what elements are essential in the creation of compelling films, students will apply this knowledge towards the directing of their own short films.

Production Level: 2

**Credits** 3

## **FILM-653: Color: Theory & Practice**

This class will teach color theory through the practice of color grading motion pictures. The class will cover the history of color in cinema and art. Students will learn to speak the language of digital cinema "color" in order to communicate effectively with their filmmaking collaborators. Students will learn basic and intermediate techniques for color grading their own commercial and narrative work in Davinci Resolve and will be encouraged to explore other equivalent software.

**Credits** 3

## **FILM-655B: Professional Preparation (0)**

The purpose of this class is to ensure that every student has the professional assets and tools they will need to successfully pursue their career immediately after graduation. This class will cover the creation and refinement of websites, resumes, and cover letters. Students will also workshop strategies for effective networking, interviewing, and self-promotion. A portion of this classes will involve a final term review where students will be asked to submit portfolio materials and professional documents for review and departmental archival. Like with the mid-program review, students will meet with a team of film faculty and professionals to receive feedback on these documents. This class should only be enrolled in by students who are in their final term and have submitted their "Intent to Graduate" form.

**Credits** 0

## **FILM-655C: Graduating Review**

Students should only enroll in this class in their graduating term. This class does not have weekly meetings. Instead, students in this class will meet once with a team of film faculty members and professionals to review their final academic body of work and professional assets (resume, website, etc). Career goals and aspirations will be explored and strategies about pursuing these goals will be explored. Students will not only receive feedback on their work, but also share their own feedback about their experiences in the college and Film department.

**Credits** 0

## **FILM-660: Selling Your Indie Film**

This class covers the complete process of finding and/or developing material; protecting it; financing it; selecting cast, crew, locations, equipment; finishing the project; offering it for sale to the marketplace; finding distributors; understanding exhibitors; playing the "film festival" game; marketing, promotion; finding agents, managers, attorneys; etc. A "must" class for anyone serious about making films. Examined from the "independent" perspective, but with numerous references to the studio process as well.

Textbook required. Two short quizzes and a term paper (a business plan for a project--real or imagined). -Production Level: 1

**Credits** 3

## **FILM-661: Sound Design**

George Lucas famously stated that sound is the other half of your movie. Via workshops and examining films with great sound design, students learn techniques for rich, effective sound design and music scoring, and how these elements contribute immeasurably to telling the story and creating a mood.

**Credits** 3

## **FILM-662: Watching Films Like a Filmmaker**

This advanced course, taught by a filmmaker, is designed to examine well-made motion pictures from the point of view of what techniques the filmmakers used to achieve their cinematic storytelling goals.

**Credits** 3

## **FILM-663: Bus Affairs for Filmmakers**

This class offers an insider's view of the business side of film and television development and production, from the acquisition of rights and the negotiation of agreements for writers, producers, directors and actors through the many avenues of distribution, including consideration of ancillary markets and so-called new media. Several class meetings will feature guest speakers, including top industry professionals such as studio executives, directors, producers, agents, etc. This class is open to all majors.

**Credits 3**

## **FILM-664: The Power of Pleasure**

Sensuality, seduction and pleasure are at the core of almost every effort in the worlds of entertainment, advertising and marketing. In order to ignite desire and create brand awareness in consumers and audiences, it is necessary to speak in symbolic visual terms. A curated selection of films, advertising campaigns, photography, brand materials and 'brand codes' will be examined in order to form an understanding of the traditions of the art of visual seduction and how such traditions constantly evolve in response to society's ever-changing conditions and values. Students will create concepts, research documents, mood boards and a short film using pre-existing footage, the focus of which will be an instructor-assigned luxury brand communication project. Production Level: This class involves no filming for first-time students. However, students who take this class a second time may be eligible to shoot an original short film.

**Credits 3**

## **FILM-670A: Advanced Film Development**

This graduate course is an intensive screenwriting class for Writers and Writer/Directors. Students will meet individually with the instructor to develop a short film screenplay from idea through final shooting script with the intention of directing the film in Advanced Film Production. The course is designed to provide the student with a comprehensive, professional understanding of screenwriting. The story idea must be original, created by the student, and not based on any previous work in any other class. The screenplay will be no more than 10 pages long. The script must tell a story. Students pitch ideas with a Classic Three-Act narrative structure. Once the story idea is approved, students will begin the screenplay. This is a rigorous writing experience. Good writing is re-writing. Scripts will be in colloquial English and contain a satisfying resolution, complete the story's theme and answer its basic question. The finished script must be approved by the Instructor before script is shot in Advanced Film Production. (The student will direct the film, but may not be in the film's cast.)

**Credits 3**

## **FILM-670B: Advanced Film Development**

This graduate course is an intensive screenwriting class for Writers and Writer/Directors. Students will meet individually with the instructor to develop a short film screenplay from idea through final shooting script with the intention to direct the film in Advanced Film Production. The course is designed to provide the student with a comprehensive, professional understanding of screenwriting and the associated aspects of the craft. This is a class about finding the student's original voice. Students will study what makes a short film stand out in an already convoluted market. What sets shorts that premiere at SXSW, Sundance, or Tribeca apart from the rest? Often, it's the filmmaker's voice. Their point of view and their ability to incorporate that into their storytelling. Along with voice, students will focus on writing within the constraints of their resources. Writing with the intention to "film the feasible". Students will learn about how to cast reputable actors and how to write for locations that elevate the material, not the budget. Like an imaginary friend suddenly knocking on your front door, at the end of this class what once existed in your head, will now exist in the world.

**Credits 3**

## **FILM-671A: Advanced Film Production**

In Advanced Film Production, students will direct a script completed in Advanced Film Development. Instructor script approval is required before pre-production begins. The course is designed to cover the full directorial process from pre-production to delivery. Once students finalize the script completed in Advanced Film Production, they prepare for and complete a PRACTICE SHOOT using classmates or friends as actors in comparable locations to be filmed and edited, then screened with instructor. This is an invaluable process that allows students to work out shots, explore directorial approaches, shooting styles and ways to cover each scene. Classic film coverage of scenes is required (no long single shots with ping pong pans, etc.) After the Practice Shoot is completed and screened, the student moves into Pre-Production mode. Location scouts, casting, shot lists, production design, etc. are discussed as students prep the FINAL SHOOT. Students will edit their own films. It is recommended that students hire a professional sound recordist for their final shoot. Directors may not appear in their own films. Students are required to use DPs who are currently enrolled at Art Center. Films to be no longer than 10 minutes. After shoots are wrapped, Directors will create a First Cut to show Instructor. Notes to be given. Pick-up shots if possible. Director will then create a Second Cut to show Instructor. Then a Final Cut including Post Production- score, color correction, titles and credits. Student production company credits, logos, etc. are not permitted. 'A Film By' credit is generally prohibited in the film industry. Simple credits in this class are "WRITTEN and DIRECTED by.." Final films are screened for the class Week 14..

**Credits 3**

## **FILM-671B: Advanced Film Production**

This graduate course is an intensive class for director/producers who wish to complete an advanced video project within a single 14 week semester. Each week, students will meet individually with the two instructors to cover the entire production process from table read to final color-corrected "print." Admission to the course is by petition. Students may enroll once the instructors have determined that their script has been effectively developed and that they have presented a comprehensive 14 week timeline to completion. Although not required, scripts for this course are typically developed in Advanced Film Development. Scripts (and their accompanying production timeline) are to be submitted to the instructors during weeks 12-14 in the term prior to enrollment. This section will focus on collaboration between a writer and a director; between a director and a producer; and/or between a writer/director/producer and his (or her) cast and crew. Our job over the next 14 weeks will be to help you complete your film or video short not only within a single Art Center semester but also within the larger framework of what is probably the most complex collaborative medium ever invented in which to create art.

**Credits 3**

## **FILM-671C: Advanced Film Production**

This graduate course is an intensive class for upper level production-eligible directors who wish to complete an advanced short film within a single 14 week semester. Films should already have been sufficiently developed (script, treatment, etc) and should only need minimal further story development in the following term, if any. Coursework for this class centers around 1-on-1 meetings with the student's production eligible-instructor of choice. Meetings with the instructor are limited to 7 hours per term, to be utilized in whatever manner the student and instructor see fit. This course is by petition only and requires prior submission of an application in the previous term. Admission to the course is influenced by many factors, such as if the student is already enrolled in a different production course, the timeliness with which the student submitted the request, how sufficiently developed the script the student plans to shoot is, and other considerations. Enrollment to the course is not guaranteed even if seats remain available. Once all seats are taken, no additional seats will be granted even if other applications are pending. Students cannot enroll in multiple sections of this same course. Production Level: 3 and 4

**Credits 3**

## **FILM-698: Written Thesis Creation**

In Written Thesis Creation, students write the last twenty pages of their thesis. They submit a first draft of the thesis by the eighth week of the term. The Instructor comments on the draft and then the students begin the revising process. They submit multiple drafts of their thesis for evaluation until it reaches the standard of competence for the completion of the Thesis Requirement for Graduation.

**Credits** 1

## **FILM-699: Thesis Continuation**

Required for all students finished with their course work but still working on completing their thesis. Required every semester until thesis is completed and approved.

**Credits** 0

# Photography and Imaging

## **PHOT-001: Photo Dept Orientation**

New Photo student orientation course.

**Credits** 0

## **PHOT-102: Concept**

Students will learn to define the problem at hand and to understand the difference between an idea and a developed concept. The class will explore the nature of the creative process and the value of a focused work ethic. Students will discover ways to think visually and to understand that the quality and quantity of decisions made while working define one's creative style. Students will begin to construct images that show evidence of their understanding of the value of light, pose, gesture, composition, and environment and how to fashion these elements for creative effect and to take responsibility for every aspect of their image.

**Credits** 3

## **PHOT-104A: Composition**

In this class students will examine the fundamental elements of pictorial construction and learn to apply these through a series of assigned projects. These projects will be based on one or more of the compositional problems examined in class and will give students an opportunity to exercise and apply these compositional concepts. The assignments will begin with simple principles and, as students learn to juggle more complicated material, increase in complexity. In addition to the photographically based assignments students will be required to keep a sketchbook for ideation sketches and drawing. Through drawing students will explore strategies for compositional analysis as well as figural investigations from the live model. The subject matter in the first half of the trimester will be still life followed by figural work in the second half.

**Credits** 3

## **PHOT-107A: View Camera**

This class is designed to give the student a good working knowledge of the use of the View Camera. Both the technical and creative uses of the camera are explored through demonstrations and class assignments. Work will be critiqued in class. Students are encouraged to explore their personal vision.

**Credits** 3

## **PHOT-107LB: View Camera Lab**

View Camera Lab a zero-credit lab component designed to coincide with simultaneous enrollment of View Camera (PHOT-107). This hands-on component provides students with scheduled opportunity in a dedicated work environment, under close instructional oversight. Students will have the opportunity to practice, execute, and explore the techniques, tools, and concepts learned in View Camera.

**Credits** 0

## **PHOT-107W: View Camera Workshop**

View Camera Workshop is designed to provide supplemental hands on learning for students who took View Camera (PHOT-107) during the pandemic. Students will be allowed to check an out 8x10 View Camera. The workshop will include a demo and provide students with opportunity shoot using the 8x10 View Camera.

**Credits** 0

## **PHOT-108: Lighting for Non-Photo Majors**

This is a photographic lighting course for non-photo majors. The class will cover various methods of lighting for photography to give students the ability to photograph their own work more effectively. Techniques for shooting products as well as copy work and photographing 2-dimensional pieces will be addressed. This course is open to degree students in all majors with the exception of photography.

**Credits 3**

## **PHOT-111: Imaging 1**

This course will provide students the functions, procedures and applications of Adobe Photoshop and Lightroom to expand students' creative vision and help them define their personal style. Students will learn to master workflow and develop best practices for photographers. The class will address retouching images, adjustment layers, exposure histograms, color theory and management, color temperature, white balance, resolution and histograms. The course will also introduce students to inkjet and Chromira printing as well as flatbed scanning of images.

**Credits 3**

## **PHOT-111W: Imaging Workshop**

This workshop introduces students to inkjet printing as well as flatbed scanning of images. Demos will be covered in the morning; open lab will follow in the afternoon when students will practice printing and scanning. Students will learn to master workflow and develop best practices for applying color management to applications, displays, scanners and printers.

**Credits 0**

## **PHOT-112: Imaging 2**

This class allows students to move past the beginning stages of digital photography, exposure and printing and to start to become a power user in a variety of digital software and hardware. Students will learn to work more efficiently and speak the language of digital imagery. After this class, photographic creativity should not suffer due to insufficient technical knowledge. Compositing and retouching should be seamless.

**Credits 3**

## **PHOT-113: Photoshop Forum**

This class allows students to freely explore imaging to fully realize their own creative visions. By focusing on their own projects, ideas, or additional coursework, they can utilize Photoshop to improve images and enhance the overall impact of pre-existing material. It is an opportunity to refine their skills through practical applications rather than abstract tasks.

**Credits 1**

## **PHOT-114: Photo Imaging for Non-Photo**

This is a photographic imaging class for non - photo majors. This course is designed to give the student the opportunity to understand and apply techniques to create more aesthetic images. The course will touch on many topics, including the DSLR camera and lens, the shutter and depth of field. Metering, exposure, natural light and the use of fill cards (reflectors) will also be covered. Also included in the class will be an introduction to composition. Students will be introduced to the best principles of digital capture while processing RAW image files using Adobe Lightroom, controlling exposure, contrast and color globally as well selectively, white balance, basic retouching and image sharpening. While this course is technical in some aspects students will be challenged to explore their own personal style and conceptual possibilities. Upon the conclusion of this course students will understand what is involved in creating an aesthetically pleasing photograph with confidence. Equipment Requirements Students will need to provide their own DSLR camera with raw capture capability, a LAPTOP, ADOBE LIGHTROOM, and a minimum 1T portable hard drive, which they should bring to the first class. (Hard drives will be needed week 2.)

**Credits 3**

## **PHOT-116: Modern Photojournalism**

This course will be an introduction to the field of photojournalism and how it is practiced today. Students will be expected to shoot one assignment per week, or work on a course-long story if they prefer. Class time will include constructive group critiques of students work, as well as lecture and discussions on photojournalistic ethics in an increasingly digital era, workflow strategies, and an overview of client expectations within the field.

**Credits 1**

## **PHOT-121A: Adv Photographic Processes 1**

The Advanced Photographic Processes I class course deals primarily, but not exclusively with the concepts of correct exposure of film, its subsequent development, and reproduction of the negative images into positive prints. After considerable time, energy, and effort in exploring the conceptual entanglements of "Exposure and Development" the student will understand what a good quality negative is, and how it translates into a good quality print.

**Credits 3**

## **PHOT-121L: Adv Photographic Proc 1 Comp Lab**

This 0-credit lab allows students to complete Advanced Photo Processes 1. Students who received an 'Incomplete' for APP1 due to campus closure must register for this course in order to finish their assignments and receive their grade.

**Credits 0**

## **PHOT-121LB: Adv Photo Process 1 Lab**

Advanced Photographic Processes 1 Lab is a zero-credit lab component designed to coincide with simultaneous enrollment of Advanced Photographic Processes 1 (PHOT-121). This hands-on, two-hour lab provides students with scheduled opportunity in a dedicated work environment, under close instructional oversight. Students will learn the components and functionality of 4x5 view camera, including the equipment and gear that works with it. This lab will also provide hands-on learning, practice, and mastery of film processing, film development, printing, and mounting techniques and skill set providing a necessary foundation for capturing and understanding principles of light, film processes, and printing.

**Credits 0**

## **PHOT-121W: B&W Printing Workshop**

This workshop is an introduction to traditional black-and-white printing techniques. In reproducing the negative images into positive prints, students will understand what a good quality negative is and how it translates into a good quality print. Students will also practice safe use of darkroom photographic chemistry. Morning demos will cover an introduction to Hostert, wet and RC printing, and mounting; afternoons will be dedicated to open lab.

**Credits 0**

## **PHOT-122: Adv Photographic Processes 2**

There is authenticity and luminance to a Gelatin Silver Print. The print itself has value as an object of beauty. This course sets out to advance your understanding of the use of black and white film, paper, and chemistry to produce images of exceptional craft. This course will build upon your technical foundation of the silver gelatin medium, however the main goal is to use the techniques to ensure the success of a 10 image, personally driven, body of work. All effort will be made to push this traditional medium to support the concept of the "Final Project". This will be an excellent opportunity to work on a short term or long term project. Techniques for "expressive use" will be drawn from the use of grain, contrast and toning as well other techniques. Archival printing and matting to gallery standards will be accomplished. All format of cameras are accepted as long as the lens has an f-stop and shutter speed. As a class, we will pick the best image from each student's "Final" to form a group show that will be displayed on the wall outside the Black and White Lab.

**Credits 3**

## **PHOT-125: On Brand**

When you brand yourself, you hold the power of perception. This course will help students think strategically about shaping their identities within the spaces they work. By extrapolating each person's competitive advantage, we will discuss developing your brand and executing a marketing strategy based on that. We will also cover today's common digital tools in marketing including utilizing social media, generating website traffic, making sense of analytics, search engine optimization, and blogging. We hope that by the end of the class, students will have developed a brand strategy specific to their career trajectory.

**Credits 1**



## **PHOT-130: Decolonizing Photography**

Photography's reliance on objectivity, aesthetic aspirations, and artistic license has often obscured issues of homogenous viewpoints, imperial visual narratives, and racialized rhetoric. This course explores how certain practices of looking hinders image-making that is fully informed by diverse perspectives. Through in-class discussions of readings, practical assignments, as well as critiques of student work, we will develop an understanding of the contemporary critical lens and its progress towards a decolonial ethic and aesthetic. Topics covered in the course include an introduction to photography's historic imperial roots; contemporary photography ethics in an ever-evolving digital media field; how to engage in community-focused, anti-oppression strategies while photographing; and unpacking the potential social impacts of image-making. Course readings include: photography theory, contemporary news articles and editorials, critical cultural studies scholarship, and a variety of published visual journalism and documentary work.

**Credits 1**

## **PHOT-142: Landscape Study**

The course combines a strong focus on research along with planned visits to locations as we delve into the history of the proverbial, natural, urban, and rural landscape. Our study will be grounded on the idea that to create beautiful landscape photography, one must understand the basis of past imagery, its limitations, and its extensions in the modern world. Our aim is to not only study but also create landscape imagery that achieves an emotional and psychological impact on the viewer's soul.

**Credits 1**

## **PHOT-160A: Core Lighting**

This course consists of a series of assignments designed to cultivate love of, and respect for light. The first assignments will introduce you to the basic vocabulary of lighting: lighting direction and formal definition, hard and soft light qualities, separation, fill ratio, basic laws of light and the dynamics of lighting. My expectations for these assignments will be very specific; your task will be to closely copy given examples, and the assignments will encourage careful and patient observation. Once you have integrated these lessons, once you have begun to intuitively "think in light", the assignments will open up to allow you to apply these skills more freely in the service of your own creative vision.

**Credits 3**

## **PHOT-160LB: Core Lighting Lab**

Core Lighting Lab is a zero-credit lab component designed to coincide with simultaneous enrollment of Core Lighting (PHOT-160). This hands-on, lab component provides students with the scheduled opportunity to execute, practice, and explore the tools and techniques learned in Core Lighting with close instructional oversight.

**Credits 0**

## **PHOT-200: 3rd Term Review**

**Credits 3**

## **PHOT-200: 3rd Term Review**

The purpose of third term review is to assess that students are on track and to identify any apparent shortcomings that a student's work may have. This is not meant to be a comprehensive review, rather we are verifying that each and every student is achieving/applying the expected standard of education appropriate for this term level.

**Credits 0**

## **PHOT-204: Articulation for Artists**

Technical ability, visual literacy, and perspective are all essential in the field of photography, but the written word should not be overlooked as an equally powerful partner. In this course, students will learn how to write about their work and edit prose in a clear, concise manner which invites their audience in for deeper contemplation. Writing about one's art is essential throughout an artist's career, in ways such as; contextualizing exhibitions, pitching stories, sharing works on social media and online portfolios, engaging publishers, and securing grants and artist residencies. Strong photography paired with clear prose will stand out to key decision-makers throughout the photography industry.?. Because photography is both an art form and a trade, techniques learned in this course will be useful when applied to a variety of scenarios encountered during one's career. Both fine art and commercial photography practices alike will benefit.

**Credits 1**

## **PHOT-207: Alternative Processes**

This course will explore alternative processes to the black and white photographic print including platinum prints, liquid light, pinhole cameras. Students are encouraged to explore the creative uses of a variety of processing and printing to expand their photographic vocabulary and personal body of work.

**Credits 3**

## **PHOT-208: Ai Generative Imaging**

On the threshold of art created by word-prompted artificial intelligence, this 1-credit course provides an introduction to Generative Image Making with Artificial Intelligence (AI) utilizing Midjourney. Trained on 5.8 billion images, Midjourney is an AI image generation tool that takes user created text prompts and uses its Machine Learning (ML) algorithm to produce unique images. This course is designed for artists, designers, and photographers that are new to the world of AI-generated images. Through a series of projects, students will explore the capabilities and limitations of generative art. Students will develop their own unique approach to AI-assisted image making and learn how to utilize this new technology in their creative processes. This course will include prompt creation, blend mode, seed images, data sets, and explore the ethics of AI usage.

**Credits 1**

## **PHOT-209A: What's Your Story**

What's Your Story blends selfie culture, personal history archiving with a direct introduction to the many cultures and cultural experiences in Southern California. What's Your Story takes a page out of NPR's Story Core playbook by asking people to sit down and tell their stories with the added element of photography. Integral to the project is the recognition and visibility that comes with sharing your story with the world. Anyone who comes to the What's Your Story booth will be gifted a portrait on 13 x 19 paper, those who participate further by granting us an interview, will have their stories archived and celebrated through a breadth of social media outlets, exhibitions, and publications. Their stories will reach well beyond their personal social algorithm.

**Credits 3**

## **PHOT-216: Real World Photojournalism**

Real World Photojournalism explores the art and practice of news storytelling through understating of the relationship between the written language, audio/sound bites and the visual image. A focus on research, ethics and working on deadlines will be a primary consideration. Students will streamline their photographic and written processes to fulfill the Editor's deadlines utilizing the AP style guide and other resources. Weekly visuals, written assignments, newspaper articles and journal entries will strengthen the classroom experience. Course projects include research, interviews, the production of a one-minute audio piece that either focuses on a subject's failed or traumatic experience, covering spot news assignment on deadline, and more. The class culminates with a final multimedia piece with supporting images. Creating imagery driven by story and narrative will be the central focus of this course.

**Credits 3**

## **PHOT-217: Portrait Lighting**

This course builds on the foundations of lighting learned in Core Lighting. Students will begin to explore and master more advanced lighting techniques while focusing on portrait photography using both studio and natural lighting in both film and digital circumstances. Students will begin to understand how lighting translates into emotion and narrative in both black and white and color photography. The class will cover a variety of lighting options as well as the myriad of light modifiers that can be used to create a personal photographic vision.

**Credits 3**

## **PHOT-217LB: Portrait Lab**

Portrait Lighting Lab is a zero-credit lab component designed to coincide with simultaneous enrollment of Portrait Lighting (PHOT-217). This hands-on, lab component provides students with the scheduled opportunity to execute, practice and explore the tools and techniques learned in Portrait Lighting.

**Credits 0**

## **PHOT-217W: Portrait Lighting Workshop**

In this workshop, students will learn to use the tools and techniques for lighting portraits. Students will work with tungsten light, strobe lights, daylight and a variety of light modifying tools. Because the light that you create needs to be the amalgam of intent and portrayal of character, the goal of this workshop is to help you learn to "feel" light.

**Credits 0**

## **PHOT-225: NFTrippin' in Web3**

NFTrippin' in Web3: Methods, Making, and Minting Non-fungible tokens have recently catapulted from a niche interest to a mainstream force in artistic discourse. Though controversial, NFTs continue to exert an outsized impact on the market. It's important for practicing artists to understand how they operate to make informed decisions about participation (or not). This course highlights the history and conceptual potential of NFTs. Students will learn the basic mechanics of NFT ecosystems and will have the opportunity to mint their own NFT at the end of the course. This course is open to non-photo students. Non-photo students may request to take this course by contacting the Photo department at [photography@artcenter.edu](mailto:photography@artcenter.edu).

**Credits** 1

## **PHOT-230: Photo: Zone System**

Although the class is called Zone System, it is not a rehash of that particular technique. It is about producing an image that is exceptional not only in its technical aspects, but also one that embodies the emotional and mental aspects of humanity within the artist exhibited in final form as a beautiful print.

**Credits** 3

## **PHOT-240: Let's Talk**

This online class is designed as a discussion/independent research seminar that takes advantage of the immediacy of the internet and opportunities afforded by distance learning. Each week, students will be assigned articles based on contemporary culture and topical events related to art/ photography. Class time will involve discussion and on-the-fly research which the students will share. Pre-requisites: Take PHOT-102 Concept, PHOT-104 Composition

**Credits** 3

## **PHOT-241: Culture: Identity & Ethnicity**

Culture: Identity and Ethnicity is a 1-unit course designed to provide a broad understanding of the language, processes, and power of visual experience through material and how we see our individual Culture through our Identity and Ethnicity. This course promotes concept development, creative thinking and visual problem solving. Projects will be based on a concern for how each person examines and explores, ultimately interprets and recreates the world around them. Through a series of interdisciplinary readings, lectures, videos, and field trips, we will explore the "language," "material," and "thought" surrounding contemporary art. Our primary task concerns looking at art and the aesthetic process by engaging a set of related creative and cultural issues that have to do with who we are and how we live.

**Credits** 1

## **PHOT-242: Landscape Photography**

This studio class will be an exploration of the landscape in personal practice. Strong emphasis will be placed on the history of landscape with a focus on contemporary artists working with landscape. This class will allow the student the opportunity to develop their own use of the landscape as a subject. The role of landscape in film will play a critical role. The class will be a combination of research, technical exercises and shooting.

**Credits** 3

## **PHOT-243: Documentary Street Photography**

Neighborhood Studies in Los Angeles will provide students the opportunity to use any combination of landscape, street photography, and portraiture to explore a specific neighborhood in Los Angeles over a period of time. Students will learn to utilize their skills as a photographer to go beyond the surface level of understanding Los Angeles as a place. An emphasis on the local history of the area and how it may influence the present state of the area will be the foundation of the work produced during the course."

**Credits** 1

## **PHOT-251: Architecture**

This class guides students into seeing how both natural and artificial light give dimension, texture and mood to a structure or interior space. The ultimate goal is to create a photograph which translates the experience of being in a space to the 2-dimensional world of photography. Students will begin to master lighting in a variety of spaces and the control of multiple light sources and types.

**Credits 3**

## **PHOT-254: Fine Art Photography**

In this course we will assess the role of photography in Art and reciprocally, the role of Art in photography. You will make images. This class will assist you in seeing the differences among photographs and what role photographs play in society. Students are encouraged to create their own distinct images that speak their intentions in a more clearly articulated voice.

**Credits 3**

## **PHOT-255: Unconventional Printing**

Unconventional Printing explores cyanotype on wood, glass, ceramic, as well as solarfast dye on fabrics. Students will learn how to create digital negatives and how to adjust them for an optimal print, depending on size and substrate. Substrate sizes can range from 8x10 and smaller or up to 11x14. Classes will include short instructions with a majority of the time focusing on hands-on unconventional printing. Students will be required to complete 3 examples of each process on varying surfaces, with a final critique at the last meeting. Students will be responsible for inkjet transparency film and various substrates that can range from \$60-\$80.

**Credits 1**

## **PHOT-257: Color**

Course Summary: Theories of color and light are fully examined as a pathway to achieve a sound understanding of color photography. This course will place emphasis on the properties of color negative film and its inherent characteristics, with the stated goal of gaining a working understanding of the relationships between exposure, development and printing. Further discussions will center on the aesthetics of color itself, and its role as a vehicle of effective visual communication.

**Credits 3**

## **PHOT-257LB: Color Lab**

Color Lab is a zero-credit lab component designed to coincide with simultaneous enrollment of Color (PHOT-257). This hands-on, lab component provides students with the scheduled opportunity to execute, practice, and explore the tools and techniques learned in Color with close Instructional oversight.

**Credits 0**

## **PHOT-257W: Color Printing Workshop**

This workshop is an introduction to traditional color printing techniques. Students will learn the properties of color negative film, its inherent characteristics, and the relationships between exposure, development, and printing. Morning demos will cover color film enlargers, C-41 processing, printing, and matting. The afternoon will be dedicated to open lab and practice.

**Credits 0**

## **PHOT-258: Nuts N Bolts: Tech Grip Light**

This class is designed to give students real world experience of various on-set positions from Digital Technician to Grip and Gaffer. This class will provide a broad understanding of the roles, etiquette, and workflow of a professional photo shoot. The class is separated into three sections that are roughly four weeks each. Section one focuses on the role of Digital Technician (Digital-Tech). Students will learn from a working Digital Capture Technician about the setup, techniques, and workflow of a typical day. Section two will focus on the roles of Gaffer and Grip. Students will learn from a seasoned Assistant to understand and execute the roles and techniques of a Gaffer and Grip during setup and workflow of a photo shoot. During the final section, students will apply learned roles and skills by working with professional photographers to facilitate actual photo shoots. Through the education and training of the on-set roles of a Tech, Grip, and Gaffer, students will not only improve their individual production skills but also be able to demonstrate professional level capabilities of assisting a photo shoot. This course will augment students' creative employment by giving students the skills to step into high level assisting positions.

**Credits 3**

## **PHOT-260: Professional Presentation**

Location Lighting is an introduction to the particular skills that photographers use when working on assignment outside the studio. Editorial projects such as environmental portraiture, architecture and journalism need to be shot on location and specific equipment and strategies are required for successful result. Classroom meetings will present theory and application while location demos and assignments will provide hands on experience. Students are required to have already taken the introductory lighting classes.

**Credits 3**

## **PHOT-262: Artist Residencies**

In this course students will delve into the research, application, and interview process for artist residencies. Artist residencies offer the opportunity to spend a period of time developing into and focusing on a specific project. No two residencies are alike; though they may offer similar opportunities, they commonly have different requirements. Some provide funding, while others may require you to host a workshop. You may prefer a self-guided residency, while other artists gravitate towards a more structured program. You might be the only artist present, or you could find yourself immersed in a creative community. This class will show students how to identify opportunities that are best suited for their practice. We will research various artist residencies to identify the pros and cons of each. Students will prepare to apply to a residency, while envisioning how it will benefit their creative process. Students will leave this class understanding how to research, prepare application materials, and interview. Students will then be able to utilize their research and preparation skills when approaching work opportunities, mentorships, grants, and more.

**Credits 1**

## **PHOT-263: The Advertising Photographer**

The Advertising Photographer: From Concept to Completion, is a course that mirrors the development and execution of a professional advertising photo shoot. Beginning with brand or products' research to concept ideation and storytelling, Students will learn how to communicate stylized ideas through the use of photography, imaging, and photo-treatments. This course guides students through the process of executing a professional advertising photo shoot. Course demos will include a fully produced photo shoot with an automobile, models, professional grip, and stylists. Each student will get a chance to partake in each roll; photographer, assistant, digital tech, and producer. The shoot will be followed by an in-depth look into the process of making selects, as well as building out layered Photoshop files for final finish and color grade. This course will include several industry guest speakers that will provide in depth insight into their area of expertise. The course will culminate with students producing, shooting, and finalizing their own photo shoot. These shoots will be centered around a client or product with an understanding of how the content will speak to the target demographic. Students will learn all aspects of an advertising shoot that include; estimates, pre-production deck, scout locations, pre-block out shots, and team building of stylists, make-up artists, and assistants needed to execute a professional advertising shoot. The outcome will be a composite of multiple images for the application of the perfect color grade.

**Credits 3**

## **PHOT-270: We Are All Related**

We Are All Related: A Collaborative Experiment with students from Oglala Lakota College and ArtCenter College of Design. In the Lakota language there is a common phrase, Mitakuye Oyasin, that is often translated to, "We Are All Related." This extends to our plant relatives, animal relatives, including human relatives, and is the underlying theme for this 1-credit class. In this collaborative experimental course, for five weeks, students from ArtCenter College of Design and Oglala Lakota College will collaborate to create work in whatever medium makes sense within their skill sets-drawing, video, photos, installation, performance, and more. This class makes use of the virtual classroom to create a shared experience where students will work to build relationships across the internet, set common goals, and create work that expresses interests and concerns both individually and across culture.

**Credits 1**

## **PHOT-279A: Creative Narrative & Ideation**

You only get one chance to make a second impression. Your numbers look great, the creative call went amazing, but that's not enough to seal the deal. This course is designed to prepare photography students for the reality of competitive bidding in the advertising marketplace. This course will examine successful treatments from working professionals, and cover strategies to create briefs that have visual impact, are clear in communication, and convincing in approach. The class will conclude with a final assignment that involves a tailored advertising assignment for each student, requiring a polished treatment and photographic execution.

**Credits 1**

## **PHOT-280: Sports Photography**

With an emphasis on creativity and conceptual ideas, this course will prepare students for the fast pace world of commercial and editorial sports photography. Skills and abilities to be developed are; historical understanding, camera and equipment essentials, mental and physical demands, timing skills, post production editing and image delivery. Students will be required to photograph one of two professional soccer matches available to them.

**Credits 1**

## **PHOT-280A: Sports Photography**

With an emphasis on creativity and conceptual ideas, this course will prepare students for the fast pace world of commercial and editorial sports photography. Skills and abilities to be developed are; historical understanding, camera and equipment essentials, mental and physical demands, timing skills, post production editing, and image delivery. Students enrolled in Commercial & Editorial Sports Photography are required to attend 2 - 3 professional athletic events, available to them. These events may be scheduled on weekends and/or evenings. The professional sports events can be 4-6 hours in length not including travel and prep. Students will have the opportunity to be on the field, sidelines, locker rooms, and/or arena of the athletic event. Student will experience the immediacy, excitement, and challenges of Commercial and Editorial Sports Photography. This class is designed for students 5th term and above. This class is ideal for students who are taking or have taken Location Photography.

**Credits 3**

## **PHOT-300: 5th Term Review**

This review addresses academic, aesthetic, and technical issues in each student's work. Some kind portfolio (need not be finished) or presentation is required to show the work, but additional work outside that form is also acceptable and encouraged. Students begin their review by making a presentation of their work, direction of study and a short explanation of the outcomes from the classes that the work was done in. In showing the work, the student should clarify a range of skills they are comfortable employing, skills that they want to improve and a plan for how they will continue through graduation.

**Credits 0**

## **PHOT-306: Fashion Photography 1**

This course is designed to acquaint the photography student with the working world of fashion photography and to begin to develop a personal sense of style for their images. Students will work with models, stylists, and make-up artists both in class shoots and on their own. Various aspects of fashion and beauty lighting will be explored as well as historic and current trends in the fashion world.

**Credits 3**

## **PHOT-307: Alternative Portraiture**

This class is designed for continuing exploration of the world of portrait photography where the use of other than traditional methods and techniques are emphasized. The photographer as a cutting edge, visionary artist is the axis for this class that encourages a personal style and point of view toward representation of the subject. From historical to contemporary artists with personal vision are studied and how their methodology influences, motivates, and inspires current trends in the world of portraiture.

**Credits 3**

## **PHOT-308: Documentary Photography**

This course will explore a variety of methods and techniques to develop and produce a classic photo essay. We will examine historical work by renowned documentary photographers. Initial assignments will emphasize aspects of documentary photography such as environmental portraiture, establishing opening shots and narrative structure and storytelling. Students will propose, discuss, refine and produce a body of work throughout the semester.

**Credits 3**

## **PHOT-309: Social Impact**

Whether as a primary focus, or part of a mosaic of professional production, many media producers see incorporating sociopolitical engagement into their work as a necessary aspect of sustaining a healthy, long-term career. The class will cover different strategies for working in the nonprofit and nongovernmental sector—working for organizations and working with organizations. The class will focus on meeting the needs of a nonprofit—social media content, developing and promoting targeted campaigns, etc. One or two nonprofits will be chosen and the class will work as a team to tackle the needs of the organization(s). Student work will be scheduled taking into account skills, interests, and ability to accomplish specific tasks. The class will also introduce the process of producing a personal project in partnership with an NPO/NGO—including community partnership and funding.

**Credits** 3

## **PHOT-311A: Still Life**

Advanced Still Life Photography. Exploration of commercial and fine art. Still life photography with an emphasis on styling, composition, lighting.

**Credits** 3

## **PHOT-312: Design 2**

In this class students will learn the basic vocabulary and architecture of paginated materials: books, magazines, catalogs, web, etc. Class will focus on an understanding of the principles of scale, size, proportion, position, direction, point of view, cropping and sequencing within this context. Students will learn the roles of designer, art director, photographer, picture editor, editor, and writer in the publication process and to understand how to plan and organize multi-image projects to achieve narrative strategies.

**Credits** 3

## **PHOT-313: Imaging 3**

The purpose of this class is to provide you with a method for successful digital capture (studio and location), project asset organization, file management and client presentation. Digital capture is the foundation for your digital workflow, in preparation for developing subsequent workflow segments for image enhancement, file delivery and output, and project archiving.

**Credits** 3

## **PHOT-314: Conscious Communication**

Conscious Communication is an intense immersion course at ArtCenter College of Design that allows students to experience the pace of a professional environment, creating work relevant to current real-world social issues. Led by photographer and creative director Matthew Rolston, students will produce a series of targeted short-form videos, ultimately making powerful pieces of audiovisual communication. The class addresses issues that affect us all, among them: the movements for diversity, equity and inclusion; mental health; the climate crisis; the promotion of joy and kindness; and many other pressing topics. The course is ideal for aspiring advertising professionals, creative directors, filmmakers, photographers, and those who wish to communicate powerfully in the public interest. For more information about the course, please visit [www.consciouscommunication.io](http://www.consciouscommunication.io).

**Credits** 3

## **PHOT-315: Advanced Video Production**

Photographers in today's content creation environment are often expected to deliver motion content along with still photographs. Advanced Video for Still Photographers is geared towards students with a photography background who want to expand their abilities to create motion-based work. Building on INT 176—Basic of Video Production students will deepen their understanding of how to conceptualize and execute a narrative or documentary short film project, taking it through all the stages of production over the course of 14 weeks. Current methods of video production and storytelling concepts will be conveyed through lectures, sample clips, and hands-on presentation. In-class assignments will be completed in groups work to cement the learned skills. There will be an emphasis on students critiquing each other's work.

**Credits** 3

## **PHOT-316: Editorial Photography**

This class will help students understand what it is like to work for a variety of publications today. Students will be asked to fulfill realistic and challenging assignments from simple portraits to elaborate conceptual stories. We will look at historical and contemporary work and engage in discussions that inspire as well as offer important practical skills. Students will be encouraged to develop a professional approach that includes knowing your potential client, building relationships with photo editors and art directors, shaping ideas and concepts with art reference, and devising a clear plan of production prior to a session. Artistic vision and style will be emphasized simultaneously with the importance of completing a job successfully and professionally. Regular assignments with real deadlines will generate work for weekly critique and portfolio editing and development. Through this range of assignments, students will learn to fulfill the demands of a client, while developing their own artistic voice. They will learn the value of a well thought out production plan, and that collaborating and being professional in all aspects of a job is what may get them hired again. They will grow more comfortable and confident talking about their own work. They will understand the importance of a good edit. They will decide what kind of magazines they want to work for, and how to steer their portfolio and promotional materials towards getting such assignments.

**Credits 3**

## **PHOT-318: From Still to Motion**

This is a course designed to integrate where still meets motion. Students will be encouraged to look deeper and push their still photographic storytelling into short motion projects. How movement and sound is used to support the still image will be explored thru a series of class projects. Final projects will include a 5 minute motion piece supported by (or integrated with) a series of 5-10 photographs. How the internet is effecting work and where it is seen will be closely examined. The personal story will be encouraged. By looking closely at one's personal history through still and motion work, students will be encouraged to experiment with non-traditional storytelling and the idea of a spatial cinematic experience. Emphasis will be on the importance of detail and how small, concise stories can have big effects. How to approach, interview, find trust and comfort with subjects will also be discussed thru multiple films and internet examples and class exercises.

**Credits 3**

## **PHOT-319: Portrait and Identity**

Students will be exposed to and experience principles of portraiture in regards to art history and the photographic arts. The course's major emphasis will be to guide students to develop their own voice within the creative field. Students will choose a single subject or subject group and develop a hands-on semester-long project. Student will be expected to integrate the given set of portraiture skills and principles and develop a unique final portfolio of 12-20 images by the end of the course.

**Credits 3**

## **PHOT-321: Photo Illustration**

This class will build on the educational experiences that were created in the Still Life class. Refinement of visual ideas and narrative will be practiced. Special attention to image content through the use of various photographic and digital techniques will be explored. Research, development, planning and practice will be encouraged for all finished works. Assignments for this class will consist of individual narrative constructs as well as an extended series of work that deals with a specific view or narrative them.

**Credits 3**

## **PHOT-322: Photographic Series**

This class is intended to develop a cohesive body of work with consistency of subject matter, technique, and process. The class is project-driven. This "series" of images can be an extension, re-vamp, or redirection of subject matter already begun prior to taking the class, or it can be an entirely new concept and body of work. Student must have access to subject matter chosen. The goal is a completed series of new or extended work to augment your portfolio or possibly to become a self-published book. Topics addressed in the course will include the esthetics of a "series mentality", how one delves deeper into subject matter as well as shining a light on the psychological development of artists and the process of creating their work. Collateral materials, research, previous student projects and historical references will be required and will be discussed in class. A completed series of images (either in print or book form) will be required at the end of the 14-week term.

**Credits 3**



## **PHOT-326: The Power of Pleasure**

Sensuality, seduction and pleasure are at the core of almost every effort in the worlds of entertainment, advertising and marketing. In order to ignite desire and create brand awareness in consumers and audiences, it is necessary to speak in symbolic visual terms. A curated selection of films, advertising campaigns, photography, brand materials and 'brand codes' will be examined in order to form an understanding of the traditions of the art of visual seduction and how such traditions constantly evolve in response to society's ever-changing conditions and values. Students will create concepts, research documents, mood boards and a short film using pre-existing footage, the focus of which will be an instructor-assigned luxury brand communication project.

**Credits** 3

## **PHOT-331: Car Photography**

This course is a study of photographic scenarios utilized in the photography of automobiles both in a studio setting and on location. The specific issues of lighting large products with reflective surfaces and shooting still and moving objects will be addressed. Discussion of marketing and advertising of automobiles and other modes of transportation will be discussed and show how these strategies were applied historically and are now currently applied in editorial and marketing contexts.

**Credits** 3

## **PHOT-332: Project Photo: Sport**

This course will encompass a survey of the historic illustration of the art of sport. From pictorial photo-realism to Impressionism, all these approaches are conscious choices of how the artists hand in the process introduces a personal and distinct signature to the work whether documentary or illustrative. The class offers students the opportunity to become well versed in a variety of visual solutions for portrait, action and lighting solutions specific to this genre. The course will also deal directly with the nuances of directing an athlete and their choreography.

**Credits** 3

## **PHOT-337: Adv Architectural Photography**

This class will give each student an opportunity to refine how they photograph architecture with a particular emphasis on residential interiors. There will be guest lectures and crits by leading architectural photographers and several class shoots off campus.

**Credits** 3

## **PHOT-338: Product Photography**

This class continues to build upon the foundation lighting courses by exploring in greater depth the creation and control of artificial light in the context of professional product photography. The focus will be on the intent of the photographer in using lighting to emphasize or hide aspects of the objects at hand. The class structure allows the students to experience first hand challenges that they would encounter professionally through class shoots, demonstrations, and critique of student assignments. Students will develop the fluency and the knowledge necessary to determine the perfect lighting for each given situation as it relates to real world product photography, be it in advertising or editorial venues.

**Credits** 3

## **PHOT-341: Master Lighting**

A concept based, master portrait lighting class. Course will include studio visits with local photographers, in-depth critique, and will be geared towards students who are intent on building their personal body of work.

**Credits** 3

## **PHOT-349: Marketing Photography**

What is required to succeed in the fast changing marketplace for commercial and fine art photography? It is no secret that good luck needs good preparation. You need to know the business and how to research your audience. Hard work combined with your talent and education will take you to where you want to be in five years. But there are no shortcuts, a career does not happen without focus and commitment. The class helps you articulate and actualize your five-year plan. We research financial resources to fund personal projects including grants, awards and competitions. We discuss strategies to build your reputation in the fine art and the commercial world by committing to portfolio reviews. We discuss if, why, when and how to publish a book, and how to develop a revenue in print sales and commercial licenses. Most importantly everyone needs a focused marketing strategy thru social media, print and email. Finding your audience is your primary goal and we review commercially available lists and research your own dream client list. We will practice Visual Thinking Strategies (VTS) using pictures, photographs and our own work. These exercises help us understand how others read and interpret our work and form the basis of conversation with a wider community of photographers and curators. Guest speakers will talk about developing personal projects, portfolio reviews, and career options. Course work will include two shooting assignments, grant writing, editing and research projects. The syllabus will be reflective of the needs and specific trajectories of individual students.

**Credits 3**

## **PHOT-354: Experimental Projects**

This course is structured to enable the student to go beyond technique into personal expression and creativity and provides an opportunity to develop confidence in one's ability to "create" and to discover the inherent artist in each of us. The importance of one's passion, perseverance, and personal growth during your career is emphasized. The class establishes a foundation from which the photographer can grow as an artist throughout their career as a student and into their professional practice.

**Credits 3**

## **PHOT-355A: Fine Art II**

This class builds on PHOT-254 Fine Art Photography and is designed as a production seminar. Each class will have a critique and forum with themes based on student research. Students will be responsible for producing a body of work and provide material-readings, videos, websites, social media-related to their focus, in consultation with the professor. Other readings and media may be added.

**Credits 3**

## **PHOT-358A: Location Photography**

Location lighting is an introduction to the particular skills that photographers use when working on assignment outside the studio. Editorial and advertising projects need to be shot on location and specific equipment and strategies are required for successful results. Many jobs require working with talent and lighting them in a specific environment to create a certain look or mood. Classroom meetings will present theory, critique, problem solving, stylized lighting and its application. Location lighting demos, class shoots and assignments will provide hands-on experience. There will be extra assistants and guest speakers during class demos.

**Credits 3**

## **PHOT-358W: Location Lighting Workshop**

This workshop is designed to offer an in-person experience of working on location. Students will be tasked with considering the specifics of the setting and how to partner with the available ambient light. A variety of techniques will be explored. This is meant to be a simulated professional photo shoot with students functioning as crew for each other, taking on the role of gaffer, grip, tech, and shooter. Working with talent provided, students will be expected to explore different lighting schemes that exploit the specifics of the location.

**Credits 0**

## **PHOT-359: Food Photography**

This class is a comprehensive overview of contemporary food photography. Characteristics of food, concept development, lighting and styling are emphasized. The class provides an opportunity for students to observe and assist a photographer in the photo shoot and to work with professional food and prop stylists as well as to begin their practice of developing their own food photography skills and style.

**Credits 3**

## **PHOT-360: Portfolio Development**

This course provides information and skills fundamental to the working photographer. The primary focus and goal will be to prepare a portfolio for presentation to clients, reps and agencies that is unique and representative of each students work. Students will explore the nature and value of an overall concept, technique, typography and choice of materials necessary to create a portfolio presentation.

**Credits 3**

## **PHOT-361: Entrepreneurial Strategies**

In this course students will learn how to use entrepreneurial strategies in their photographic practice to become better image-makers and to move out into their careers in a more professional circumstance. New ideas and opportunities don't come out of thin air, but research, studying and practice and help you adopt the best practices of this shifting information culture and economics to create personal and professional strategies. You can initiate work now that will begin to build a client base, a web following, and a brand that is particularly useful in taking advantage of the hybrid multi-platform opportunities.

**Credits 3**

## **PHOT-366: Post Re-Thinking Art**

Post Rethinking Art is a studio-seminar for advanced undergraduate students working in all mediums including Photography. The purpose of the class is to provide ample studio time for students to develop their individual studio projects in an open studio/seminar environment under faculty guidance. The studio aspect of the class will be enhanced by intensive weekly group critiques of new work or works-in-progress.

**Credits 3**

## **PHOT-377: Snap 2**

SNAP 2 is a class devoted to the expressive portrait. Class discussions and assignments will center on direction, collaboration and the roles of student and patron with the synchronizing of student style with patron expectations being the ultimate guide for the portrait. Every mode of portraiture will be explored from traditional and historic to the most radical forms of creative license. The project schedule for the class will include the 3 patron per student pairings that will produce results based on the unique individual student/patron dynamic. The culmination of the class will be an exhibition and gala opening of those portraits sponsored by The Pasadena Art Alliance. Students will be invited to the opening; the location of which will be determined. A small stipend will be provided by the patron for expenses.

**Credits 3**

## **PHOT-385: Advanced Studio**

"Advanced Studio" is a studio class for advanced undergraduate students working in all mediums including photography. The purpose of the class is to provide ample studio time for students to develop their individual studio projects in an open studio/seminar environment under faculty guidance. The studio aspect of the class is enhanced by intensive weekly group critiques of new work or works-in-progress. Emphasis will be on creating a thematically cohesive body of work and/or ambitious project which reflects the culmination of knowledge and exploration the student has achieved. Photography Students taking this course must be 5th term or above. This course can be credited towards an elective or TDS.

**Credits 3**

## **PHOT-400: 7th Term Review**

These reviews will address aesthetic, technical and academic issues. This is not an exit interview, but one designed to assess a student's plan to move into the professional workplace and to give them an additional term to address what is discovered in the review. Reviewers recognize things in the work presented that can be addressed in a student's last term. This is an important review of preparedness, confidence and confrontation with the reality of graduation.

**Credits 0**

## **PHOT-405: Smart Business**

This course provides students with direct access to photographers from diverse backgrounds and specialties, at varying levels of experience with the goal of challenging or confirming their assumptions and expectations about their careers in photography. In addition, students will learn proven techniques for leveraging copyright, contracts, estimates, invoices, negotiations, licensing and standard industry practices to succeed as professional visual artists.

**Credits 3**

## **PHOT-411: Photo Production**

**Credits 3**

## **PHOT-411A: Photo Production**

In this course students will refine their skills with regard to conceptualizing, cost estimating, location scouting and producing photographic assignments. Assignments can be geared to students personal photographic direction and potential clients.

**Credits 3**

## **PHOT-421: Video & Multi-Media**

Photography is changing along with technology and photographers are being asked to expand their strategies into motion and multi-media projects as well as still imagery. This course will help students explore and address these challenges. Students will be encouraged to experiment with non-traditional storytelling, the importance of detail and how concise stories can have big effects. Students must be willing to approach new avenues for their work and find new ways to visualize, conceive and exhibit ideas. Examples of transmedia stories, documentary film and experimental multi-media projects will be shown and introduced throughout the semester.

**Credits** 3

## **PHOT-422: Photography Master Class**

This is an advanced course designed for upper level photography students. The class will be project based and will involve discussion of fashion photography, style, portraiture and fine art as well as critique of student work. Students will develop, refine and utilize their personal photographic style for projects they propose and develop over the course of the semester.

**Credits** 3

## **PHOT-438: Advanced Product Photography**

The Advanced Product Photography class will continue exploring the highly technical world of Product Photography at a more advance level. With PHOT-338 being the prerequisite, this training will prepare students to enter the ever-evolving world of product photography world where more attention will be given to every aspect of the product at hand. The focus will no longer be just on lighting the product but the complete workflow and the process and at every step of the way, from pre-production all the way to post-production. This class will equally rely on hands-on approach and letting students free to explore. The idea here is to allow the students to bring their own sense of problem solving and let that be the building block of the process within this knowledge rich environment. The class will ultimately be an incubator of creativity with emphases on higher degree of technical knowledge within the realm of Product Photography.

**Credits** 3

## **PHOT-461A: Final Crit**

This course is designed to work with graduating students to refine their exit plan addressing issues such as prospective clients, interview skills, self-promotion and their final presentation of their work for Grad Show exhibition.

**Credits** 3

## **PHOT-880: Berlin: the City As Portrait**

This is a research and project based class that will prepare students for a study abroad program in Berlin. Actual classes are broken into two components. A: Lecture and slideshow by the instructor. B: The photographic work and research of the students. We meet once a week. There will be a few weeks where we meet every second week. The goal of the class is to get students prepared for the time in Germany. This will be achieved through research, journal keeping and producing a photographic project that will allow students "to hit the ground running" in Berlin. This class will give students the opportunity to research a foreign city and create new work independently while testing and challenging their skills outside the institutional structure. And to expand perspective and global awareness.

**Credits** 3

## **TDS-341A: What's Your Story?**

What's Your Story blends selfie culture, personal history archiving, with a direct introduction to the many cultures and cultural experiences in Southern California. Students work together at a community event by asking people to sit down and tell their stories with the added element of photography and portraiture. Integral to the project is the recognition and visibility that comes with sharing a story, a history, and culture with the world. This class offers students real-world community involvement and the practical experience of public, fast paced production. Students will crew a festival booth to facilitate the creation of an image and oral history archiving. Based on the community event, assignments will include visiting lecturers, readings, research, video, and discussion. This class may require weekend or evening participation off campus. Anyone who comes to the "What's Your Story?" booth will be gifted a portrait on 13 x 19 print, those who participate further by granting us an interview, will have their stories archived and celebrated through a breadth of social media outlets, exhibitions, and publications. Their stories will reach well beyond their personal social algorithm.

**Credits** 3

## **TDS-345A: Fringe**

Fringe: From Concept to Collaboration to Creation is a sponsored project TDS with major support from the non-profit The Pasadena Art Alliance. The course is designed around the collaboration between students, the conceptualization of ideas and execution of mixed media artwork. The objects and images produced will loosely relate or include some component of the concept of "fringe". The first two weeks of study will be spent determining the ideas and parameters of the project and forming student teams. Class discussions and assignments will center on direction, communication, problem-solving, collaboration and the roles of pairs. Teams can create mood boards, proposals, and research resources from traditional and historical to the contemporary forms of creative license. Students will take the lead in scheduling, following up and meeting deadlines with teammates and vendors. The culmination of the course will be an exhibition and gala opening by The Pasadena Art Alliance. Students and their collaboration partners will be invited to the event. The PAA will provide a small stipend for production costs and materials for work created.

**Credits 3**

## **TDS-348A: Ad Shoot Lab**

The course is structured based on real-world simulation of an in-house creative department for a major consumer brand. Advertising, Photo, and Film majors will work together to concept, develop, refine, and complete an image-driven advertising campaign. Advertising students will learn how to think photographically, exploring ways in which photography can help generate a wider and richer range of concepts, and train them in thinking more visually. Photo and Film students will learn more about concept ideation, brand research, telling a company's story, and how to solve communication problems in original and effective ways. The studio will be modeled on professional practice, with students working in art director/photographer/cinematographer teams to complete an ad campaign from concept to execution.

**Credits 3**

## **TDS-349B: Social Impact**

This class is designed to work as a creative think tank, employing the talents of young artists in a real-world interaction with a local Nonprofit Organization or NGO. Students from Photography, Film, Illustration, and Graphic Design, are invited to work in collaboration, to produce media for use as social media content and as targeted campaigns. One or two nonprofits will be chosen and the class will work as a team to tackle the needs of the organization(s). Student work will be scheduled taking into account skills, interests, and ability to accomplish specific tasks. The class will also introduce the process of producing a personal project in partnership with an NPO/NGO-including community partnership and funding. Whether as a primary focus, or part of a mosaic of professional production, many media producers see incorporating sociopolitical engagement into their work as a necessary aspect of sustaining a healthy, long-term career.

**Credits 3**

## **Product Design**

### **HHUM-802A: Future Sports Berlin: Ger Lng**

This TDS will explore the "Future of Sports" in Berlin - a city that has a significant history in sporting events and a culture that continually redefines what sport means to its individuals and the community. The project will be sponsored by Adidas and Canyon Bikes with potential other sponsors. Topics to be explored include: future concepts in footwear, apparel, equipment, branded events and retail, digital interaction, etc. that will redefine the future performance and participation in sports. The project will leverage the immersion into the Berlin culture and interacting with local experts, sponsors and designers. Available to fifth term and above students by application. Experience working in trans-disciplinary teams. German language course provided by 3rd party inLingua.

**Credits 3**

## **HSAP-804A: Footwear Des Busn H&S 1**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **HSAP-804B: Footwear Des Busn H&S 2**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **HSAP-812A: INSEAD: Customer Insights**

This course will provide you with a solid understanding of customer behaviors, and how to influence those behaviors by examining a wide range of customer insights and market driving strategies.

**Credits 3**

## **HSAP-812B: INSEAD: Dig Mktg & Entr**

An intensive bootcamp that will have designers and MBA students working together to create viable concepts for improving INSEAD's sustainable footprint. This course is based on the UN's Sustainable Development Goals (SDG). Designers will have the opportunity to gain insights into the challenges of implementing meaningful change in a challenging landscape. They will work on projects that are chosen by the teams and will work with a process developed by the instructor.

**Credits 3**

## **HSAP-812C: INSEAD: New Business Models**

This course will look at the development and promise of new business models in support of the triple bottom line (People, Planet and Profit) It will provide you with an overview of the opportunities for designer to work closely with other disciplines to create and support business models that will be more sustainable.

**Credits 3**

## **HSAP-813A: Athletic Business**

This course is an intensive exploration of the athletic industry business model and the ongoing digital influences challenging the paradigm. Student teams will analyze how products are developed, transported, marketed and sold by creating branded, team-generated individual projects and digitally driven business models.

**Credits 3**

## **HSAP-813B: Athletic Biomechanics**

This course in human athletic biomechanics is taught by the team at BioMechanica LLC (biomechanica.com). Led by principals Martyn Shorten Ph.D. and Simon Luthi Ph.D., student teams will learn about the human mechanical attributes of sport and apply them to projects that reimagine footwear and digital documentation through team-generated individual projects.

**Credits 3**

## **HSAP-814A: CMF-X Mat Science Sprint**

Hands-on and theoretical material understanding and creation. We will cover the history, properties and strategies of materials applied to products. Students will cover topics on mechanical properties, optical properties, thermal/ electrical properties and material selection strategies.

**Credits** 3

## **HSAP-814B: CMF-X Business Sprint**

How business affects and is affected by CMF. We will discuss Industrial Design as it relates to businesses and their customers, negotiation with vendors, Intellectual property. How to engage with Makers, customers. Managing info flow, alignment with internal management and outside vendors. Students will receive instruction on Copyright, Trademark and Patent as well as publicity and privacy rights, non-disclosure agreements and obligations and overview of contracts and deal memos/term sheets.

**Credits** 3

## **HSOC-802A: Future Sports Berlin: Cultrl**

This TDS will explore the "Future of Sports" in Berlin - a city that has a significant history in sporting events and a culture that continually redefines what sport means to its individuals and the community. The project will be sponsored by Adidas and Canyon Bikes with potential other sponsors. Topics to be explored include: future concepts in footwear, apparel, equipment, branded events and retail, digital interaction, etc. that will redefine the future performance and participation in sports. The project will leverage the immersion into the Berlin culture and interacting with local experts, sponsors and designers. Available to fifth term and above students by application. Experience working in trans-disciplinary teams. Immersion into the unique Berlin culture to inspire project direction. Conceptual development of future-forward vision-casting ideas. Interacting with professionals from sponsoring organizations.

**Credits** 3

## **HSOC-805A: Safe Niños - Research**

**OPPORTUNITY:** Envision Charity Shop System Envision a system of thrift shops to support pediatric burn treatment. Nonprofit charity shops are a new phenomenon in Chile, and have a huge potential to raise funds to support free treatment, while building a community of socially engaged volunteers. Interdisciplinary student teams will propose real world solutions: . Retail: charity shop spatial design / furniture & lighting / pop-up shops . Branding & Marketing: promotion for customers, donors, volunteers . Systems & Strategy: supply chain for donations / online store  
**MISSION:** Free Pediatric Burn Treatment Partner with COANIQUEM, a leading nonprofit that provides free holistic treatment to children across Latin America who have survived severe burns. **FIELD RESEARCH:** 2 Weeks, Santiago, Chile Travel to COANIQUEM's pediatric burn center in Santiago, Chile, to understand their mission & research opportunities for charity retail

**Credits** 3

## **IDFN-102: Prototype Process 1**

Introduction to the ArtCenter Technical Skills model shop and 3 Dimensional design development (model making). Instruction includes shop safety, types of materials, power equipment and hand tool usage, fabrication skills, mold making, casting, detailing and finishing. This class emphasizes hand skills, proper and safe process, accuracy and craftsmanship. Demonstrations of model shop equipment are given by model shop staff; successful completion of all tool demonstrations is required for use of the model shop facility.

**Credits** 3

## **PRD-003: Artful Storytelling: Prsntn Dsg**

In the 7-week Artful Storytelling workshop, we explore story structure and the mechanics of verbal storytelling in order to develop and deliver compelling project presentations. Through use of the story arc, verbal and body language, segues and connection, and delivery techniques, 2nd Term product design students define the stories within their projects, and deliver these stories in resonant and compelling ways. This class is supplemental to Design Process 2 (Product) and is held weeks 7-13.

**Credits** 0

## **PRD-061: Professional Preparatn (wkshp)**

The role of the designer has evolved significantly over the last 3-5 years. It is critical for graduating design students to identify specific personal and professional goals in order to create a concise career strategy and have a strong voice in a competitive marketplace. Building on The Design Professional and The Business of Design, this class involves a series of workshops and guest speakers focusing on how to be an effective leader in collaborative teams, creative environments, corporate organizations and start-up culture. Students will also learn and apply techniques to better prepare them for entry into the professional world, including finding and expressing personal voice, refining final portfolio and collateral materials, effective interview strategies, and preparing for graduation (including Graduation Show). 0 Credits.

**Credits 0**

## **PRD-080: Prof Prep & Grad Review**

This class will prepare your portfolio for review, prepare you for the graduation show and cover an overview and discussion of the following topics: 1.Principles of Design Leadership and Being a Leader 2.Principles of Design Project Management 3.Planning a Project 4.Managing a Project 5.Being an Effective Leader to Lead a Project Team 6.Project Organization 7.Starting a Design Career 8. Prepare your portfolio for industry review 9. Prepare Strategy and Execute Grad Show.

**Credits 0**

## **PRD-102: Visual Communication 1**

Introduction into the basic principles of ID sketching. Key points of focus will be on perspective, visualization of 3D forms, and the familiarization of basic ID mediums. Students will visualize and sketch geometric forms (i.e. cubes, cylinders, spheres, and cones), and implement building blocks into their design language.

**Credits 3**

## **PRD-103: Model Construction 1**

This course is the foundation that provides students the capability to represent their concepts three dimensionally.

**Credits 2**

## **PRD-104: ID Form Language**

This class is a foundational course that encompasses the importance of understanding forms in 2D, being able to translate, then execute forms in various 3D formats with accuracy and consistency in proportion, surfacing, and detail. Throughout the term we will proceed with a methodical approach in emphasizing characteristics and technicalities of shapes and forms through analytical thinking, sketching, and modeling.

**Credits 3**

## **PRD-134: Product Analysis**

It is important for I.D. students to have an intuitive understanding of how products function in various ways in order that design solutions be intelligent. For this class each student is required to select a product which is then taken apart, the constituents analyzed, information recorded, and then it is reassembled. The wide range of products examined provides useful information and understanding of things from motors to materials. Deliverables consist of a notebook of research material, sketches and notes of the process plus one large exploded view drawing of the product that was examined. Making Things Work It is one thing to have an idea and it is quite another to make it work. Students in this class are assigned a goal, governed by a set of rules, that require building a device to accomplish it. Deliverables are a built thing and a notebook of sketches illustrating the thought process.

**Credits 3**

## **PRD-150: 2nd Term Review**

This 0 credit 2nd term review will take place during the term integrated into product 2 (PRD-201) class. Department chair and key faculty from other 1st and 2nd term level courses will review all aspects of skills shown by student in their process and final project.

**Credits 0**



## **PRD-151: Product Design 1**

Product Design 1 offers an introduction to the design process from basic research through to mock-ups. It is a foundational level design course focused on developing iterative design skills for creativity, problem solving, and critical thinking primarily through hand sketching and physical model making. This course will provide an experiential entry to design through hands on material exploration, Orthographic Drawings and making and testing of design concepts. It will also touch upon resources and techniques for research and analysis, as well as communication and presentation of design ideas using visual and verbal tools.

**Credits 3**

## **PRD-152: Visual Communication 2**

This class focuses on descriptive product sketching while drawing with line economy, sketch composition, color and contrast. This course brings together all the skills and media from the foundation Vis Comm classes and applies them to the skill of design visualization.

**Credits 3**

## **PRD-154: Type 2: Structure**

Type 2 is a rigorous introduction to the fundamentals of typography, with emphasis on the formal aspects of designing with typographic elements, and the responsibilities inherent in working with visible language.

**Credits 3**

## **PRD-176: Product Prototype Process 2**

Product Prototype Process 2 Based on the foundation knowledge from 3D Fundamentals-1, you will experience design and fabrication projects using stock materials and standard shop methods. Fabrication planning and time management skills will be reinforced for your successful completion of this course. An introduction to the industrial clay medium and techniques will provide you with a basic knowledge of the clay model making process and a foundation to create and develop clay models of your designs. This course will explore basic principals of form development while reinforcing your understanding of 2D to 3D design translation, presented in a finished, painted hard model.

**Credits 3**

## **PRD-177: Footwear Prototype Process 2**

Footwear Prototype Process 2, teaches students the knowledge and skill sets to design and produce a high fidelity prototype that displays the design concept. Students learn industry best practices for designing and prototyping footwear by going through the complete design process of; research, assessing benchmark products, ideation and exploration drawings, rapid study models, internal assembly design, material and color selection, and will develop orthographic control documentation. This is a hands-on design and build studio where students use traditional and advanced manufacturing techniques will provide them with a strong foundation for future FW studios. By the end of the course students will present a high-fidelity prototype, CMF board, control documents and process book.

**Credits 3**

## **PRD-178: Intro Wearable Product Design**

For students Interested in wearables, soft goods and fashion as seen through the product design lens. Project topics include: bags, footwear, fashion and functional apparel. Projects focus on all the stages of the product design process: brainstorming, trend research, market research, fashion/product sketching, form/material experimentation, and problem solving with the final goal to create a finished mock up. Beginners welcome. In-class discussions will cover careers and opportunities.

**Credits 3**

## **PRD-179: Intro to Apparel Patternmaking**

Instructor will demonstrate how to drape a muslin of a basic woman's top with inset sleeves and transfer it to paper to create a flat pattern. Term project involves working from commercial patterns of the student's choice. Students will learn how to adapt patterns to create new designs and adjust for fit to specific measurements. Students will need to buy their own commercial patterns and fabric. Access to a sewing machine is required. Students can check out a machine from the Sewing Lab for the entire term.

**Credits 3**

## **PRD-200: 3rd Term Review**

Required for all 3rd term Product Design students. Consists of a portfolio review & successful review by the Dept Chair.

**Credits 0**

## **PRD-201: Product Design 2**

**Credits** 3

## **PRD-201: Product Design 2**

This is an introductory level product design course that focuses on a single comprehensive industrial design project. The project and course instruction will introduce students to problem-solving and form development exploration, as they relate to "form-follows-function" Industrial Design protocols. Students will strengthen their use of the design process and develop more advanced prototyping skills to test and prove out concepts. Instruction about and practice of storytelling and presentation skills will be covered as well. Students are expected to document their process and work throughout the term.

**Credits** 3

## **PRD-202: Visual Communication 3**

Vis Com 3 focuses on dynamic sketching techniques to effectively communicate design concepts. Emphasis is on the development of vivid freehand drawing skills and the ideation process. Assignments range from visualizing products with simple geometry to complex industrial shapes and organic forms. Additional topics include user scenarios, storytelling, creative exploration, aesthetics and craftsmanship.

**Credits** 3

## **PRD-204: Rhino: Basic Product Creation**

Rhino is a powerful CAD tool used by a wide variety of industry professionals. This course is open to those students wishing to learn how to use the program in order to produce 3-D printed parts. This is a beginner's class and no prior knowledge of 3-D CAD is necessary. You will access the user interface tools, build solid models and prepare the models for 3-D printing. The program is friendly to many other CAD platforms and is useful in translating over 30 file types, making it a valuable option when creating products. You will be expected to show your work through the files you make and the parts you have printed. Instructional videos will be offered during the class.

**Credits** 3

## **PRD-205: 3D Modeling 1**

This course will teach product design students (and those who want to produce 3D ideas digitally) the fundamental tools of Solidworks to create objects that function with intent and present the aesthetic goals of the designer. Students will learn and practice using all methods of rapid representation available at ArtCenter (FDM, objet, starch and CNC) and methods of prototype creation with vendors outside of ArtCenter. preferred workflow, basic rendering and drawings will be taught to get comfortable with Solidworks to make simple multi part objects.

**Credits** 3

## **PRD-206: Type 3: Context**

Students in Type3 will be able to: 1) Use content and context to determine typographic choices; 2) Reinforce and refine formal typographic skills; 3) Understand grid systems; 4) Work with complex text materials; 5) Develop type and image combination skills; 6) Develop analytical skills in relation to solving formal problems.

**Credits** 3

## **PRD-207: Form Design & Storytelling**

Design should enhance the lives of those who use it; through function and through form. Through research and prototyping, we can improve our understanding of necessary product functions and user interactions. Through practiced perception, we can improve the shape and feeling of products, imbuing them with meaning beyond their physical boundaries. Learn to hone your sensitivity to form, along with your ability to tell a story that defines and justifies its reason for existing. Balance the trade offs between the sculptural and the mass manufactured. Develop a renewed sensitivity to detail. Boxes with filleted edges are an automatic fail.

**Credits** 3

## **PRD-207A: Story/Film/Cut/Play**

This course is an investigative workshop in which students will examine short-form storytelling through video discourses centered around products and users. Students will be exposed to films and videos dealing with how products share a relationship within our world. In conjunction with these examinations, students will also put into practice on how to tell the story of who they are as a designer, how to communicate the value of their product and ideas, and why their product is something we should care about in the world today.

**Credits** 3

## **PRD-208: Introduction to KeyShot**

This is an elective course that will help students acquire rendering techniques and skills in KeyShot to more effectively communicate their designs and ideas in a compelling and believable way. This course is open to all levels and majors; no previous KeyShot experience is required. Previous experience or classes in CAD/SolidWorks, and product design is a plus but not required. This course will cover the basics of KeyShot workflow, materials, textures, lighting, and KeyShot animation. Projects will be focused on grasping the functionality of all features, workflow techniques, and achieving photorealism. The first 10 weeks will revolve around rendering still images while the last 4 weeks will be focused on creating animated videos. This class will meet once per week for instruction and discussion on the class topics, in-class assignments, and one-on-one breakout sessions. Projects will use given models and assets for recreating an image and animation inspired by photo real images. Students can also use their own CAD models if they so choose.

**Credits 3**

## **PRD-209: PRO Design Visualization**

Participate and Learn professional design visualization tips, techniques, and application for product design development. Projects will feature quick sketching tips, use of thumbnails and wireframes, line weights, sketching in gradient values, user interaction sketching, and strategic use of perspective views, infographics, and overall page composition.

**Credits 3**

## **PRD-211: CMF Design**

The CMF Design course focuses on general key fundamental principles and processes of the use of colors, materials, and finishes as they apply to consumer products and consumer goods. It is also an overview of the different industries integrating CMF Design into their innovation process, the areas of expertise that professionals need to master, an overview of its emotional and functional context, and a step-by-step guide to the CMF process.

**Credits 3**

## **PRD-215: Product Design 4**

Product 4 / Design Innovation is an intermediate product design class with a focus on innovative thinking, concept development and presentation skills. Students will create a product and/or service design solution, employing the design process, focusing on user research, market and trends research, sustainable concept development, prototyping and testing for refinement and developing basic control drawings for prototyping. Appropriate form and functional development, CMF (color materials and finishes), packaging, sustainability strategy and control drawing development will be covered. The final deliverables include a high-quality appearance model (where appropriate), a video to explain the concept, control drawings or a digital framework for service applications and a deliverable that communicates the project's design process and scope.

**Credits 3**

## **PRD-216: Prod Dsgn for Developing World**

In collaboration with Cal Tech's E/ME 105, Product Design for the Developing World. This course emphasizes products for the Developing World - for those people at the bottom of the pyramid. The current focus is on India. The class teaches product design methodologies informed by the special circumstances of the customers. Technologies are often indigenous or local and not "high tech". Issues of sustainability in the business sense as well as the engineering sense are included, as are cultural concerns. We particularly emphasize ultra-low cost manufacturing as well as ergonomic design. Prototyping is an important part of the course with the second quarter devoted to building and testing engineering prototypes in India. The class is characterized by mixed international teams in collaboration with St Gits University in Kerala, India. All lectures are teleconferenced between both locations. To further broaden the experience, students from Art Center College of Design also participate. Some students will go on a pre-trip to India in early September to meet their future teammates and perform research on peoples' needs, choosing potential issues to address when the class commences, though this is not a requirement. Cal Tech Instructor: Pickar.

**Credits 2**

## **PRD-216A: Prod Dsgn for Developing World**

In collaboration with Cal Tech's E/ME 105A, Product Design for the Developing World. This course emphasizes products for the Developing World - for those people at the bottom of the pyramid. The current focus is on India. The class teaches product design methodologies informed by the special circumstances of the customers. Technologies are often indigenous or local and not "high tech". Issues of sustainability in the business sense as well as the engineering sense are included, as are cultural concerns. We articularly emphasize ultra-low cost manufacturing as well as ergonomic design. Prototyping is an important part of the course with the second quarter devoted to building and testing engineering prototypes in India. The class is characterized by mixed international teams in collaboration with St Gits University in Kerala, India. All lectures are teleconferenced between both locations. To further broaden the experience, students from Art Center College of Design also participate. Some students will go on a pre-trip to India in early September to meet their future teammates and perform research on peoples' needs, choosing potential issues to address when the class commences, though this is not a requirement. Cal Tech Instructor: Pickar.

**Credits 2**

## **PRD-216B: Prod Dsgn for Developing World**

In collaboration with Cal Tech's E/ME 105A, Product Design for the Developing World. This course emphasizes products for the Developing World - for those people at the bottom of the pyramid. The current focus is on India. The class teaches product design methodologies informed by the special circumstances of the customers. Technologies are often indigenous or local and not "high tech". Issues of sustainability in the business sense as well as the engineering sense are included, as are cultural concerns. We articularly emphasize ultra-low cost manufacturing as well as ergonomic design. Prototyping is an important part of the course with the second quarter devoted to building and testing engineering prototypes in India. The class is characterized by mixed international teams in collaboration with St Gits University in Kerala, India. All lectures are teleconferenced between both locations. To further broaden the experience, students from Art Center College of Design also participate. Some students will go on a pre-trip to India in early September to meet their future teammates and perform research on peoples' needs, choosing potential issues to address when the class commences, though this is not a requirement. Cal Tech Instructor: Pickar.

**Credits 2**

## **PRD-217: Design Autopsy**

In this course, we will dissect your design process to uncover what exactly led to successful outcomes in your past work, as well as what led to perceived failures. We will apply insights gained to create a map that outlines how you work best. The primary outcome of Design Autopsy is to establish YOUR method of working, with a set of preferred design tools, that will allow you to approach any future brief with the confidence that your specific process will take you from start to finish, successfully.

**Credits 3**

## **PRD-222A: Moving Parts**

Moving Parts is a technical workshop guiding each student as they create and problem solve mechanical movements to serve their aesthetic concerns in their own work. By looking at some historical and cultural context about the uses of automata/mechanisms across history and relevant contemporary works, so that one will develop their own ideas for the unique mechanical object they will create in the course. Both manual and automatic analog mechanisms will be addressed in the course so that students will have the choice to create either interactive objects or self moving ones. Deliverables consist of: thematic practice based assignments (both theoretical and physical), a research notebook with sketches/notes/ideas, and a final project consisting of a physical working object with a detailed overview of the process. This course is designed for beginners, but welcomed to all who wish to expand upon their current mechanical practice.

**Credits** 3

## **PRD-223: One Frame At a Time**

This course is an exploration of both post and pre-cinematic concepts where students will take principles that make the art of ephemeral illusions possible and recontextualize them through their own aesthetic concerns and body of work.

This is a hands-on practical course where students will be recreating some important mechanisms and devices that explore time and space in order to understand the science that comes through with the art. Some of the more familiar devices/concepts we will explore are: camera obscura, the zoetrope, mutoscopes, phantasmagorical projections, shadow puppetry, holography, pepper's ghost, and overall ideas of expanded cinema in the contemporary world. The classes will be structured in the form of half lecture and half workshop investigations. The midterm and final will based around your ideas of how to reframe and utilize the concepts we look at in the course. This can take the form of an object, installation, or performance. Shop access recommended. Open to all departments

**Credits** 3

## **PRD-236: Prototype: Hack. Code. Repeat**

Prototype: Hack. Code. Repeat. Is a class to learn electronics, prototyping, and code to bring interactive devices off the drawing board and into the real world. Students will build a foundation in technology literacy by exploring digital electronics, sensors and microcontrollers through hands on experimentation with open source hardware and software. Applications and areas of interest include: IoT devices, embedded computing, robotics, control systems and more.

**Credits** 3

## **PRD-240: Blender for Designers**

3D software has increasingly become a powerful concept design tool. This introductory-level course covers the basics of Blender, a free and open-source 3D creation tool, with a focus on transportation, product design, world-building and illustration. Weekly projects explore design foundations such as iconic shape, detail level, contrast, and hardware modeling based on real world references, Blender's ideation design process, and real-time rendering engine. Prerequisite: beginning to intermediate digital skills, or by permission of an ArtCenter advisor.

**Credits** 3

## **PRD-249: Creative Strategies**

This class will teach students a strategic approach to creativity that will stimulate, encourage and liberate their own creative potential. Through in-class exercises, they will learn how to break patterns, reframe problems and apply new conceptual thinking into their work. The homework assignments are designed to explore the theoretical components of creativity further and to discover their individual uncharted territories for new methods of problem solving. With the use of cross disciplinary evaluation techniques students will better understand their own learning process and be able to apply them to expand their range of creative thinking skills.

**Credits** 3

## **PRD-250: 4th Term Review**

This 0 credit 4th term review will take place towards the end of the term. It is tied directly to the PRD-422 internship portfolio and review prep class. Department chair and key faculty will review all aspects of skills shown by student in their processes and projects. This will result in a pass/no pass grade.

**Credits** 0

## **PRD-251: Product Design 3**

This is an intermediate level product design course that will focus on human centered design principles by strengthening foundational design skills used in professional practice to generate a product/solutions that improve performance around a task(s) or desired outcome. Students will learn to utilize multiple research methods, critical thinking and trial and error to develop, test and refine product solutions. Heavy emphasis will be on rapid prototyping and role playing testing to facilitate decision making. Students will compare their final solutions to existing solutions in order to identify the benefits and advantages they have developed. Students are expected to document their process and work throughout the term.

**Credits 3**

## **PRD-251L: Product Design 3 Lab**

This is a companion Research & Design Lab that is offered parallel to Product Design 3. This is needed to have a foundation in design research methodologies and processes. In the later weeks of the term, it will be an opportunity to get help with design refinements, modeling, and presentation strategy. (0 Cr) Co-requisite: PRD-251

**Credits 0**

## **PRD-253: Product Design 5**

Design Lab 1/ Brand Strategies is an intermediate level product design course that will focus on Brand and its critical role in product /service creation, innovation, strategy, sustainability, and business success. Students will learn how successful brands create compelling user-centered experiences, strong value propositions and build brand equity through well designed products and services. Students will design branded solutions, that demonstrate an understanding of key brand principles, using common branding methodologies and tools that will be taught in this course.

**Credits 3**

## **PRD-254: ID Graphics**

ID Graphics teaches baseline competency in areas of Graphic Design including typography, creating a logotype for a product/brand, and layout with type and image. Projects are suited to the long-term needs and graphic design insights of product designers.

**Credits 3**

## **PRD-255: 3D Modeling 2**

Introduction to 3D CAD using leading edge technology software for product design and development. The class simulates a typical industrial design project in miniature by taking an existing product, utilizing its functional components, and presenting a re-defined new product.

**Credits 3**

## **PRD-256: Visual Communication 4**

Review of Photoshop tools and processes of rapid rendering. Students will be taught how to use basic brushes, layer effects, sketching in Photoshop, and shortcuts. Assignments will include how to sketch products, render materials, lighting, and graphics.

**Credits 3**

## **PRD-257: Future X Lab**

The rapid intertwining of biology, autonomous systems, visualization, and rapid prototyping is challenging the traditional view of a product design process. This course aims to enable student-directed research and experimentation within the topical framework of Biodesign, Extended Intelligence, Extended Reality, and Manufacturing Futures. These four key technology areas are driving new industry processes which professional designers have yet to define. In this class, each student will determine a research direction, investigate, and document findings of their own methodology, tools and discoveries throughout their exploratory process.

**Credits 3**

## **PRD-258: VR Modeling for Footwear**

VR Modeling for Footwear will focus on digital footwear creation, digital material development, rendering and presentation storytelling. Primarily focused on Gravity Sketch, this course will also cover the basics of Substance a material authoring suite, and Keyshot for rendering. Experimentation across digital platforms will be pushed to explore a new way of creation and presentations.

**Credits 3**

## **PRD-259: The UnClassroom**

This elective course will involve students in the co-creation of a non-traditional class experience that will allow them to develop and communicate their creative identity.

**Credits 3**

## **PRD-261A: Design Runway**

This course combines physical and digital tools and methods for creation of wearable concepts or product lines. The course will also use physical and digital tools and methods for a creative presentation experience of the same wearable product line. Students will design a wearables collection of their choice: accessories, bags, shoes, or other worn apparel. Students may use The Sewing Lab or make use of outside sample makers and fabricators to assist them in completing their collection samples. The collections created in this course will be presented at the end of the semester in a final showcase presentation to the general ArtCenter family, industry contacts, sponsors and press. Designed for advanced students. Open to all majors  
Prerequisite: Sewing Lab.

**Credits 3**

## **PRD-265: 3D Digital Workflow**

As a product designer, you will be required to have a range of digital tools in your skillset. If you have wondered where each of these software types start, stop, and work together throughout the design process, this class will clear that up. In this course you will take a personal project, or a one from another class, through a professional production workflow. We will take your project from conceptual sketches, technical drawings, 3d modeling for both 3D printing and manufacturing and for rendering/animation, to product visualization (images and animations.) This class requires no prior knowledge of the programs used and will spend time on both the applications and file handling between each program. students will gain technical skills required throughout the product design process - specifically in Rhino and KeyShot and gain confidence in their workflow in and between a range of digital tools. Software Used: Keyshot, Rhino, Blender, Substance Painter, Adobe Suite, KeyShot Plug-ins

**Credits 3**

## **PRD-272: Experimental Wearables Design**

Explore, design, sketch, and make. The focus will be on the development process for innovative wearables design, with an introduction to trend research and its use for the development of forward-thinking design. Students will explore draping techniques, quick figure sketching, manual and digital textile design and illustration. Students will be able to make experimental prototypes in the Sewing Lab. The course will culminate with a full term project with process book of wearable designs of the student's choice. Prerequisite: Sewing Lab sticker required:(Sewing Lab course or test on machines for experienced sewers.)

**Credits 3**

## **PRD-275: Apparel Concept Design**

In this course students will explore concept design for contemporary and fantasy apparel, accessories or costume. Topics covered: researching trends and influences, research methods for historic costume, illustrating historic and contemporary clothing, fabric and materials, visual storytelling and character/customer development. Projects will involve creation of a historic costume and accessories resource book, weekly drawing sessions focusing on historic costume with a live model, and concept design projects. Class sessions will include project critiques, instructor demonstrations and costume model drawing. Design projects will focus on creative problem solving, design inspiration and innovation and visual storytelling. Students may use their choice of materials and methods, both manual and digital, to execute projects. Students interested in accessories, apparel, fashion, and costume design and illustration are welcome. No sewing involved.

**Credits 3**

## **PRD-275A: Apparel Patternmaking 2D-3D**

Students will learn the basic principles of patternmaking by flat pattern manipulation and draping on dress forms. They will create a sample book of flat pattern manipulation for a variety of designs including construction of a basic sloper and selected samples. The course will culminate with an Introduction to the application of computer patternmaking currently in use in the industry. Prerequisite: Sewing Lab sticker or (experienced sewers can test on machines)

**Credits 3**

## **PRD-276: Toy Design**

This class is designed to teach students basic skills and concepts necessary for the application of their product, illustration, and graphic work in the field of Toy Design. With a focus on play patterns and storytelling students will create a product concept or world of characters, plots and environments. From this concept or world they will design a line of marketable and manufacturable toys. Each week different aspects of product development are covered from the design and business perspective including developing a business plan, manufacturing and production strategies, marketing methods, financial planning, sales and contract negotiations. Outcomes: Students will: -Build a prototype and packaging for one design in the line. -Develop a professional licensing proposal to distribute to potential manufacturers. -Have a final exam on the business content of the class. Topics included in class Toy design: Play Patterns, validating toy concepts, character design and story building, style guides. Research: Toy industry, competitive products, intellectual property, focus groups Marketing: Distribution networks, marketing strategies, sales Modeling and prototyping: Materials selection, packaging design Manufacturing and production: Manufacturing process overview, working with vendors Financing: Sources of investment money, terms of the deal for licensing Intellectual property Character licensing, copyright, patent, and trademark Required texts: Toy and Game Inventors Handbook by Richard Levy and Ronald O. Weingartner

**Credits 3**

## **PRD-277: Product Design 6**

Building upon the knowledge learned in Design for Sustainability I, this class will teach students how to investigate, develop and execute a specific design objective that provides solutions for sustainability. During the investigation phase, students will identify problems with current design practice and create a design statement based on their area of interest. Due to the complexity of the subject matter, students are encouraged (but not required) to form transdisciplinary teams of 2-3. Each team will develop strategies for implementing goals by critically analyzing entire lifecycles, including raw materials, manufacturing, consumer behavior and disposal. This lifecycle design method will inform all steps of the design process. Once students identify appropriate areas of innovation, they will apply their strategies to their design statement and develop a compelling presentation that includes a physical model, a systems solution, a business model, a user scenario a proof of concept and a complete process tree.

**Credits 3**

## **PRD-278: Sewing Lab**

Learn to sew or advance your current sewing skills. Get help with your apparel and soft goods projects. Learn how to read and understand commercial patterns. Create your own designs by combining, adjusting and redesigning commercial patterns. This is a multi-level class. For beginners, design and make new projects. For advanced students, expand on existing projects to create additional prototypes. Use CMTEL home sewing machines to sew fashion fabrics, light weight upholstery fabrics, denim, and light weight leather or vinyl. Heavy weight leathers will require the use of industrial sewing machines which are available to rent through sewing resources in the area or through the use of sample makers. You choose your project. Come to the first class with a proposal and sketches of your idea. Complete one or more projects during the semester.

**Credits 3**

## **PRD-279: Intro to Machine Knitting**

This course combines the basics of traditional methods with machine knitting and research into the knitting innovation. Start off with an introduction knitting concepts, methods and terminology. Using knitting machines in the Sewing Lab, students will be introduced to the process of machine knitting, including cast-on and off, basic stitches, gauge, and tension. Students build a foundation of knit structure and design by creating a notebook of knit swatches. Final Project involves research into knitting innovations, creating samples of the student's choice based on their major. For students 4th term and up, all majors, no prerequisite.

**Credits 3**



## **PRD-280: PENSOLE Footwear Design**

2-week 3-unit course in Portland hosted by PENSOLE Academy. Footwear design intensive, understanding of process and industry, professional development and networking. The longer description on our website reads: This special 2-week intensive is a partnership between the Product Design department and the PENSOLE Footwear Design Academy, led by founder D'Wayne Edwards. This educational partnership reflects the growing concentration of "wearables + soft goods" in Product Design at ArtCenter and the commitment to enabling students to have the most meaningful industry-driven experiences as they build their skills. PENSOLE was created to provide students with the knowledge that is required to become professional footwear designers. Through a rigorous "do by learning" curriculum, students are mentored by an instructional staff comprised of both cutting-edge professional designers and established footwear design leaders. Students will be exposed to all aspects of footwear design and will be taught how to develop projects from idea to final concept. In addition, they will receive training in time management, networking, and visual and verbal presentation skills.

**Credits 3**

## **PRD-302: Visual Communication 5**

The Visual Communication 5 course is built on finding and using the best methods for effectively communicating an idea to a target audience. Methods such as freehand sketching and rendering using traditional media such as marker, pen, watercolor, and pencil to digital means such as Photoshop, Illustrator, and other tools will be used throughout the course; Other non-traditional means such as paper prototyping, wireframing, keynote/powerpoint, and cloud based services will also be covered.

**Credits 3**

## **PRD-306: Open Innovation**

**Credits 3**

## **PRD-307: Package Des 3: Interactive Sys**

PKG Design 3 focuses on one advanced packaging system involving the retail consumer experience utilizing interactive strategies. The process and methodologies used to innovate and create extensive packaging systems complete with retail merchandising experiences to promote the brand, it's product offerings and story will be key in how one develops, strengthens defines a marketing and brand strategy. Through considered and thoughtful assessment of a brands global equity and portfolio needs, you will learn to influence, persuade and sell the packaging strategy through advanced audit, manufacturing, sustainability, evaluation & presentation techniques. Sub-branding, Co-branding, global considerations, and retail systems such as end caps, counter tops, freestanding retail and interactive displays will add to the understanding of the complete packaging & branded experience.

**Credits 3**

## **PRD-308: Keyshot Rendering & Animation**

This is an elective course that will help students master rendering techniques in KeyShot to more effectively communicate their designs and ideas in a compelling and believable way. This course is open to all medium to advanced term levels and majors; previous experience or classes in CAD/SolidWorks, photography, and product design is a plus but not required. This course will cover the basics of KeyShot workflow, advanced materials, textures, lighting settings, photorealism and animation techniques. Projects will range from recreating an image with supplied models and assets to making photoreal images and animations of your own 3D models in your own style - which you will have the opportunity to explore in this class. Pre-req is 3D modeling 1 or by permission from product design department.

**Credits 3**

## **PRD-309: Design Lab 1**

The first of four advanced product design sections; this class will expose students to the complete design process from concept to production with an emphasis on brand.

**Credits 3**

## **PRD-312: Package Des 3: Interactive Sys**

PKG Design 3 focuses on one advanced packaging system involving the retail consumer experience utilizing interactive strategies. The process and methodologies used to innovate and create extensive packaging systems complete with retail merchandising experiences to promote the brand, it's product offerings and story will be key in how one develops, strengthens defines a marketing and brand strategy. Through considered and thoughtful assessment of a brands global equity and portfolio needs, you will learn to influence, persuade and sell the packaging strategy through advanced audit, manufacturing, sustainability, evaluation & presentation techniques. Sub-branding, Co-branding, global considerations, and retail systems such as end caps, counter tops, freestanding retail and interactive displays will add to the understanding of the complete packaging & branded experience.

**Credits 3**

## **PRD-315: 3D Modeling 3**

Build upon the skills learned in 3D modeling 2 by utilizing CAD as an essential tool throughout the design process. Students will use CAD to help create internal package layouts, low fidelity mock-ups and prototyping, high quality sketch renderings and a final "mock-up" ready CAD model with all of the necessary part breaks, engineering/ manufacturing considerations and a full set of CMF specification sheets. Students will have the flexibility to create a completely new design concept or re-vamp a concept from a previous class or project. Although the focus is on consumer electronics, there could be a wide variety of potential products to design such as Virtual Reality Headsets, Personal Mobility, Drones, Mobile Devices, Smart Wearables, Home IOT, or even integrating technology into other products such as furniture or sports equipment.

**Credits 3**

## **PRD-316: Adobe Substance Studio**

A complete walk through of the entire Adobe Substance 3D ecosystem. This class will focus on how to create materials and models; then light and render those assets. The class will focus on a wide range of objects, and will be open to any major who wants to learn digital material creation processes, or the Substance tool set. We will also have guests from Adobe talk about how these materials are used at companies like Nike, Epic Games, BMW, Zaha Hadid Architects, and many other companies & Industries.

**Credits 3**

## **PRD-316A: Beyond 3D Printing**

Students will gain expert level information on the latest 3D printing technology and how to use FDM / SLA printers and Slicer programs. Explore various materials and methods. Students will design a product that can only be made with additive manufacturing based on advantages and feasibilities of this production method. (Textile print, Mechanical joints, Printed assembly,etc) Students will have a portfolio book to showcase their learnings from the class.

**Credits 3**

## **PRD-317: IxD for Consumer Products**

This course is intended to provide students with an understanding of how to develop interactive products that have both significant physical and virtual aspects. Students learn how to identify a viable concept, research that concept for market opportunities, identify a viable target audience and how they would likely utilize such a product, transform that information into a usable and compelling interactive device design, and present that design in a clear, efficient, accurate, and compelling manner.

**Credits 3**

## **PRD-317A: Interactive PRD for Wellness**

Interactive Product for Wellness challenges students to design holistic experiences for products that are physical / digital / virtual. Using foundational principles in design, students will invent new methods and paradigms in solving user challenges and goals. Explorations and prototypes will be tested, refined and vetted using industry standard research methods. Final outcomes will resolve ergonomic challenges, tame cognitive complexity and be aesthetically compelling. A final technical package will demonstrate literacy in communicating architecture, framework and cause/effect behaviors of products / systems to technical stakeholders.

**Credits 3**

## **PRD-318: Furniture Design & Production**

The course will focus on designing contemporary furniture products for the mass market. Students will be challenged to consider furniture as product design in the context of home, office and public spaces. The class will be introduced to global human factors and legal issues (patents, licensing) critical to the development of such products. The class includes research, ideation, design, marketing and production considerations of furniture aimed at addressing the needs of mass-market consumers. The constraints placed on the students' work will include concerns for return on investment (ROI) and the potential for line extensions over time.

**Credits 3**

## **PRD-319: Product Interaction Studio**

Product Interaction Studio challenges students to design holistic experiences for products that are physical/digital/virtual. Using foundational UX/UI/IXD principles in design, students will explore methods and paradigms in solving user challenges and goals. Explorations and prototypes will be tested, refined and vetted using industry standard research methods and tools. Final outcomes will resolve interaction challenges, address human factors and be aesthetically compelling. A final technical package will demonstrate literacy in communicating architecture, framework and cause/effect behaviors of products/systems.

**Credits 3**

## **PRD-322: Moodboards As Design Process**

MOODBOARDS AS DESIGN PROCESS Responding to new market needs, using creative visual language to communicate strategy and ideas. The future calls for greater responsibility, community and locality, the role of 'designer' must evolve to address the fast-growing demands of global markets. Using mood-boards as a strategy for communication, students are asked to respond to a new set of needs: re-defining and re-thinking the meaning, manifestation and experience of objects and environments in everyday life. Students will choose one topic and take a deep dive into understanding the shift toward a new way of living, proposing innovative solutions through relevancy, materiality and engagement. Each mood-board will be translated both in analog form (exploring physical representation (eg. model) / interpretation of their topic) and digital form (exploring a screen-based representation of their topic).

**Credits 3**

## **PRD-325: Extreme Textile Design**

Extreme textile design will give students the opportunity to explore the applications of textiles in extreme environments and activities. The course will investigate the evolution of modern fibers and the relationship to the wearable and soft goods industries. It will highlight the relevant application process by focusing on opportunities extreme textiles provide for designers: what specific impact a fiber has on the design process, and how designers can contribute to a sustainable society through their usage. Students will explore applications for the latest technologies in textile development through collaboration with industry partners. Lectures will demonstrate that all fibers have an impact in a concentrated and industrialized design system. The course will also be addressing the use of certain fibers through the lens of climate change and sustainability. The course scope is to create a wearable by using previous learned concepts. We will create wearables within a coordinated theme.

**Credits 3**

## **PRD-328: Mastering KeyShot Rend & Anim**

This is an elective course that will help students master rendering techniques in KeyShot to more effectively communicate their designs and ideas in a compelling and believable way. This course is open to all majors; previous experience in KeyShot is required. Previous experience or classes in CAD/SolidWorks, photography, and product design is also required, unless instructor judges CAD competency based on a case by case basis. This course will cover how to optimize your KeyShot workflow, advanced materials, textures, and lighting, photorealism, and animation techniques. This class will dive deep into creating more compelling compositions in KeyShot, advanced materials, and material/texture creation. The first several weeks will be focused on improving skills for rendering still images (including Photoshop tips), while the majority latter weeks will focus on animation in KeyShot - introducing other software tools (such as Premiere, Blender, and iMovie). This class will meet once per week for instruction and discussion on the class topics, in-class assignments, and one-on-one breakout sessions. Projects will range from recreating an image with given models and assets to making photo real images and animations of your own 3D models in your own style.

**Credits 3**

## **PRD-336: Product VFX**

Product VFX is a technical class that focuses on the digital tools necessary for advanced ID design / rendering. Different digital tools/processes will also be explored in this class. Artistic experimentation is encouraged within the framework of visual cohesiveness and communication.

**Credits 3**

## **PRD-350: 6th Term Review**

Required for all 6th term Product Design students. Consists of a portfolio review & successful review by the Dept Chair.

**Credits 0**

## **PRD-352: Visual Communication 6**

Vis Com 6 is an industry-level, presentation, and storytelling class. It focuses on how to visually communicate your projects and process succinctly through various techniques other than sketching and rendering. Techniques include the use of graphics, photography, videography, 3D rendering, and motion in order to convey considered stories of your work and you. Throughout the term, you will learn how to best utilize these techniques to showcase your work in an exciting and emotionally compelling way on your website and in presentation decks. This will be done for the purpose of learning targeted storytelling, creating a unique point of view for each of your projects, and connecting with peers and professionals in preparation for internships, design awards, and, eventually, full-time positions.

**Credits 3**

## **PRD-358: Designing Startups**

Design entrepreneurs can now start companies in their garages, the way tech entrepreneurs do, helped by 3D printing and low startup costs. Entrepreneurship Bootcamp is an advanced cross-disciplinary entrepreneurship course that asks designers to become CEOs for the term, by building a company around an existing idea they bring to class. During the course, their initial product changes and pivots, requiring the students to develop a prototype based on real world data that comes from other class deliverables such as costing and financials, as well as market and mentor feedback. The resulting package (brand identity, pitch deck, website, and Minimum Viable Product, backed by financials) allows students to pitch real investors for capital, and helps them decide if this company is "the one" they want to commit to and marry for the next 5 years. The class draws on all of Art Center's top notch resources: at least mid-level studio skill set, all applicable Art Center labs, in-house Art Center Advisors, and external business coaches, in an "all hands on deck" environment.

**Credits 3**

## **PRD-359: Design Lab 2**

Design Lab 2 / Sustainability Design is an advanced level product design course that will build upon the key concepts of sustainability, principles of ecology, circular economy, and environmental life cycle assessment (LCA) introduced in DfS1 and prior design studios. Students will consider relevant environmental, social and economic factors, and apply comprehensive research and experimentation to the design of a product/service and/or system. Students will draw from their existing knowledge of the topic (of sustainability) along with their abilities to use the design process and creative methodologies to develop desirable, viable, feasible and ethical solutions that incorporate and reflect the sustainable focus of this course. Students will be expected to make informed decisions during the design process and present their solutions using professional and relevant topic terminology.

**Credits 3**

## **PRD-362: Adv Package Studio 4**

This Class will focus on expanding the consumer experience factor, through deep evaluation of 360 degree design thinking and extensive best-in-class sustainability practices. Our goal will be to push beyond current sustainability norms and develop new solutions for consumer categories, by using examples from the sustainable package world and applying them in new ways. The resulting projects will give new meaning to the way we think about sustainability and give you powerful tools for the future: Product and company line evaluation Deep research phase SWOT Analysis Brand Positioning and Strategy development Deep Sustainability research and evaluation Retail Venues evaluation & development Rapid Prototyping and Modelling

**Credits 3**

## **PRD-368: ECOMADEINLA**

Through hands on learning of local manufacturing and supply chains, students will learn about local factory production, sustainable materials, ethical work facilities, quality end product to eliminating overseas transportation and what that means in terms of sustainability and the life cycle analysis. Students will get an insight into domestic manufacturing. Students in this class will design and build their own product to pitch to the manufacturer, this includes pattern making, sewing, cutting, elasting, assembly, etc. Students will also tour a real local factory and production and get eyes on the ground, while also experiencing what ethical manufacturing is. This course is a real world manufacturing and sustainability lab to learn and experience what it takes to make a product and the benefits of locally hand crafted to automation. Students will go through the steps required to make a product, as well as strategies to consider for any waste left from manufacturing such as cut waste and products that can be made from that, creating a closed loop solution. This is part of understanding the whole supply chain and manufacturing and the advantages of domestic local manufacturing. Deliverables consist of: thematic mini-assignments (both theoretical and physical), research on sustainable materials, end to end supply chains, local production processes and a product or line proposal (shoes, apparel, accessory). Familiarity with shop tools, 3D printing, laser cutter and CAD is preferred.

**Credits 3**

## **PRD-375: Experimental Fashion Design**

Draw from live fashion models and design a fashion collection. Class projects will involve designing, draping, styling, and drawing from live fashion models. Class drawing sessions will cover fashion proportion and fashion gesture drawing. Projects will also explore manual and digital fashion illustration methods. At mid-term students may bring their own laptops and draw direct from the model. The Final Project will be to create illustrated designs for an apparel collection. The focus will be on collection development with an introduction to fashion trend research and its use for the development of forward thinking design. No sewing involved. Students may use this class to prepare for Design Runway. Open to all majors.

**Credits 3**

## **PRD-376: Intro to Digital Wearables**

This course will focus on creating digital apparel + accessories, developing digital patterns, soft-good rendering, and visualizing digital presentation. Students will mainly focus on learning CLO 3D and creating apparel and accessories in different methods/digital platforms. The final goal of the class is to build 3D objects in different programs, combine and render them in Keyshot.

**Credits** 3

## **PRD-377: Design for: Hay/Danese/Muji**

In this class students will design and make a line of accessories for one of the following brands: Hay (Denmark) - Danese (Italy) - Muji (Japan). Research will lead to understand the brand identity/values and their target, as well as understanding the current market trends. The design will include a range of small, functional objects - 3 to 5 objects, selected from a curated list - which fits the brand identity and considers the company's manufacturing techniques, as well their use of materials. This range will respond to a specific, targeted need, while reflecting its designer's approach. The final products will be in real scale, using the actual materials and colors.

**Credits** 3

## **PRD-378: LalaLand**

LalaLand: This W+SG course is intended to provide practical knowledge of footwear and bag making in a factory setting to students from 3rd Term and above. Lower term students can gain insights into the production process and upper term students with previous W+SG coursework (Product 4 and/or 5) will learn the application of their previous coursework.

**Credits** 3

## **PRD-402: Package Design 4**

This senior studio course will build upon the skills from Package Design 1-3. Advanced use of materials, interactive branding and spatial/environmental retail skills will be implemented. The final deliverable will be portfolio-quality.

**Credits** 3

## **PRD-404: Industrial Design Research**

This course focuses on the information gathering, study, and analysis that product designers do to inspire and inform themselves at the start of, and during, the design process.

**Credits** 3

## **PRD-409: Design Lab 3**

Design Lab 3 / Design for Production is second of three advanced product design courses. This course will engage students in the complete design process from concept to production with an emphasis on product development for mass production. Students will take their design process to a level where the product(s) can be manufacturable/ producible, fit inside a business eco-system and have a go to market strategy (outline of a basic business plan and a branding strategy) for a near future launch. Course will prepare students to be able to control design intent and ability to professionally communicate with vendors, engineers and factories through the creation of a final tech pack and/or style guide.

**Credits** 3

## **PRD-415: Intro to Fiber Arts**

Intro to Fiber Arts This intensive skills-based course will introduce you to a range of techniques associated with fiber arts, including the basics of crochet, knitting, frame-loom weaving, natural dyeing, and hand- and machine-sewing. Through readings and discussions, you will learn how artists who work with fiber address issues around process and material, as well as ideas around labor, value, sexual politics, political activism, and consider the ever-shifting relationship between craft and art. In addition to hands-on learning, there will be class discussions around reading materials from curators, artists, and academics on various aspects of fiber art. Estimated cost of supplies: \$100 (minimum). No prerequisite.

**Credits** 3

## **PRD-416: Design for Disabilities**

An immersive course in developing product solutions for the disabled. This class is a collaboration between ArtCenter, Caltech and the Rancho Los Amigos National Rehabilitation Center. Students will partner with mechanical engineers under the guidance of trained professionals in occupational, physical and cognitive therapy. Students will identify opportunities through research, observation and interviews to identify compelling challenges to solve for. Within multidisciplinary teams, concepts and prototypes will be built and tested. Final solutions will be submitted for national recognition and evaluation. In collaboration with Cal Tech's E/ME/MedE 105A, Design for Freedom from Disability.

**Credits** 3

## **PRD-418: Design for Health & Well-Being**

A hands-on course in helping solve some of our most intimate and challenging health and wellness challenges. Students will work to solve existing challenges identified by professional partners and utilize 3D prototyping to build, test and deploy solutions. This course will require students to make working prototypes - mechanical or digital.

**Credits** 3

## **PRD-418A: COVID-19 Rapid Test Unit**

This course is a crash-course in taking a working, engineering prototype and preparing it for manufacturing and launch. Students will team up to prepare solutions for manufacturable industrial design, sustainable packaging, user interaction (IxD) and brand. An immersive collaboration with engineers and faculty mentors will prepare students for real-world, entrepreneurial projects with rapid development cycles.

**Credits** 3

## **PRD-419: Launch Prep**

LAUNCH PREP, open to all ArtCenter Majors, is a mid-degree studio class for aspiring entrepreneurs, intrapreneurs, investors, inventors, makers, founders and strategists. This course will align your core prototyping skills, startup development tools and business expertise, helping you build a repeatable formula to validate and launch new businesses and ventures. Existing concepts and projects are welcome but not required in this team-based, interdisciplinary experience. Topics covered include: tactical research, in-person interviews, customer discovery, market analysis, financial strategy, intellectual property and scale with a materials and supplies stipend to cover expenses.\* This class will help you build a practical plan with key milestones to grow your startup or business goals during your remaining terms at ArtCenter. \*Stipends of up to \$1,500 available per team to cover materials and supplies for prototyping. Application required. Prerequisites: one intro/studio entrepreneurship or business class. Final projects must be scalable and focused on social impact. Questions: [Robbie.nock@artcenter.edu](mailto:Robbie.nock@artcenter.edu). REGISTRATION DEADLINE WEEK 12.

**Credits** 3

## **PRD-422: Internship Portfolio**

**Credits** 3

## **PRD-422: Internship Portfolio**

The goal of this course is to help you build a web portfolio to apply for an internship and to prepare you for a comprehensive departmental gateway review. The material covered will form a foundation for your portfolio, which you will continue to develop as you progress through the program. You will present three of your best projects in your portfolio website, framing each project's message to illustrate your full design thinking and decision-making process. You will graphically design and produce a portfolio website and upload the website to the internet. You will focus on strengthening your written communication to describe your educational journey, outline your professional aspirations, and strategically position yourself as a qualified candidate for two different internship opportunities. In the second half of the semester, your portfolio, as a representation of your design work, will be reviewed by a panel comprised of the department chair and faculty. That review will allow the team to recommend your future class strategy, area of emphasis, and strengths and areas for improvement. That review will advise on your 4th Term Review pass/no pass status.

**Credits** 3

## **PRD-426: Product Design 7**

Through in-class exercises, guest lectures and a full-term project you will learn how to harmonize designs ability to create value with a business ability to capture value. You will also develop an awareness of the entire product-business ecosystem, how to increase your influence and bring your ideas to market.

**Credits** 3

## **PRD-428: Formula E**

The Formula E (elastic) Challenge is a 13 week long project in which student teams design remote controlled race vehicles powered by 16 feet of rubber band. The class is held during the summer term and teams compete in a series of race events including a handling course, a drag race, a hill climb, a beauty contest, and best in show. This year, the project will provide an opportunity for ArtCenter undergrad students to join the competition along with teams from Grad ID, Pasadena City College, winning teams from Formula E-China, and Sacramento State University, among others. The project is designed to teach lessons in strategy, product development, science, engineering, design fabrication, branding and event planning. Students also learn about competition, working in teams, setting goals, and implementing plans that meet them. The vehicles are design and created through an iterative process with the latest computer design and rapid prototyping tools with advanced materials and mechanisms. Race vehicles rapidly accelerate them to speeds over 25mph.

**Credits** 3

## **PRD-431: Mobility for All**

This studio will explore how we should/could transport ourselves and/or others from one point to another in an efficient and innovative manner while also considering the cost to the planet & ourselves be it for practical means or entertainment. Students will begin with producing individual proposals that will then lead to arriving at new definitions of mobility supported by concise research, user scenarios, why, what purpose, where, how, what is tasked, what is taxed, etc. Based on a clear statement of intent designs will pursued through varying stages to a presentable form dependent on the complexity of the problem. The goal will be to improve our means of getting around while reducing the cost & affect of doing so. Projects resulting from this course will have an opportunity to enter the 2016 Michelin Design Challenge: Mobility for All: Designing for the Next Frontier.

**Credits** 3

## **PRD-441: Package Des 1: Des Principles**

This course provides a broad overview of essential packaging design basics, including materials, production methods, and experimental investigation.

**Credits** 3

## **PRD-442: Package Design 2: Brand Sys**

This elective course focuses on packaging systems as relevant branding mechanisms in contemporary consumer packaging design and development. Students will be exposed to creative conceiving as it relates to strategic planning and thinking appropriate to the client's goals and intent as well as the market in which the client is positioned. Additional emphasis will be placed on developing students ability to conduct meaningful research and analysis. Students will address projects involving the revitalization of existing brands as well as creating a brand image vis-224-vis a product, identity and subsequent packaging applications within a cogent marketing program.

**Credits** 3

## **PRD-450: Capstone Workshop**

This 0 credit course is required prior to enrolling in the Product Capstone Studio. This workshop style course will prepare students for their Capstone Studio and will help students think through their final term strategy. Students will identify their individual goals in a defined opportunity space that will allow them to showcase their design skills and processes. Students will be required to select an appropriate opportunity space, develop a high level research plan and project schedule in order to pass this course and enroll in the Capstone Studio.

**Credits** 0

## **PRD-452: Product Development**

Terminal design studio for Product Design majors requiring a thesis project of the student's choosing, and a short multimedia final presentation in addition to 2D and 3D deliverables.

**Credits** 6

## **PRD-454: Portfolio**

This course is designed to prepare students for the job search. Students will produce a professional looking portfolio and self-promotional materials, and learn essential communication skills and strategies.

**Credits** 3



## **PRD-455: Product Capstone Project**

The Product Design Capstone studio is the last of three advanced product design courses; In this course, students will develop a final project employing the skills they have mastered to date as well continuing to develop skills they still need. The Capstone studio is primarily a self-guided studio with focus on decision making, communication, and creating products that are functionally and aesthetically relevant for the identified customer. Students will work on establishing the business context and developing a go-to-market strategy and/or brand strategy for their project. The course will require the creation of a final tech pack and/or style guide. Advanced storytelling and narrative skills will be taught and mastered as well as the integration of sustainable design where feasible.

**Credits 3**

## **PRD-455L: Product Design 8 Lab**

This is a companion Lab that is offered parallel to Product Design 8. This is needed to ensure additional class hours in preparation for Product Design 8 for graduating students. 0 credits. Co-requisite: PRD-455.

**Credits 0**

## **PRD-458: Innovating Medical Devices**

**Credits 3**

## **PRD-461: Professional Preparation**

This class provides an overview and discussion of the following topics: 1.Principles of Design Leadership and Being a Leader 2.Principles of Design Project Management 3.Planning a Project 4.Managing a Project 5.Being an Effective Leader to Lead a Project Team 6.Project Organization 7.Starting a Design Career with Your First 145Launch Pad146 Job

**Credits 3**

## **PRD-472: Viscom for Wearables**

Draw from live male and female fashion models. Class drawing sessions will cover body proportion, drawing action, and detail studies of heads, hands and feet. Students will learn to illustrate clothing and accessories of all types and decorative embellishments. Projects will explore manual and digital fashion illustration methods with emphasis on illustrating fabric patterns, textures and drape. The course will also include an introduction to fashion trend research and its use of fashion illustration for Look Books. Multi-level course, beginners to figure drawing are welcome. Open to all majors.

**Credits 3**

## **PRD-473: Bag-It**

In this course students will explore concept design and execution for a Bag Collection. Topics covered: researching trends and influences, bag construction methods, fabric exploration and materials innovation, visual product storytelling and collection development. Projects will include creation of A HISTORY OF BAG DESIGN resource book, Final Project - Bag Collection Design with one prototype required. Open elective. Students interested in accessories, apparel and fashion design are welcome. Access to Sewing Lab equipment with assistance from instructor.

**Credits 3**

## **PRD-474: Bag-It! With Paul Frank**

In this workshop led by Paul Frank, students will explore concept design and execution of a bag and ottoman collection based on a given theme. Topics covered: working from a concept, researching trends and influences, bag construction methods, fabric exploration and materials innovation, visual product storytelling, and collection development. Projects will include creation of a resource book, patternmaking, and developing an understanding of sewing techniques. For the final project, a completed bag and ottoman design, with one prototype of each, is required. Students interested in Illustration, graphic icons, accessories, apparel, and fashion design are welcome. Access to Sewing Lab equipment with assistance from instructor.

**Credits 3**

## **PRD-475: Advanced Sewing Design**

For students with advanced sewing skills who have taken Sewing Lab. Students may explore new ideas or expand on existing ideas to create themed projects such as: soft goods collections, performance costume, fashion, custom textile applications, or fine art soft installations. Get help with apparel and soft goods projects for other courses. You choose your project. Come to the first class with a proposal and sketches of your idea. Complete one or more projects during the semester.

**Credits 3**

## **PRD-476: Wearables: Material Futures**

This course explores the frontiers in the development, use and manufacture of new materials for wearables and soft goods. New textiles are being developed all the time so this course will offer new topics as they arise. Through lecture and in-class material exploration students will learn about the advances in 3-D printing, bio-grown materials, wearable tech, digital printed imagery, and a whole host of other new methods in development. Through access to ArtCenter Shop facilities and Sewing Lab resources, students will research, innovate and create samples of new experimental textile materials. A full term Research Book will be required with research, notes, sketches, photographs and material samples students create.

**Credits 3**

## **PRD-477: Intro to zBrush for W&SG**

This class is for product design students that are focused on strengthening their CAD modeling skills specifically for soft goods and wearables. The software package zBrush is most robust for these types of CAD models, for this class specifically models that require a more sculptural approach, more robust representation and manipulation of cloth, flexible materials and human centered design concepts. This intro class will teach the students the zBrush interface, basic modeling and rendering features focused on product design needs. This includes but is not limited to: footwear, clothing, soft and hard good accessories. The class will cover methods to export files for rapid prototyping and rendering (e.g. keyshot). Students will do several mini-projects with one final.

**Credits 3**

## **PRD-478: Design Live**

DESIGN LIVE is a 14 week course offered once a year and is open to all majors who are 5th term and up. The course culminates in a multi-media SHOW Friday evening of Week 13. Follow up the show with a reception and display of projects for the audience to see in more depth. The course focuses on the final presentation product, collection, or application to a professional audience. Projects Topics Options: accessories, bags, shoes, jewelry, headwear, sport or fashion apparel, costume, style and trends, surface and textile design. Students should have a project concept and materials research in progress by Week 1 of the course. Students will make a 2-3 minute visual presentation focusing on their design process, materials development, and final sample. Students may utilize the 3-dimensional space of a stage to enhance the entertainment value of their presentation. One prototype minimum required, however students may create more pieces for a collection. Students may outsource their projects or create their own. Enrollment in Sewing Lab is recommended.

**Credits 3**

## **PRD-480: Prof Prep & Grad Review**

This class will prepare your portfolio for review, prepare you for the graduation show and cover an overview and discussion of the following topics: 1.Principles of Design Leadership and Being a Leader 2.Principles of Design Project Management 3.Planning a Project 4.Managing a Project 5.Being an Effective Leader to Lead a Project Team 6.Project Organization 7.Starting a Design Career 8. Prepare your portfolio for industry review 9. Prepare Strategy and Execute Grad Show.

**Credits 3**

## **PRD-485: Grad Assessment**

The 8th grad assessment and term review is a final review of student work by the department, building upon previous term reviews. Evaluation of student portfolios allows the department to assess itself in its effectiveness at teaching students. This required review is a 0 credit class that students need, to complete their degree audit and graduate. Students will submit existing work as evidence of learning outcomes across the curriculum.

**Credits 0**

## **PRD-802A: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **PRD-802B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. Projects utilize the city as a direct source for research, inspiration, and experimentation. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application, preferably with Mediatecture experience. Students will experiment with new creative strategies for art and design production, which will be informed by responses from a European and American audience. This feedback process will be enabled both through traditional and social media and through in-person and secondary interaction with the audience. the resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **PRD-804A: Footwear Des Busn S1**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **PRD-804B: Footwear Des Busn S2**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **PRD-804C: Footwear Des Busn S3**

"This brand sponsored, footwear industry, study-away intensive has two main components: (1) three successive 2-week footwear design assignments targeting Nike, Adidas and Under Armour and (2) two 1-week business courses at Portland State University Business School with their students. 1. Each 2-week design project will have recent ACCD alumni from these three footwear brands reviewing the students' work each evening leading to final presentations for each brand. 2. The two business courses at PSU are part of PSU's summer Athletic & Outdoor program that will expose our students to footwear business practices and interaction with footwear business students and guest lecturers from the footwear business outside of design. The courses will cover business competitive dynamics and product briefing. The PSU product briefing course I teach will have the students from both programs cooperate on a footwear product brief and resultant product ideation."

**Credits 3**

## **PRD-812A: INSEAD: Creative Strategies**

Focuses on the use of creative strategies to drive business success. Integrates business and design through lectures and team exercises, resulting in a final digital design project done in teams in CT 2. Designers will each work in teams with MBAs and will coach the MBAs in the design process and strategic integration.

**Credits 3**

## **PRD-812B: INSEAD: Product Design Studio**

IXD fundamentals bootcamp- a two week intensive course that will prepare you for the Digital Project in Creative Strategies Part 2. It will include developing skills in Figma (prototyping SW). the other component of this 3 credit course is a reading and discussion segment focused on the Lean Start-up. Students will read and discuss the text. The course will include a field trip to meet with an Lean Development team.

**Credits 3**

## **PRD-812C: INSEAD: Ixd & SDG Bootcamps**

Prior to being involved in the two Innovation by Design workshops, you will be in a customized training course to better prepare you for an engagement with Executive MBA participants. Innovation by Design is a three and a half day programme that will help integrate design thinking with business thinking. EMBA participants will be shown how to create and support a culture of design within their organisation and at the same time acquire the knowledge to put creative thinking into action. Students will be the design coaches for 2 EMBA sessions. They will be assigned roles and responsibilities.

**Credits 3**

## **PRD-813A: Digital Athletic Sprint 1**

PasX will be a two week intensive deep dive into a prescribed athletic brand. Covering research, brand analysis, and future line expansion opportunities. Students will create prototypes and tech packs for their final presentation.

**Credits 3**

## **PRD-813B: Digital Athletic Sprint 2**

PasX will be a two week intensive deep dive into a prescribed athletic brand. Covering research, brand analysis, and future line expansion opportunities. Students will create prototypes and tech packs for their final presentation.

**Credits 3**

## **PRD-813C: Digital Athletic Sprint 3**

PasX will be a two week intensive deep dive into a prescribed athletic brand. Covering research, brand analysis, and future line expansion opportunities. Students will create prototypes and tech packs for their final presentation.

**Credits 3**

## **PRD-814A: CMF-X Studio 1 ADOBE Sprint**

Use Adobe Substance to create digital materials, colors and surfaces in the metaverse.

**Credits 3**

## **PRD-814B: CMF-X Studio 2 HOKA Sprint**

Create real-world CMF for athletic footwear and apparel.

**Credits 3**

## **PRD-814C: CMF-X Studio 3 GM Sprint**

Combine real-world and metaverse CMF for an automotive brand.

**Credits 3**

## **PRD-880: PENSOLE Footwear Design Wksp**

PENSOLE is an innovative footwear design class that teaches students the knowledge needed to become a professional footwear designer and future design leader through a rigorous "learn by doing" curriculum. Students selected to participate in this unique two-week summer program [in Portland, Oregon] will attend this single / full time course and will focus on such industry skills as conceptual development, design process, materials, innovation, business, and branding. Every student will walk away from this unique PENSOLE experience with an exceptional project they are proud of and that is ready to be shared with potential employers, fellow designers, and the world. The ultimate goal is to drive and influence the footwear industry on a global scale, through innovation, while building confidence and creativity. Pre-Req: by application only, managed by Karen Hofmann, Chair, Product Design Co-req: none

**Credits 3**

## **SAP-811: INSEAD:Strat 4 Prd & Srvc Dev**

**Credits 3**

## **SAP-812: INSEAD:Prod Devel Lab**

**Credits 3**

## **SAP-813: INSEAD: Studio Elective**

**Credits 3**

## **SAP-814: INSEAD: Studio Elective**

**Credits 3**

## **SAP-815: INSEAD: Hum & Sci Elective**

**Credits 3**

## **SAP-816: INSEAD: Culture Elective**

**Credits 3**

## **SAP-817: INSEAD: PRP Elective**

**Credits 3**

## **SXD-204: Color, Material & Concept**

**Credits 3**

## **SXD-251: Digital Process 4**

**Credits 3**

## **SXD-252: Spatial Design 4**

**Credits 3**

## **SXD-253: Design Lab 4**

**Credits 3**

## **SXD-413: Portfolio Studio 2**

**Credits 3**

## **TDS-307G: ResMed Sponsored Studio**

This studio class will immerse you in designing for a real-world challenge with a sponsored partner, ResMed. The design challenge will be reimagining the design of CPAP masks/wearables. Rethink them aesthetically, practically, and emotionally, so that the therapy experience fits comfortably into people's emotional and physical lives.

**Credits 3**

## **TDS-324B: ACTXLAB**

This ACTXLAB transdisciplinary design studio is unique among design classes, focusing on creating visionary innovations that fosters boundary-pushing creativity at the intersection of design, technology and strategy. Students work collaboratively in transdisciplinary teams to conduct systematic, interdisciplinary and holistic study of social and technological advancement, and other environmental trends, for the purpose of exploring visionary, unlimited opportunities for a brighter and more sustainable future. The teams then proceed to design and develop innovative products, services and multi-touchpoint user experiences with final working prototypes. In a nutshell, the TDS engages in a start-to-finish, comprehensive research, design development/DFM process. ACTXLAB projects shall significantly enhance students' chances of getting internships or jobs from big tech companies, promising startups, leading consultancies and influential global brands.

**Credits** 3

## **TDS-326A: Intro to Digital Creation**

Our industries are being disrupted by the convergence of ground breaking digital tools (computational design, machine learning, real time raytracing), exponential manufacturing technologies (new methods of make, additive manufacturing, 3D printing) and shifting consumer expectations (sustainable product made just for me, available right now). What does all this mean for our creativity? How can we leverage these new tools and processes to create truly innovative products and experiences? In this course, we will explore a number of tools that have the potential of transforming the way we create and bring ideas to life.

**Credits** 3

## **TDS-335C: Gravity Sketch & Lulu Footwear**

Gravity Sketch and lululemon athletica are co-sponsoring a TDS for Summer Term 2023. A selected group of interdisciplinary students will create focused, sustainable footwear, packaging and communication systems using Gravity Sketch for lululemon footwear. This is an opportunity to work with the teams from two international brands to envision the use of digital tools to create and explore LCA (life cycle assessment) sustainability opportunities; the deliverables ranging from the product to the films, packaging, graphics and CMF. Everything the consumer touches and feels. Gravity Sketch software experience will be helpful, but not required, for any major since you will learn it in this project. Team presentations and deliverables will be made to sponsor design teams and executives in the VR environment. If you've not yet worked closely with professional design teams in a class, this is your opportunity. Experience in footwear design not required. This class is by petition.

**Credits** 3

## **TDS-361B: Fancy Feast Sponsored Studio**

Home decoration is where many bring fanciness into their lives, but options for cat lovers are limited. Fancy Feast wants to deliver exceptional experiences beyond taste. We want to enhance the experience surrounding our product, by creating the Fancy Home.

**Credits** 3

## **TDS-370A: Futures Studio**

We explore and envision what alternative futures might look in the capacity as creative professionals and social influencers, ecological activists and technology disruptors that may trigger new paradigm shift. We will study cross-impact trends, research studies, science fiction and more that shape the futures. Rather than merely theorizing various futures, this course will prepare students in hands-on methods of future studies, creative exercise, speculative design and designing preferable futures.

**Credits** 3

## **TDS-371A: ASUS ROG Sponsored Studio**

Asus is back! ROG! ArtCenter's success with last year's Asus' ProArt Sponsored project has enabled a new opportunity in GAMING! Gaming culture isn't developing on its own, but starting to blend with subcultures like pop, street, and EDM. Underground movements are morphing together to inspire new gaming solutions. Asus ROG needs your expertise! Here is what we will endeavor: Laptop: Asus ROG wants us to develop innovative short animations for their G14 Laptop AniMe Matrix technology - which means we will be designing cool animations users can display on their laptop. Our creations will be featured on ROG's Social Media platforms with cash rewards and rewards! (No animation experience necessary! Really!) Accessories: Asus ROG wants us to develop a line of next generation / future accessories for gamers. Propose ideas for new markets, new technologies, better ergonomics / performance, etc! Students will have a chance to work individually AND on a team and the course is open to all students beyond Term 5. Resume, portfolio link or examples of work required with signup. The course is open to students above 5th Term.

**Credits 3**

## **TDS-373B: Volvo Sponsored Project**

This Volvo sponsored TDS studio gives students the opportunity to envision the future while tackling the next generation wheel loader construction equipment. Operators spend all day in the cabin executing a multitude of tasks. Taking this work to the next level in efficiency and comfort will require superior interior design, interaction design, functional and aesthetic exploration and execution. How can the operator experience be re-imagined and enhanced through digitization, gamification, CMF design, VR and AR? Students will be provided insight, feedback and support from Volvo Group throughout the 14-week studio as all explore the together Operator Cab Redesign Project together. Students will work in teams with students from a variety of departments.

**Credits 3**

## **TDS-386: Kidmania**

Kidmania: Designing for playing learning and growing is a TDS course that teaches students about child development and culture as applied to the design process. With a focus on interpreting psychological, sociological and anthropological research students will learn how to apply selected topics from the class to their own work and create a final project and presentation on their project. This course is ideal for students who want to design products, entertainment properties, artwork, games, apps, environments, or write and illustrate books for kids. Key content covered in the class includes: The history of childhood, thought leaders, research methods to use with kids, the design process, materials and safety considerations, developmental stages, physical development, psychological development, emotional development, social development, cognitive development, language development, cultural differences, global issues, education, entertainment, edutainment, the generation Z experience, and kids & consumerism. Throughout the class there will be weekly lectures, readings, writing and design exercises, and class discussion. During the class students will: - Gather research, from texts, journals, trend sources, and articles and choose an area of interest for more in depth focus. - Engage in on-on-one interviews with individuals who are child development, children's culture and designing for children experts - Participate in field trips to children's museums and schools where students will observe and work with children to enhance their projects. - Apply selected topics learned in the course to a project of their choosing.

**Credits 3**

## **TDS-386A: Kidmania**

Kidmania is a TDS course that is ideal for students who want to design products, entertainment properties, artwork, games, apps, environments, or write and illustrate books for kids. Students learn about child development and culture as applied to the design process. During the class students will develop several concepts based on class topics then choose an area of interest for their own personal project to focus on in depth for the final. Key content covered in the class includes: Research methods, the design process, branding, materials and safety, developmental stages, physical development, social and emotional development, cognitive development, play, media and technology, education, entertainment, edutainment, children's spaces, generation alpha and Z experience, and kids & consumerism. Required text: Designing for Kids: Creating for playing, learning, and growing. Krystina Castella

**Credits 3**

## **TDS-392C: Brand Strategy Lab**

This TDS course focuses on creating strategic design innovation by learning a systematic brand and design strategy toolbox. Students will learn how world's leading brands and start-ups create compelling user experience, customer-centered value proposition and unrivaled brand equity, by connecting with target customers through strategically designed multi-touchpoint experiences. It's a start-to-finish, comprehensive process at the art and science of branding, from exploring macro trends, competitive landscape and diverse customer archetypes to create brand strategy, culture, identity, multi-touchpoint design, and customer experience. Trans-disciplinary students will work on team or individual projects for selected existing brands or creating new brands targeting specific archetypes.

**Credits** 3

## **TDS-392D: Samsung Sponsored Studio**

This studio class will provide an immersive industry experience with a client, designing for a real-world challenge. The goal of this project is to set a new design strategy for Samsung wearable devices. In this class you'll be challenged with proposing a product strategy with a new design.

**Credits** 3

## **TDS-393B: Life Without Plastic**

Newell Brands (NYSE: NWL) is a leading global consumer goods company with a strong portfolio of well-known brands, including Paper Mate, Sharpie, EXPO, Elmers, Coleman, Oster, Sunbeam, FoodSaver, Mr. Coffee, Graco, Calphalon, Rubbermaid, First Alert, etc. In this studio you will focus on new thinking around alternative materials and plastic replacements, the closed recycling and reuse loop with special emphasis on creating new alternatives to plastics use in new product offerings by inventing new brands or redefining existing brands. These companies MUST compete and disrupt / or grow current Newell Brands divisional areas of focus.

**Credits** 3

## **TDS-393C: Business of CMF**

In this course we will focus on teaching the strategic business side of Color, Material and Finish design. Once in a production studio a CMF Designer will have to understand and use many traditional business techniques to integration their designs into business.

**Credits** 3

## **TDS-394: Designing Democracy**

**Designing Democracy: The Future of Civic Engagement**  
This research-led TDS will challenge students to explore the past, present, and future of democratic participation and civic engagement. Students will learn about how the landscape of US elections has changed over time, including the history of voting rights, civil rights, media representation and power. In partnership with Common Cause, a citizen lobbying group devoted to making government more ethical and accountable, students will participate in local canvassing activities and citizen ethnography. With knowledge partners from across the political spectrum, we will envision the role design can play in the election process and build frameworks and strategies for the future. Creative projects will invite public engagement in the political process through the creation of campaigns, collateral, systems, experiences, spaces (and more!) aimed at increasing voter participation in and beyond California.

**Credits** 3

## **TDS-403: Wearables**

Explore wearable technology through research, concepting and prototyping. From devices to skins, and medical to expressionistic, we will investigate what it means to put technology on the body, and generate ideas for why and how. Students should expect to experiment and prototype at multiple levels: functionality/behavior, materiality/fabrication and test deployment. We will be sewing, building circuits, and programming; previous experience in any of these is a plus. BY PETITION ONLY: Interested students should submit 1 paragraph (max 150 words) describing their vision of and interest in wearable technologies and 3 portfolio examples of wearable or interactive projects, to [Danielle.ferrer@artcenter.edu](mailto:Danielle.ferrer@artcenter.edu).

**Credits** 3

## **TDS-432B: Under Armour Sponsored Project**

In this project you will create a brand-centric, authentic "Run Experience". This interdisciplinary approach will include footwear, apparel, retail space, visuals, packaging, etc. based on your team cohort. In addition to your instructors, you will be mentored by Under Armour teammates and have access to Under Armour running culture assets in Los Angeles. The final project deliverable will be a comprehensive presentation of team projects that represent the Under Armour Run Experience and will be presented to faculty and Under Armour teammates.

**Credits** 3



## **TDS-448: Community Studio**

ACCD Community Program Connecting ACCD to Black & Minority Owned Businesses in Los Angeles Communities. A transdisciplinary course that utilizes brand & product strategy, brand identity, product design & environmental design services to help in strengthening Black & Minority Owned Businesses in Los Angeles Communities. This course will be managed on the model of a design consultancy; pulling together necessary talent to create a team for each client to provide successful solutions and execute on deliverables. Students will work directly with real brands, clients, needs and deliverables, with immediate design implementation & results.

**Credits** 3

## **TDS-449: Creative Strategies**

This class will teach students a strategic approach to creativity that will stimulate, encourage and liberate their own creative potential. Through in-class exercises, they will learn how to break patterns, reframe problems and apply new conceptual thinking into their work. The homework assignments are designed to explore the theoretical components of creativity further and to discover their individual uncharted territories for new methods of problem solving. With the use of cross disciplinary evaluation techniques students will better understand their own learning process and be able to apply them to expand their range of creative thinking skills.

**Credits** 3

## **TDS-455: Future of Creative Workflow**

Students across disciplines are invited to explore "The Future of Creative Workflow" using ASUS ProArt. They will be asked to define pain points using tools from the ProArt product line, develop new products and services to help the creative workflow and enhance collaboration, use visual storytelling to help build brand awareness, and prepare new product line for simulated consumer launch event.

**Credits** 3

## **TDS-456: SMPL x DSGN**

SMPL is a trans-disciplinary design consultancy that tackles complex problems with innovative and original solutions. We are made up of experts in product design, interaction design and graphic design. Over the next 14 weeks we will break into teams and take on 5 clients, each bringing a unique set of design challenges. Though we may be working on different projects, we will develop a shared approach to design and problem solving. Together we will build an inspiring portfolio of products and systems that are intuitive, effective and simple by design.

**Credits** 3

## **TDS-456L: SMPLxDSGN Launch**

This is a continuation class for students who have completed SMPLxDSGN mock studio, who wish to continue working on their projects beyond the single term. In this class, students will have the space to take their previously completed projects to the next level, and receive more focused coaching in an effort toward their goals. Objectives may include but is not limited to (1) prepare project for design competitions, (2) explore project for crowdfunding & launch, (3) polish project for portfolio, and (4) develop an alternative design direction not pursued in class.

**Credits** 3

## **TDS-802A: Future Sports Berlin: ST1**

This TDS will explore the "Future of Sports" in Berlin - a city that has a significant history in sporting events and a culture that continually redefines what sport means to its individuals and the community. The project will be sponsored by Adidas and Canyon Bikes with potential other sponsors. Topics to be explored include: future concepts in footwear, apparel, equipment, branded events and retail, digital interaction, etc. that will redefine the future performance and participation in sports. The project will leverage the immersion into the Berlin culture and interacting with local experts, sponsors and designers. Available to fifth term and above students by application. Experience working in trans-disciplinary teams.

**Credits** 3

## **TDS-802B: Future Sports Berlin: ST2**

This TDS will explore the "Future of Sports" in Berlin - a city that has a significant history in sporting events and a culture that continually redefines what sport means to its individuals and the community. The project will be sponsored by Adidas and Canyon Bikes with potential other sponsors. Topics to be explored include: future concepts in footwear, apparel, equipment, branded events and retail, digital interaction, etc. that will redefine the future performance and participation in sports. The project will leverage the immersion into the Berlin culture and interacting with local experts, sponsors and designers. Available to fifth term and above students by application. Experience working in trans-disciplinary teams.

**Credits 3**

## **TDS-802C: Future Sports Berlin: ST3**

This TDS will explore the "Future of Sports" in Berlin - a city that has a significant history in sporting events and a culture that continually redefines what sport means to its individuals and the community. The project will be sponsored by Adidas and Canyon Bikes with potential other sponsors. Topics to be explored include: future concepts in footwear, apparel, equipment, branded events and retail, digital interaction, etc. that will redefine the future performance and participation in sports. The project will leverage the immersion into the Berlin culture and interacting with local experts, sponsors and designers. Available to fifth term and above students by application. Experience working in trans-disciplinary teams.

**Credits 3**

## **TDS-802D: Future Sports Berlin: ST4**

This TDS will explore the "Future of Sports" in Berlin - a city that has a significant history in sporting events and a culture that continually redefines what sport means to its individuals and the community. The project will be sponsored by Adidas and Canyon Bikes with potential other sponsors. Topics to be explored include: future concepts in footwear, apparel, equipment, branded events and retail, digital interaction, etc. that will redefine the future performance and participation in sports. The project will leverage the immersion into the Berlin culture and interacting with local experts, sponsors and designers. Available to fifth term and above students by application. Experience working in trans-disciplinary teams.

**Credits 3**

## **TDS-803: Culture/Craft-Seika Kyoto Unv**

In this course a select group of students will experience Japanese culture and craft through a trip to Kyoto, a city as rich in its history and tradition as it is forward thinking. Here students will participate in a series of hands-on workshops, lectures, and outings in cooperation with Seika University. Upon returning to ArtCenter, the students will use their newfound knowledge and insight to reexamine Southern Californian design. As a hybrid of Surface and Product Design, students will develop both a design pattern and home good product, with the unique opportunity to develop pattern and product side by side. They will also learn the history and tradition of textile design, and product development techniques with an eye towards cultural sensitivity and expression.

**Credits 3**

## **Spatial Experience Design**

### **HHUM-806A: TestLab Berlin: BIB Ger. Lang**

Germans are obsessed with health and wellness. As a 25-billion-euro industry, it is more than a trend. In Berlin, it is a movement, led by millennials who are re-thinking how it integrates in every aspect of their daily lives. From yoga in Tiergarten to taking the waters at Liquidrom, to consuming garden fresh smoothies in Prinzessinnengarten, Berliners covet their ability to create a mind body spirit connection that is unique to them. Food and fitness play an equal role in a healthy lifestyle here. Organic, locally grown foods in cafes are a staple as baristas concoct finely tuned smoothies as cocktails, powering a boutique cycling studio, while gym goers consume specially tuned soundscapes that are designed to increase their focus and agility. Experience is supreme in Berlin. The body is in balance.

**Credits 3**

### **HHUM-807A: Berlin Future Work: Ger. Lang**

Students are challenged to look at the next incarnation of the Co-Working trend, examining possible hybrids that engage all of our senses and offer opportunities to redefine the future of work. They will look at the psychological and social aspects of Berliners more entrepreneurial attitude to different kinds of work - and how to construct meaningful physical environments around them to deliver the most effective impact.

**Credits 3**

## **HSAP-806A: Taste-Making Tokyo H&S 1**

Reimagine the elements with which we eat, drink, and refresh. How can the design of the objects that surround us elevate our daily routines to a level of ritual, from lighting a candle, to sipping a cup of tea, to savoring the first bite? Informed by traditional and modern rituals, how do you define future rituals for a new generation, and how might new design influence global tastes? Japanese culture is rich with ancient and modern food traditions, from Tea Ceremony and Buddhist Temple food; to bento boxes and communal meals; to contemporary pop-ups and experiments driving the future of food. As we confront a ever-changing world, how might the future of dining play with and against tradition? In this program you will explore the cultural, social and ritual aspects of dining; food on-the-go in a mobile society; nutrition, health and wellness; the process of growing food; and the impact of food waste. You will design new tableware, lighting, and furnishings for dining for a global market. How does each element-from the utensils to the bowl to the table, lighting & surroundings-influence your experience of the meal?

**Credits 3**

## **HSAP-806B: Taste-Making Tokyo H&S 2**

Reimagine the elements with which we eat, drink, and refresh. How can the design of the objects that surround us elevate our daily routines to a level of ritual, from lighting a candle, to sipping a cup of tea, to savoring the first bite? Informed by traditional and modern rituals, how do you define future rituals for a new generation, and how might new design influence global tastes? Japanese culture is rich with ancient and modern food traditions, from Tea Ceremony and Buddhist Temple food; to bento boxes and communal meals; to contemporary pop-ups and experiments driving the future of food. As we confront a ever-changing world, how might the future of dining play with and against tradition? In this program you will explore the cultural, social and ritual aspects of dining; food on-the-go in a mobile society; nutrition, health and wellness; the process of growing food; and the impact of food waste. You will design new tableware, lighting, and furnishings for dining for a global market. How does each element-from the utensils to the bowl to the table, lighting & surroundings-influence your experience of the meal?

**Credits 3**

## **HSAP-806C: Taste-Making Tokyo H&S 3**

Reimagine the elements with which we eat, drink, and refresh. How can the design of the objects that surround us elevate our daily routines to a level of ritual, from lighting a candle, to sipping a cup of tea, to savoring the first bite? Informed by traditional and modern rituals, how do you define future rituals for a new generation, and how might new design influence global tastes? Japanese culture is rich with ancient and modern food traditions, from Tea Ceremony and Buddhist Temple food; to bento boxes and communal meals; to contemporary pop-ups and experiments driving the future of food. As we confront a ever-changing world, how might the future of dining play with and against tradition? In this program you will explore the cultural, social and ritual aspects of dining; food on-the-go in a mobile society; nutrition, health and wellness; the process of growing food; and the impact of food waste. You will design new tableware, lighting, and furnishings for dining for a global market. How does each element-from the utensils to the bowl to the table, lighting & surroundings-influence your experience of the meal?

**Credits 3**

## **HSAP-810A: Material. Shanghai Neuni H&S1**

Collab: ArtCenter X Neuni ArtCenter College of Design brings the So-Cal maker culture, industry excellence and the rebellious attitudes of LA. Neuni brings radical materials innovation, cutting edge digital fabrication and a wide network of design & manufacturing in China and globally. Field Research: Created in China The design studio will be driven by real world Field Research, encompassing visits to:  
> Key factories/fabricators to discover opportunities for materials innovation > Neuni's digital fabrication & design studios in Shanghai and across China > Inspiring design case studies & studio visits around Shanghai Design Outcomes: New Materials & Applications Design innovative materials & applications across a range of scales: Potential outcomes: > Architectural surfaces: space envelopes, tiles, acoustic panels > Lighting / Illumination > Complementes / lifestyle goods

**Credits 3**

## **HSAP-810B: Material. Shanghai Neuni H&S2**

Collab: ArtCenter X Neuni ArtCenter College of Design brings the So-Cal maker culture, industry excellence and the rebellious attitudes of LA. Neuni brings radical materials innovation, cutting edge digital fabrication and a wide network of design & manufacturing in China and globally. Field Research: Created in China The design studio will be driven by real world Field Research, encompassing visits to: > Key factories/fabricators to discover opportunities for materials innovation > Neuni's digital fabrication & design studios in Shanghai and across China > Inspiring design case studies & studio visits around Shanghai Design Outcomes: New Materials & Applications Design innovative materials & applications across a range of scales: Potential outcomes: > Architectural surfaces: space envelopes, tiles, acoustic panels > Lighting / Illumination > Complementes / lifestyle goods

**Credits 3**

## **HSAP-818A: SOUND Space Berlin: Ger. Lang**

Students are challenged to look at the next incarnation of the Co-Working trend, examining possible hybrids that engage all of our senses and offer opportunities to redefine the future of work. They will look at the psychological and social aspects of Berliners more entrepreneurial attitude ti different kinds of work - and how to construct meaningful physical environments around them to deliver the most effective impact.

**Credits 3**

## **HSAP-818B: SOUND Space Berlin: Cultrl Im**

Students are challenged to look at the next incarnation of the Co-Working trend, examining possible hybrids that engage all of our senses and offer opportunities to redefine the future of work. They will look at the psychological and social aspects of Berliners more entrepreneurial attitude ti different kinds of work - and how to construct meaningful physical environments around them to deliver the most effective impact.

**Credits 3**

## **HSCI-802A: Pacific Rim (TAMA): HSCI Elec**

Extending the Pacific Rim collaboration, established in 2005 between ArtCenter and Tama Art University Tokyo, to create social impact with artisans in Northern Thailand. Over the last ten years we have explored a wide range of projects in the Pacific Rim project from: Aging population to Sustainable Illumination. Each project has an extensive two-week research trip, which exposes our students to both the historical and the contemporary forces, which drive Art & Design. The full semester experience is game changing for our students. When they return, they bring the richness of this experience back to Art Center and the Art Center community. Learning Outcome: CONTEMPORARY DESIGN INSPIRED BY THAI CRAFT: Eco-Fiber Innovation in Home Products, Lighting, Soft Goods -To preserve rich Northern Thai "Lanna" craft traditions and extend these traditions to new markets & global lifestyles. -To explore how agricultural by products can drive materials innovation and the evolution of eco-fiber. -Students will design contemporary home goods-small-scale furnishings, lighting, table-top products & soft goods-driven by innovative applications of eco-fiber & inspired by traditions & techniques of Lanna craft.

**Credits 3**

## **HSCI-802B: Pacific Rim (TAMA):HSCI Elec2**

Extending the Pacific Rim collaboration, established in 2005 between ArtCenter and Tama Art University Tokyo, to create social impact with artisans in Northern Thailand. Over the last ten years we have explored a wide range of projects in the Pacific Rim project from: Aging population to Sustainable Illumination. Each project has an extensive two-week research trip, which exposes our students to both the historical and the contemporary forces, which drive Art & Design. The full semester experience is game changing for our students. When they return, they bring the richness of this experience back to Art Center and the Art Center community. Learning Outcome: CONTEMPORARY DESIGN INSPIRED BY THAI CRAFT: Eco-Fiber Innovation in Home Products, Lighting, Soft Goods -To preserve rich Northern Thai "Lanna" craft traditions and extend these traditions to new markets & global lifestyles. -To explore how agricultural by products can drive materials innovation and the evolution of eco-fiber. -Students will design contemporary home goods-small-scale furnishings, lighting, table-top products & soft goods-driven by innovative applications of eco-fiber & inspired by traditions & techniques of Lanna craft.

**Credits 3**

## **HSOC-805B: Safe Niños - Research**

By application only OPPORTUNITY: Students will co-create with kids, families, and staff to design innovative healing environments for child burn survivors at Coaniquem's campuses across Chile. Interdisciplinary student teams will propose real world solutions: Engaging environments that are welcoming and Therapeutic, as well as fun and interactive. MISSION: Develop high impact solutions and resourceful innovations for real world implementation at Coaniquem. FIELD RESEARCH: 2 Weeks in Chile: Travel first to the main COANIQUEM's pediatric burn center in Santiago to understand their mission and learn first hand from previous Safe Niños collaborations. Then travel to their other two locations in Chile: Antofagasta and Puerto Montt to understand the challenges and opportunities from these two pediatric centers located in the North and the South areas of the country. We will seek for opportunities to make an impact while building deep connections with people.

**Credits 3**

## **HSOC-806A: TestLab Berlin: BIB Cultrl Im**

Germans are obsessed with health and wellness. As a 25-billion-euro industry, it is more than a trend. In Berlin, it is a movement, led by millennials who are re-thinking how it integrates in every aspect of their daily lives. From yoga in Tiergarten to taking the waters at Liquidrom, to consuming garden fresh smoothies in Prinzessinnengarten, Berliners covet their ability to create a mind body spirit connection that is unique to them. Food and fitness play an equal role in a healthy lifestyle here. Organic, locally grown foods in cafes are a staple as baristas concoct finely tuned smoothies as cocktails, powering a boutique cycling studio, while gym goers consume specially tuned soundscapes that are designed to increase their focus and agility. Experience is supreme in Berlin. The body is in balance.

**Credits 3**

## **HSOC-807A: Berlin Future Work: Cultrl Im**

Students are challenged to look at the next incarnation of the Co-Working trend, examining possible hybrids that engage all of our senses and offer opportunities to redefine the future of work. They will look at the psychological and social aspects of Berliners more entrepreneurial attitude ti different kinds of work - and how to construct meaningful physical environments around them to deliver the most effective impact.

**Credits 3**

## **SAP-818A: SOUND Space Berlin: Stu 1**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits 3**

## **SAP-818B: SOUND Space Berlin: Stu 2**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits 3**

## **SAP-818C: SOUND Space Berlin: Stu 3**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits 3**

## **SAP-818D: SOUND Space Berlin: Stu 4**

SOUND space Berlin "From Digital to Vinyl & Back We can purchase, listen to and enjoy music in many forms, in many places. Berlin popularity as a music destination for both fans and artists alike is indisputable. Berlin addresses a wide range of music options from Indie, Rock, Jazz and Swing. From outdoor concerts to intimate jazz bars, to underground Techno, to a leading global Symphony, Berlin explores music on every level. Berlin is an attractor of global talent from around the world. Undiscovered musicians flock to Berlin for an opportunity to play and be discovered. We also engage and connect to music in many ways. We do it at home, while we're at work, while computing or by going to concerts and clubs or just having fun with friends. We listen live and with our headphones on. We download music on the go and talk to our friends to share and exchange our favorite musicians and bands. What if there was a new kind of place where we could go to listen, watch musicians play and purchase not only music - but everything that goes with it, from cool headphones to the latest speakers, to software and instruments? What if we could exchange playlists there while having a drink or snack? Maybe it's a place that has vintage vinyl that we can check out, too.

**Credits 3**

## **SAP-828A: Testlab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828B: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828C: Testlab Berlin: Studio 3**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828E: Testlab Berlin: CUL**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828F: Testlab Berlin: HMN**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828G: Testlab Berlin: Studio 4**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-828H: Testlab Berlin: MAT**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Real-life design challenge in a studio setting. Project is funded by Art Center and supplemented by a consortium of outside partners.

**Credits 3**

## **SAP-857A: Re-Boot Berlin Studio 1**

**Credits 3**

## **SAP-857B: Re-Boot Berlin Studio 2**

**Credits 3**

## **SAP-857C: Re-Boot Berlin Studio 3**

**Credits 3**

## **SAP-857D: Re-Boot Berlin Studio 4**

**Credits 3**

## **SAP-858A: Underground Berlin: Studio 1**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858A: Underground Berlin: Studio 1**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858B: Underground Berlin: Studio 2**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**



## **SAP-858C: Underground Berlin: Studio 3**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858D: Underground Berlin: Studio 4**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858E: Underground Berlin: Humanities**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858F: Underground Berlin: Social Sci**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-858G: Underground Berlin: Bus+PRP**

Underground: a place to risk, out of the main the new, not part of the ordinary, pioneering. Berlin has a rich history of using UNDERGROUND as a vehicle of change, a laboratory for discovering the outcast, the exception, the accident that defies traditional constructs. How do we use the past to create a new paradigm for art and design in Berlin: To questions without limits? How can we look at our world through the lens of the underground to reinterpret how we live, work, play & communicate: Where is the new edge? 15 students from different art and design disciplines will investigate the multi-dimensions of Berlin's underground zeitgeist as 5 multi-disciplinary teams, devising new opportunities for hospitality + food, entertainment, visual art and trans-media communication. Teams will explore Berlin's creative underground inspired by one of these lenses: - The Underground infrastructure: the 'functional guts' of the metropolis - The sound of Underground: Berlin's extreme music scene - Underground art: Berlin's urban sensibility above and below ground - Hot and cold wars: the Underground archaeology of a formerly divided city - Fashion: Berlin beyond the establishment - The protagonists of Berlin Underground: Demitri Hegemann & Co.

**Credits 3**

## **SAP-859A: TestLab Berlin: Cultrl Immrsn**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859B: TestLab Berlin: German Lang**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859C: TestLab Berlin: H&S Elective**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859D: TestLab Berlin: Studio 1**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/ guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtecture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-859E: Testlab Berlin: Studio 2**

TestlabBerlin is a sponsored studio abroad project. One core faculty member will run the project for the entire semester, additionally there will be guest faculty/lecturers/guest critics in Berlin. Available to fifth term and above students by application. Students will experiment with new creative strategies for art & design production which will be informed by real-time response from a chosen audience. This feedback process will be enabled both through social media (Socialtexture) and through in-person interaction with the audience. The resulting projects are cross-cultural in nature and dramatically broaden the creative horizon of all participants.

**Credits 3**

## **SAP-877: Sustain Des Stu Eco Research**

This sustainable design studio will offer an exciting hands on exploration studio in biomimicry, biodiversity and next nature. Student's will study nature's biological forms and systems, and speculate nature's time tested strategies to solve human design problems. Project: Based on our immersive explorations and workshops in one of the most bio-diverse places on the planet, students will create new paradigms for how we live, work and play. A critical component of this studio will be pushing towards an intelligent, performative, more sustainable future. Located in the central pacific coast of Costa Rica, which is considered an ecological transition zone, just north are the tropical dry forest, and to the south are the humid rainforests. Field trips and guided tours will coincide with sustainable, biomimicry, ecological design and research exercises.

**Credits 3**

## **SXD-101: Digital Process 1**

In collaboration with the Spatial Design 1 class, students will explore basic design and representational techniques and develop their own drawing skills as a medium of creative exploration, for artistic, design and communication objectives. Students will first learn to see with acuity, accuracy, and understanding, then transform seeing into interpretation and intention with learned drawing skills. With these skills, students can then give design and thought immediate form, as well as create the images that effectively communicate.

**Credits 3**

## **SXD-102: Spatial Design 1**

Students will explore a number of strategies designers use to understand, evaluate and create both built and virtual environments. A series of design exercises that explore the various strategies allow students to initiate the development of a personal design process. Through slide shows, readings and a number of analytic exercises that run concurrently with the design problems, students will investigate a variety of environments. Finally, students will learn to explore and to communicate their ideas through sketching, formal drawings, models and verbal presentations.

**Credits 3**

## **SXD-103: Design Lab 1**

This course introduces students to essential concepts and skills in graphic communication as it is applied in the discipline of Spatial Design. Students will work on exercises and exploratory projects that provide a foundation for making graphic design decisions, focusing on concepts such as composition, hierarchy, color, typography and grids through various mediums. Software such as Adobe InDesign, Illustrator and Photoshop will be used as tools for exploration and design in the development of these concepts. Students will also take practical skills and apply them through the lens of research and experimentation in developing a personal and professional working design process.

**Credits 3**

## **SXD-104: Materials and Making**

This course offers an introduction to the materials and processes that inform our spatial experience through the investigation of interdisciplinary techniques and methods of making. Through a series of model making explorations, students will analyze appropriate scalar shifts and material constructs within a conceptual model. Once a fundamental understanding of scale and representation has been established, students will integrate material research and fabrication techniques towards creating a tangible model of spatial experience. The course will conclude with an interdisciplinary group exhibition that showcases each student's understanding of model making explorations, material representation, and fabrication techniques.

**Credits 3**

## **SXD-105: Visual Communication 1**

Primer class with a focus on learning ways to capture, develop and express ideas on paper. We study a variety of hands skills including; Basic pencil drafting techniques. Diagramming space plans, Rapid Vis quick sketch techniques and assembling scale study models. Students draw objects with a sense of structure. Acquire a basic knowledge of linear perspective and practical ways to apply these skills. This class is a companion to the Studio Class. Assignments are synchronized to help students reach full potential on design exploration and produce quality work on schedule.

**Credits 3**

## **SXD-151: Digital Process 2**

The second of three consecutive studio courses, this course is an overview of 3D computer-aided visualization concepts through the instruction of two industry leading software tools. The focus of this class is on the applications of AutoCAD and Maya to the design process and visual communication. AutoCAD and Maya will be presented through weekly exercises and a more comprehensive project-based approach. The course is structured around three application goals: Basics, Processes and Presentations -which are not seen as completely separable, and intertwine with each other during the term. The first goal is for the student to become familiar with basic representation methods and tools, while the second introduces the additional concepts required for students to dynamically interact with the computer and apply comprehension of these basic techniques to the design process. The third component of the class reviews the different communicative capacities of representation methods. Students will formulate a presentation of their project through analysis and evaluation of presentation techniques.

**Credits 3**

## **SXD-152: Spatial Design 2**

Design for the Contemporary Work Space This Design studio seeks to address further conceptual principles and focus on context and contextual issues. Students will generate design concepts for multi-level program requirements. The handling of circulation and spatial adjacencies and experience will be given prime consideration. Other issues such as lighting, proportion, construction, context, visibility, materiality, approach and visibility will be discussed. Brand - Image - Experience will be introduced and discussed in this studio. The course requires the students to arrive at their own relevant concept, to explore the design process, formulating an expressive solution to the design challenge. Solutions should echo through the material choices, colors, lighting, textures and furnishings and ultimately to the Experience. The process undertaken to arrive at a successful project will be stressed throughout the course through assignments, lectures and studio critiques.

**Credits 3**

## **SXD-153: Design Lab 2**

This course focuses on the use of graphics for students interested in a broad based design career. Students will explore the use, organization and application of content narrative designing. Projects will investigate the process of problem solving, metaphorical concept and visualization of ideas. Students will be exposed to: sequential imaging, storytelling and scalability of ideas, as well as formal issues related to typography, composition, content and research.

**Credits 3**

## **SXD-155: Visual Communication 2**

This class builds on the knowledge acquired in Visual Communication 1 and continues to emphasize methods to study and present a volume of ideas with authority and style. We continue to practice Rapid Vis technique with pencil, pen, marker and Wacom stylus. We explore professional methods of how to work an idea with the assistance of digital camera for photo reference and 3-D digital modeling programs as a basis for producing sketch under lays. We use Photoshop to apply tone, color and photo entourage. Each student is encouraged to develop a personal voice for expression,

**Credits 3**

## **SXD-200: 3rd Term Review**

Enrollment for this class should be with 3rd term classes. Consists of a portfolio review & successful review by the Dept Chair before the student is allowed to enroll in any 4th term classes.

**Credits** 0

## **SXD-201: Digital Process 3**

This course explores the application of computation as a design methodology. Building off of the skill set acquired in Digital Process 2, this class will further explore the meaning and the how to of working within a 3D application. We can begin to develop a collaborative approach to using the computer as both a partner and as a medium. This offers the designer an ever expanding potential to generate newness through invention and exploration. The class will focus on the depth of the tools ranging from modeling to animation, and from visualization to rendering.

**Credits** 3

## **SXD-202: Spatial Design 3**

This studio explores conceptual strategies in the development of a design idea. Emphasis is on the formal, experiential and material issues inherent in cultivating a design sensibility or language. Projects given range in topic, but are Interior in nature, integrating the design and articulation of space, furniture, materials, lighting, display and graphics. Working with a prescribed hypothetical client, students are challenged to reinterpret a brand identity. Students will learn to generate design solutions that are both conceptually innovative and commercially viable. Students are challenged to explore an idea intellectually and intuitively. Through conceptual exercises, students explore ways of building a foundation on which to begin the design process.

**Credits** 3

## **SXD-203: Design Lab 3: Applied Graphics & Interactive**

**Credits** 3

## **SXD-203: Design Lab 3: Applied Graphics**

This is an introduction to interactive graphics and its role in spatial design. There is always a certain amount of interactivity in every project. These interactions help to elevate the level of emotional impact and effectiveness. When well crafted, the level of involvement, impact and interactive process adds to the investment of the user and creates a sense of ownership over the experience. The strength of story paired with place, materials and message supply a rich basis for Experience Design.

**Credits** 3

## **SXD-204: Color, Material and Concept**

This class will focus on the emotive qualities of material - researching and exploring how material and color impacts 3-dimensional space. Color and Material should not be discrete fields within architecture and design, rather an extension of all real experience. We will therefore approach color and material as integral to the design process, letting the fundamental qualities of both influence design, and treating them as critical points of departure for investigating spatial possibilities. This course involves research, student presentations, and design problems focused on exploring materials and graphic spaces at various scales from object to skin to building. Course Objective: To establish a greater understanding of the emotive powers of color & materials.

**Credits** 3

## **SXD-205: Visual Communication 3**

**Credits** 3

## **SXD-205: Visual Communication 3**

Visual communication 3: Idea Communication with digital drawing, painting & photo composite We continue to blend traditional hand skills with digital media. We will composite hand art over site photos, and import digital textures in hand art. Students will become extremely proficient with rapid-vis color marker, and perspective sketch techniques. They will also sketch and paint on a pen tablet to explore an expressive approach to working with Photoshop, Painter and Sketchbook Pro. We will learn to balance hard edge details with subtle humanity to describe design intent with form and purpose. This class will provide an opportunity to develop a fluid and personal approach to express concepts or a narrative of spatial experience with confidence and a style.

**Credits** 3

## **SXD-251: Digital Process 4**

This class emphasizes how materials, color and lighting influence the experiential aspects of an environment. Students will research scientific as well as cultural attitudes on material and color, as well as documenting and generating their own studies and proposals on the subject. Projects will bridge the thresholds of art and design, by suggesting solutions that are at once both sculptural and functional.

**Credits 3**

## **SXD-252: Spatial Design 4**

This class emphasizes a holistic design process as applied to interpretive exhibition spaces, both temporary and permanent. Students are asked to explore alternative methodologies, translations and metaphors in communicating an idea, service, point of view or product. Special attention is paid to the notion of experiential design in a branding context. Students are given specific parameters to develop their own exhibition project delving into issues of story-telling, narrative and branding in a 3D space. Structural and graphic systems are also addressed with an emphasis in constructing a viable and clear program as project directive.

**Credits 3**

## **SXD-253: Design Lab 4**

Completely Integrated Message Making How can graphics, environment, and technology interface to deliver unique opportunities in brand awareness? This class looks at ways to involve and evolve these disciplines into projects that move far beyond traditional approaches to graphic and advertising campaigns, retail, hospitality and exhibit design. Students will explore branding in three different assignments: 1. Pop-Up Retail/Rogue Shows How do you create a temporary environment that appears unannounced quickly draws a crowd to deliver a message that captures a brand attitude and essence and then disappears or morphs into something completely different? The future of branding must resonate with today's consumer who wants to be challenged, delighted and educated in unexpected ways. 2. Event Design Event design for corporate functions where the branded message is obvious is one way to speak to an audience. But more and more these branded events are becoming non-labels. Quiet forms of messages are strongly focusing on a targeted purpose for the audience. A one day event can take the shape of finding an old train yard that has a history and making it into a one night concert that offers the best music acts in the world. 3. The City Block Develop a city block into one branded environment. From a window to a facade to the sidewalk and the road. All aspects of a city block and what is encountered along the way can be used to deliver an experience that points to a place, a product, or a service. Technologies are emerging that are changing the landscape of architecture in an urban environment. A brand that can take advantage of this opportunity will have the ability to tell their story several thousand times a day. Lectures include past branding efforts in time from super graphics of the 70's to the uber interactive events of today where the audience is the medium and translators of the message. Guest speakers will share case studies of their own projects as well as those that have inspired them.

**Credits 3**

## **SXD-261: Structure-Interior Architect**

This course is an overview of means and methods commonly employed to realize a design after it has been conceived. This class focuses on the construction, fabrication & manufacturing aspects of spatial projects. Students will be introduced to the process of developing a design with collaborators, consultants, agencies and fabricators. Case-study projects will be analyzed to demonstrate how materiality and connections are deployed on an actual construction. Students will then apply their understanding to the development of their own projects.

**Credits 3**

## **SXD-301: Digital Process 5**

Digital Process 5 continues to work with parametric solid modeling concepts but now the focus shifts from form to assembly. Students will learn to test the form and shape of their design and evaluate its performance, be it formability, cost, motion, structural, etc. Emphasis will be placed on how these simulated real world factors can be evaluated and help to update and inform our designs.

**Credits** 3

## **SXD-310: Topic Studio**

Each Topic Studio segment has a different course description. See the Department Chairs Office for more information.

**Credits** 3

## **SXD-312: Sustainability Studio**

General Description: Students will learn to analyze existing products, environments, and processes for sustainability. By moving away from the "how can we be less bad?" mentality to the "how can we be 100% good?" mindset, students will explore the redesign of a variety of objects and environments to be sustainable: to meet our needs without compromising the ability of future generations to meet theirs. The class will explore strategies that allow students to take on such issues as up-cycling (recycling scrap products to create new higher value entities), eliminating the concept of waste (waste equals food), and reducing our ecological footprint through the intelligent design of environments and products.

**Credits** 3

## **SXD-313: Portfolio Studio**

The goal is to design a portfolio that represents not only existing work, but to communicate a student's desire professional direction.

**Credits** 3

## **SXD-350: 6th Term Review**

Enrollment for this class should be with 6th term classes. Consists of a portfolio review & successful review by the Dept Chair before the student is allowed to enroll in any 7th term classes.

**Credits** 0

## **SXD-354: Spatial Materials & Surfaces**

This course leverages the impact of materials and surfaces on the spatial experience. Previous projects will be brought into class in order to rethink, refine and gain a deeper understanding of material project development. Students will work on sustainable in depth material selections that tie effectively into the storytelling of the project. Aspects like brand relationship, business or use case scenario and local and cultural facets will be addressed in order to create a criteria-driven and sustainable approach towards creating a strong material concept. The effect of selected surfaces and finishes on value proposition, atmosphere and intuitive behavior in space as well as manufacturing processes and finishing techniques will be taken into consideration. Communicating these ideas with compelling material concept representations, refined renderings and material sample displays will be just as important. Course Objective: The goal of this class is to achieve a profound comprehension of thorough material and surface selections, representation techniques and to leave you with elaborate and refined portfolio pieces.

**Credits** 3

## **SXD-364: Experience Design**

Each section will have a unique description

**Credits** 3

## **SXD-413: Portfolio Studio 2**

This class builds off of the direction, approach and matrix created in Portfolio Studio. This course focuses on the personal career direction of each student and establishes an individual identity for students to: define, edit and present their personal voice in both print and digital portfolios form. Students will define types of studios & firms they are interested in working with in the future and adjust the packaging of their projects to reflect Industry standards. Course Objective: This course is meant to define a student's personal voice and career direction.

**Credits** 3

## **SXD-415: Degree Project: Development**

**Credits** 3



## **SXD-465: Degree Project: Studio**

This studio provides the student with the opportunity to develop a project, which culminates from research and design, initiated during the seventh term prep studio. The class focuses on the process of design development. The nature of materials, structure, cost, environmental factors, applicable code issues guide the development of the projects. This studio explores the topic and process of moving a design project beyond preliminary design. In the design development phase, the work is further designed through more exact design decisions made due to greater focus on detail and a closer exploration of a part or piece of the project at a larger scale. Accompanying this investigation is a greater attention to material, technological and ecological aspects. There will be a focus on the particulars of the selected projects. Range of projects will be Retail design, Hospitality/restaurant design, exhibit design, Residential design, Interior products (furniture/lighting) and Set/production design. This studio will manifest itself through large-scale drawings/construction documents, models/constructs and/or multi-media presentation.

**Credits 3**

## **SXD-475: Senior Exhibition Design**

In this course graduating students will design their Senior Spatial Design Exhibition. This exhibition should represent both our Spatial Design department as well as the personal-voice and career direction of each student. Students are expected to work together as a team to develop a theme and concept direction for our Spatial Design Grad Studio. Students will also work together to fabricate and install the exhibition for graduation Course Objective: This project is the culmination of our Spatial Experience design curriculum. It defines the nature of our graduating class and their career direction.

**Credits 3**

## **TDS-301: Eco Research Lab Joshua Tree**

This TDS sustainable design studio will offer an exciting hands on exploration studio in biomimicry, biodiversity and next nature. Student's will study nature's biological forms and systems, and speculate nature's time tested strategies to solve human design problems. Based on our immersive explorations and workshops in an extremely biologically diverse zone known for its dramatic monzogranite rock formations and it's marvels of adaptation. Students will create new paradigms for how we live, work and play. A critical component of this studio will be pushing towards an intelligent, performative, more sustainable future. How can Joshua Tree's robust bio-diversity, inspire new material innovations and behaviors? Students will design spaces, material innovations, furnishings, and experiences inspired by an extremely biologically intense environment. In terms of biomimicry, we will focus on the desert ecology of: Thermo-Regulation and Water Conservation.

**Credits 3**

## **TDS-313A: Royal Caribbean/Unreal Engine**

From Thrill to Chill: Designing Holistic Neighborhoods on a City at Sea A cruise ship is effectively a "city at sea" with all the needs and considerations that an operating community requires with the added challenge of navigating a dynamic ocean environment. Be it food and beverage, entertainment, fitness, retail, rest and relaxation, wayfinding and transit, or overall balance of space usage, all aspects of daily living are in play. To realize the most compelling vacation experience possible, we are going to explore and design holistic neighborhood concepts that feature robust amenities and curated experiences contained within an integrated concept. Our focus will be on both the constituent elements and ultimate totality of architecturally-integrated, theme-driven, holistic mixed-use spaces that adapt throughout the day, resulting in spaces that guests will "never want to leave." Unreal Engine will be used as a real-time design/ visualization tool throughout the design process and the rendering engine for the final deliverables.

**Credits 3**

## **TDS-313B: Royal Caribbean: Perfect Day**

Design for the "Perfect Day" island experience with Royal Caribbean, immerse visitors in the local culture while creating a thrill and chill environment.

**Credits 3**

## **TDS-379: Pacific Rim 10: Social Sanctuary**

Project: This project explores our need to develop a place of rest and contemplation in our hectic global-digital world. Whether it's a destination in the mountains, desert or at the beach, we are searching for solutions to our stressful day-to-day environment. We will also need to reexamine opportunities in our homes for developing places of sanctuary, rest and relaxation. Whether it's the joy of a spa experience, the beauty of a meal or the exposure to nature, we need to unplug, recharge and re-focus. We will be exploring the boundaries of sanctuary in regards to our spatial environment, where and how we eat, what we wear and how we find balance in a busy world. In other words we will be developing and defining: spaces, products and lifestyle which elevate the way in which we encounter, interact and live our lives. Pacific Rim 10 will begin with field research to familiarize ourselves with Southern California's opportunities for creating sanctuary. We will visit sites from the mountains, deserts and to the sea to observe how Southern California looks at rest and relaxation. These visits will be the basis for our project

**Credits 3**

## **TDS-379B: Pacific Rim 14 Undercover Cult**

By Application Only. This Pacific Rim collaborative studio will seek to uncover what is real and authentic. It's this sense of raw authenticity that bubbles up from the streets of Los Angeles and Tokyo, that will be our point of departure. No matter what the discipline, and with street culture influencers from art, fashion and music from the Pacific Rim continuing to globally influence, and indeed shape all manner of arts in the public realm. Students will explore LA's vast multi-cultural urban enclaves. The goal of the outcomes is to continue the dialogue about the juxtaposition of creative expression and urban space, and how design can be the catalyst for the creation of meaningful experiences and public spaces that have the ability to elevate creative expression and allow for the encouragement of self-expression, foster creative skills and methodologies, reflects new and creative ideas, and is sensitive to the needs of the individual and to the dynamics of public realm and can facilitate community engagement and dialogue.

**Credits 3**

## **TDS-379C: Pacific Rim 16 America's Stage**

By Application Only. As we emerge from a global pandemic and resume our digital nomad lifestyles in an evolving new reality, we will explore the need for healing, sacred spaces, and experiences that not only reflect the diversity of faith and cross cultures amongst Pacific Rim (LA x Tokyo) citizens, but can also offset the rise of anxiety, collective loss, suicides, depression and mood disorders. This collaboration studio will explore outcomes such as: [public] + private + intimate spatial experiences, interactive installations, objects, furnishings that encourage reflection, remembrance, contemplation, re-set and have us re-thinking our fragile and current relationship with each other and our natural resources.

**Credits 3**

## **TDS-382D: Safe Niños Development Seminar**

SAFE Niños Seminar Fall19 OPPORTUNITY: Develop design solutions to co-create engaging environments for Coaniquem's Puerto Month (South) and Antofagasta (North) campuses. Based on the design outcomes from the main Safe Niños studio, develop further spatial designs, fixtures and/or graphic content that translate into real solutions to be tested or partially implemented at Coaniquem's facilities in Chile. Work in collaboration with Coaniquem's staff, patients and vendors in Chile to evolve design proposals into prototypes in order to test them at the end of the term in Chile. MISSION: Support COANIQUEM, a leading nonprofit that provides free holistic treatment to children across Latin America who have survived severe burns, through the development of high impact resourceful innovations for real world implementation. TESTING TRIP: 1 Week Travel to Coaniquem campuses in Chile to test and implement design solutions and evaluate their impact. Enrollment open to students who have taken Safe Niños studio and others by application.

**Credits 3**

## **TDS-439: Dead Malls (DM TDS)**

In this Design Matters TDS, students will zero in on possible futures of DEAD MALLS. We start by asking two key questions. First: Should dead, unused suburban malls be resurrected or remain ancient commercial ruins of twentieth century spatial planning? Second: If they are to be resurrected, what if Dead Malls could be turned into Healthy Space - healthy for living, learning, working, healing and play? Given the urban and suburban complexity the topic, we will learn from guest speakers, panel discussions, field trips and workshops regarding how to transforming large scale "dead" and unused architecture into viable community-centers, such as, Equity housing, Community health centers, educational centers for Green Living or Entertainment Centers. Our focus will be on healthy options - healthy for people, planet and profit. This course is eligible for the Designmatters Minor in Social Innovation

**Credits 3**

## **TDS-458A: Vax for All Developmnt Seminar**

Most classes will meet online, with a few hyflex meetings on-campus in the 1111 Designmatters studio & in-person prototype testing at vaccine pop-up events organized by Get Out the Shot LA The Fall 2021 Designmatters Development Seminar builds on the design outcomes from the Summer 2021 "Vax for All: Design to overcome vaccine hesitancy & achieve equity" TDS studio. You will work as an interdisciplinary team to develop, prototype, and implement the CARE Vaccine Van modular system and branding, to make real-world social impact in providing COVID vaccines to LA's marginalized communities. You will engage a co-design approach rooted in empathy, to design for vaccine equity. Create highly resourceful designs that support families to get vaccinated together, with a focus on the 150,000 kids in LA who lack formal points of contact with the medical system. Co-create & prototype designs with subject matter experts, including grassroots health equity organization Get Out the Shot LA and community clinics such as Kedren Health. Test & iterate your prototypes at COVID-19 vaccine pop up events with local organizations, small businesses, and other community settings. Envision how a prototype Vaccine Van system can serve as a first step towards a larger initiative of a fleet delivering mobile primary care to under-served children, families and communities in the future.

**Credits 3**

## **TDS-482B: Safe Niños: Concepción Su23**

(3) Studio TDS Credits + (3) H&S Research credits. Students will co-create with kids, families, and staff to design innovative healing environments for child burn survivors at Coaniquem's campuses across Chile. Interdisciplinary student teams will propose real world solutions: Engaging environments that are welcoming and Therapeutic, as well as fun and interactive. MISSION: Develop high impact solutions and resourceful innovations for real world implementation at Coaniquem. FIELD RESEARCH: 2 Weeks in Chile: Travel first to the main COANIQUEM's pediatric burn center in Santiago to understand their mission and learn first-hand from previous Safe Niños collaborations. Then travel to their new location in Chile: Concepción. We will seek for opportunities to make an impact while building deep connections with people.

**Credits 3**

## **TDS-801A: Light+Shadow: Kln, Germany**

In Light X Shadow: Kln X California, students from ArtCenter & KISD will collaborate to create innovative illumination exploring the shared theme of light and shadow. Light impacts the way we perceive our world, influences our mood, and colors our experiences. This project will explore the historical, conceptual + contextual qualities of illumination, leading to opportunities to produce lights for the global market. This studio will investigate creative applications of cutting-edge lighting technologies, and harness this hands-on exploration to generate innovative lights that achieve an emotional impact.

**Credits 3**

## **TDS-804: Pacific Rim 12 Eco Resrch Lab**

This Pacific Rim studio will offer an exciting, hands-on experience in biomimicry, biodiversity. Students will study nature's biological forms and systems, and speculate nature's time-tested strategies to create a new symbiotic relationship with our precious natural resources. How can Costa Rica's rich bio-diversity, inspire new material innovations and behaviours? Students will design spaces, material innovations, furnishings, and experiences inspired by an extremely biologically intense environment. The two-week research trip will take place in the Central Pacific coast of Costa Rica, which is considered an ecological transition zone, just north are the tropical dry forest, and to the south are the humid rainforests. Field trips and guided tours will coincide with sustainable, biomimicry, ecological design and research exercises. Amongst our activities will be nature walks, horseback riding, night hiking in the rainforest, assisting with turtle migration and camping in the jungle.

**Credits 3**

## **TDS-805A: Safe Niños**

OPPORTUNITY: Envision Charity Shop System Envision a system of thrift shops to support pediatric burn treatment. Nonprofit charity shops are a new phenomenon in Chile, and have a huge potential to raise funds to support free treatment, while building a community of socially engaged volunteers. Interdisciplinary student teams will propose real world solutions: . Retail: charity shop spatial design / furniture & lighting / pop-up shops . Branding & Marketing: promotion for customers, donors, volunteers . Systems & Strategy: supply chain for donations / online store MISSION: Free Pediatric Burn Treatment Partner with COANIQUEM, a leading nonprofit that provides free holistic treatment to children across Latin America who have survived severe burns. FIELD RESEARCH: 2 Weeks, Santiago, Chile Travel to COANIQUEM's pediatric burn center in Santiago, Chile, to understand their mission & research opportunities for charity retail

**Credits 3**

## **TDS-805B: Safe Niños**

By application only OPPORTUNITY: Students will co-create with kids, families, and staff to design innovative healing environments for child burn survivors at Coaniquem's campuses across Chile. Interdisciplinary student teams will propose real world solutions: Engaging environments that are welcoming and Therapeutic, as well as fun and interactive. MISSION: Develop high impact solutions and resourceful innovations for real world implementation at Coaniquem. FIELD RESEARCH: 2 Weeks in Chile: Travel first to the main COANIQUEM's pediatric burn center in Santiago to understand their mission and learn first hand from previous Safe Niños collaborations. Then travel to their other two locations in Chile: Antofagasta and Puerto Montt to understand the challenges and opportunities from these two pediatric centers located in the North and the South areas of the country. We will seek for opportunities to make an impact while building deep connections with people.

**Credits 3**

## **Sponsored Programs**

### **TDS-458: Vax for All (DM TDS)**

This Designmatters Topic Studio will explore how to ensure everyone has access to life-saving vaccines, including looking at the causes of vaccine hesitancy, misinformation and inequity in distribution. Students will hear from researchers, doctors, and community organizers from UC Riverside Center for Community Health, Cedars Sinai Research Center for Health Equity, Get Out the Shot Los Angeles and more, to learn more about the issues and define their own areas of opportunity to design interventions and solutions.

**Credits 3**

## **Transportation Design**

### **IDFN-111: Design 1**

**Credits 3**

### **IDFN-151: Visual 2**

**Credits 3**

## **IDFN-153: Development of Form**

Students will develop a 3 Dimensional automotive clay model from 2 Dimensional sketches and Orthographic drawings of a vehicle concept of their design. Industrial clay modeling materials, tools and techniques will be explored, as well as Automotive painting techniques resulting in a finished, painted and detailed presentation model. A final presentation will include a projected vehicle story and supporting 2D visuals.

**Credits** 3

## **IDFN-153: Model 2**

**Credits** 3

## **IDFN-161: Design Process 2**

This class serves as the foundation of your industrial Design career at Art Center and your future careers in the industry 150 regardless of your specific major. We will be focusing on the PROCESS of creating meaningful products and will produce a design package for a handheld SPOTLIGHT that will fit a specific interior automotive environment and target market. The processes and techniques that you learn in this class will apply to the Industrial Design project that you will have in the future 150 whether you are designing products, vehicles, environments, information, systems, or strategy.

**Credits** 3

## **IDFN-161: Design 2**

**Credits** 3

## **TRAN-101: Intro to Digital Design**

This course provides an introduction to digital tools used in transportation design such as Photoshop, Illustrator and Blender. Upon completion, students will be able to develop professional working knowledge of key digital design tools as applied in the Transportation Design Industry, develop good habits and work flows to enable fast production of high quality work, leverage software to enhance the creative process and produce a wide variety of unexpected outcomes, develop an effective digital/analog workflow, learn to discern which tools are best for which applications and how to best utilize them, and develop an ability to learn and adapt to new tools.

**Credits** 3

## **TRAN-102: Visual 1**

This course emphasizes methods of illustrating design concepts clearly and correctly, and of describing them to others in the same manner. Extensive and indispensable information is presented on techniques, correct usage of required tools (digital and physical), and how appropriate sketches and renderings can greatly enhance the communication levels in realistic working design environments, formal presentation, and interactions with modeling teams.

**Credits** 3

## **TRAN-112: Design 1**

The class will consist of an introduction to the total process of vehicle design. The focus will be on an understanding of automotive proportion and form. The goal is to immerse them into four or five projects during the term and each project is a different type of vehicle with different proportions. Basics of research, form and sketching for development of ideas and the proper procedure leading to a final assignment of a full vehicle design with all orthographic views, perspectives showing all aspects of the vehicle including a final study model in blue foam.

**Credits** 3

## **TRAN-119: Race Kart**

This course is open to all majors and term levels. Students will work in teams and use class time to design and build functional one person electric go karts that they will race week 14. This course teaches a complete design and building process utilizing a combination of wood, metal, and off the shelf parts. If a student requires model shop or tool access they will be given class time to take wood and metalworking shop safety demos. Karts are powered by pre-determined electric drill motors and drive system. The basics of the kart, frame design, steering, drive system, and brakes will be taught. Costs ~\$200 - \$350 per student.

**Credits** 3

## **TRAN-152: Visual 2**

As a continuation of Visual 1, this course emphasizes methods of sketching and economically rendering design concepts clearly and correctly. Information is presented on effectively employing light and shadow to emphasize form read. Methods for developing contrast between objects and background, shadow plotting and composition development are all introduced. Required tools (digital and physical) are described throughout the course and their use is demonstrated. Further instruction is given on how to produce appropriate sketches with form defining value applied both manually and digitally, which can greatly enhance the communication in working design environments, formal presentations, and interactions with modeling teams. Additionally, students will be introduced to the fundamentals of graphic design.

**Credits 3**

## **TRAN-153: Model 2**

Students will develop a 3-Dimensional automotive clay model from 2-Dimensional sketches and orthographic drawings of a vehicle concept of their design. Industrial clay modeling materials, tools and techniques will be explored, as well as automotive painting techniques resulting in a finished, painted and detailed presentation model. A final presentation will include a projected vehicle story and supporting 2D visuals. Students will also be introduced to digital 3D modeling techniques with a polygonal modeling tool like Blender.

**Credits 3**

## **TRAN-162: Design 2**

This class serves as the foundation of your industrial Design career at Art Center and your future careers in the industry regardless of your specific major. We will be focusing on the PROCESS of creating ideas and forms, using good proportion as the starting point. You will learn to use inspiration in the creation of design form and language to apply to a variety of vehicle layouts and platforms. You will also begin 3D sketching and the use of digital 2D processes to enhance the outcome of your design explorations. The processes and techniques that you learn in this class will apply to the Design projects that you will have in the future whether you are designing products, vehicles, environments, information, systems, or strategy.

**Credits 3**

## **TRAN-200: 3rd Term Review**

**Credits 0**

## **TRAN-200: 3rd Term Review**

This course is required for 3rd term Transportation Design students. Student work is evaluated by the department chair and faculty to determine if the student is ready to continue moving forward in their studies.

**Credits 0**

## **TRAN-201: Design 3 Exterior**

**Credits 3**

## **TRAN-201: Transportation Studio 3A**

This course will provide students with an expanded introduction to the transportation design field through an engagement of the basic design processes universally implemented throughout the automotive industry. Students will come to understand the process of concept development: from concept creation to sketch exploration to design refinement and final proposal; schedule/timeline implications to final presentation, concept clarification and craftsmanship; reason and purpose behind inspiration image: image history + technology; image dissection; and translation to concept. They will also understand basic design criteria: brand image + buyer to concept; human relation to package + vehicle architecture; 2D fundamentals: sketch + rendering; perspective; light source; basic reflection + color shift; and presentation layout: brand, buyer/user, concept, package, ideation, styling refinements and final design

**Credits 3**

## **TRAN-201: Design 3 Exterior**

This course will provide students with an expanded introduction to the transportation design field through an engagement of the basic design processes universally implemented throughout the automotive industry. Students will come to understand the process of concept development from concept creation to sketch exploration to design refinement and final proposal. The class will also focus on schedule/timeline implications to final presentation, concept clarification and craftsmanship; reason and purpose behind inspiration image (image history + technology; image dissection) and translation to concept. They will also understand basic design criteria such as brand image+ buyer to concept; human relation to package + vehicle architecture; 2D fundamentals: sketch + rendering; perspective; light source; basic reflection + color shift; and presentation layout: brand, buyer/user, concept, package, ideation, styling refinements and final design.

**Credits 3**

## **TRAN-202: Transportation Studio 3B**

This course covers the basics of automotive interior design. Students will come to understand the interaction between customer, concept, and design (packages, interior and exterior); basics of automotive interior design - function, styling, color and materials; research of target customer and brand; and organize the research and design proposal into a high-quality visual and oral presentation.

**Credits 3**

## **TRAN-202: Design 3 Interior**

**Credits 3**

## **TRAN-202: Design 3 Interior**

This course covers the basics of automotive interior design. Students will come to understand the interaction between customer, concept, and design (packages, interior and exterior); basics of automotive interior design- function, styling, color and materials; research of target customer and brand; and organize the research and design proposal into a high-quality visual and oral presentation.

**Credits 3**

## **TRAN-203: Model 3**

**Credits 3**

## **TRAN-203: Model 3**

This course blends interior and exterior design digital and physical modeling by introducing students to VR modeling with tools like Gravity Sketch then exporting their VR models into a polygonal modeling tool like Blender for refinement and 3D printing at 1/18 scale. Modeling projects will be coordinated with assignments in Design 3 Interior and Design 3 Exterior.

**Credits 3**

## **TRAN-211: Vehicle Technology 3**

This course introduces students to the fundamental components and systems of the automobile, including such areas as engine and powertrain, wheels, color and trim, fuels and emissions, lighting, engineering and manufacturing fundamentals. Course lectures are augmented with field trips to local manufacturing facilities.

**Credits 2**

## **TRAN-212: Vehicle Architecture**

This course is about the architecture of diverse forms of vehicles, with emphasis on automobiles. Topics include dimensions, human packaging, general layout of components, structure and proportions. H-Point is used as the text for the course.

**Credits 2**

## **TRAN-221: Viscomm Fundamentals 3**

The class deals with the various levels of sketching from quick ideation to more finished colored sketch renderings. The emphasis is on not only coming up with new ideas and concepts but introduces new techniques and media. The student is given detailed assignments to help them improve their visual techniques. There is also a lot of emphasis placed on getting them to express their ideas verbally as well during the critiques and working in class.

**Credits 3**

## **TRAN-221: Visual 3**

The class deals with the various levels of sketching from quick ideation to more finished colored sketch renderings. The emphasis is on not only coming up with new ideas and concepts but introduces new techniques and media. The students are given detailed assignments to help them improve their visual techniques. There is also a lot of emphasis placed on getting students to express their ideas verbally as well during the critiques and working in class. Additionally, students continue to build on their grasp of the graphic design fundamentals.

**Credits 3**

## **TRAN-231: Intro to Marine Design**

This introduction to marine design class will give students an overview of industrial design as it applies to watercraft, specifically boats. Guest lecturers with expertise designing yachts, sport boats and other types of watercraft will be actively involved with the class. In addition to weekly design assignments, students will be assigned a final boat design project.

**Credits 3**

## **TRAN-232: Intermediate Marine Design**

This course builds upon skills and knowledge gained from the pre-requisite Introduction to Marine Design class. Each student, through the work on his/her own project and the reviews of the works of others, will gain enough experience to decide whether a future career in this field would be a smart decision. Final results should result in solid internship portfolio material. Instructors will lecture on the following topics, each at a more sophisticated level than the pre-requisite Introduction to Marine Design class: History and types of boats, markets for boats, trends in boat design, hull lines and lofting, rules and regulations, weights and balance, criteria for good boats, materials and processes, propulsion, interiors, layouts, ergonomics. Students will be expected to create several boat design proposals, which will be narrowed down and refined with instructor mentoring for a final design presentation at the end of the term.

**Credits 3**

## **TRAN-241: 3D Digital 4**

This course is an overview of 3D modeling, texturing, lighting, composition, depth, detailing, color, rendering and printing. Students learn fundamental 3D modeling skills towards understanding automotive surfaces, lighting principles for defining shape and space, integrating the 3D workflow into the design process and creating compelling presentations that highlight the story and essence of the design concept.

**Credits 3**

## **TRAN-251: Design 4 Exterior**

**Credits 3**

## **TRAN-251: Design 4 Exterior**

This course will challenge the student's imagination and abilities to propose a future vehicle design that addresses a determined automotive brand within a determined timeframe. Focus will be placed on both creative and critical thinking methods that support the student's storytelling, concept investigation and vehicle design development. Through a series of weekly progressive sketches students will then develop an effective digital/analog workflow utilizing Alias and Blender to develop an initial digital model, explore the design through a 1/5th scale industrial clay model, then return to digital for the finished product and animation.

**Credits 3**

## **TRAN-251L: Design 4 Exterior Lab**

This hands-on class accompanies the Design 4 Exterior class and provides students with instruction by professional modelers on building clay models for their automotive designs. Tools and techniques for carving clay and foam will be discussed and students will receive individual assistance with their models. Students will gain competency in model making that they can then apply in future studio courses. In this class you will design and construct a fifth-scale clay model for presentation. You will interpret your two-dimensional drawings into a three-dimension form. You will use various materials, tools and processes as it is done in a real-world studio environment. You will learn to interact and communicate with professional clay modelers, placing high emphasis upon your ability to communicate your ideas in a corporate environment.

**Credits 0**

## **TRAN-252: Transportation Studio 4B**

This course builds on the basics of automotive interior design already established and goes further into story development put towards designing end-user experience. Students will be divided into teams for the overall 'big picture' story development and individually provide their own slice of the concept design.

**Credits 3**

## **TRAN-252: Design 4 Interior**

**Credits 3**

## **TRAN-252: Design 4 Interior**

This course builds on the basics of automotive interior design already established and goes further into story development put towards designing end-user experience. Students will be divided into teams for the overall 'big picture' story development and individually provide their own slice of the concept design. Designs are primarily explored through digital 3D tools such as Alias.

**Credits 3**

## **TRAN-253: Model 4**

**Credits 3**



## **TRAN-253: Model 4**

This modeling course supports the Design 4 Exterior class through parallel training with both automotive clay modeling tools and digital NURBS modeling in Alias. Students will gain a deeper understanding of form development and surface construction to become more proficient with translation of 2D design into its 3D representation through a dual approach, of both analog and digital workflow. This course also supports the Design 4 Interior class through training focused on digital NURBS modeling in Alias.

**Credits 3**

## **TRAN-261: Vehicle Technology 4**

This course will introduce students to the various means of fabricating automotive components, covering such processes as thermoforming, fiberglass and machining.

**Credits 2**

## **TRAN-271: Visual 4**

**Credits 3**

## **TRAN-271: Visual 4**

This course focuses on descriptive automotive sketching while drawing with line economy, sketch composition, color and contrast. This course brings together all the skills and media from the foundation Viscom classes and then applies them to the skill of design visualization. Particular emphasis is placed on monochromatic renderings and Color Digital rendering. Topics will include texturing, lighting, composition, depth, detailing, color, rendering and printing. Students will also be learning various 3D visualization software techniques to provide them with a deeper understanding of automotive surfaces, lighting principles for defining shape and space and creating compelling presentations that highlight the story and essence of the design concept.

**Credits 3**

## **TRAN-300: 5th Term Review**

**Credits 0**

## **TRAN-300: 5th Term Review**

This course is required for 5th term Transportation Design students. Student work is evaluated by the department chair and faculty to determine if the student is ready to continue moving forward in their studies.

**Credits 0**

## **TRAN-301: Design 5 Exterior**

**Credits 3**

## **TRAN-301: Design 5 Exterior**

This course builds upon the skills and concepts developed in Transportation Studio 4A. Focus will be placed on storytelling, concept investigation and legitimate design development. Students will build a balanced 1/5th scale physical model using varying methods dependent upon final design and modeling capabilities. The physical model will be the subject for learning ergonomics, design theory and concept development resulting in a finished, painted presentation model with related 2D support work. This is a studio course where professional standards are reinforced.

**Credits 3**

## **TRAN-301L: Design 5 Exterior Lab**

This hands-on class accompanies the Design 5 Exterior class and provides students with instruction by professional modelers on building foam or clay models for their automotive designs. Tools and techniques for carving clay and foam will be discussed and students will receive individual assistance with their models. Students will gain competency in model making that they can then apply in future studio courses. In this class you will design and construct a fifth-scale physical model for presentation. You will interpret your two-dimensional drawings into a three-dimension form. You will use various materials, tools and processes as it is done in a real-world studio environment. You will learn to interact and communicate with professional modelers, placing high emphasis upon your ability to communicate your ideas in a corporate environment.

**Credits 0**

## **TRAN-302: Design 5 Interior**

**Credits 3**

## **TRAN-302: Design 5 Interior**

This is an advanced class for automobile interior design concentrating on: Customer and Brand Research -understand user, vehicle brand, and market needs, then establish a concept that can satisfy those needs. Fundamental Interior Design -basic ergonomics, key functions, styling, color and materials. Vehicle Design Layout -understand the basic interaction between customer, concept, and the vehicle's physical shape (package, interior, and exterior). Design Communication -organize the research/proposal into a high-quality visual/oral presentation. Visual presentation includes sketches, renderings and Alias models.

**Credits 3**

## **TRAN-303: Model 5**

**Credits 3**

## **TRAN-303: Model 5**

Using Advanced Alias as a starting point, the course includes Bunkspeed HyperShot/HyperDrive and other tools. This class concentrates on Alias Design and modeling techniques as used in the transportation design industry, in particular automotive interiors and exteriors surfacing. Demonstrations will outline build techniques and structuring models for later rendering and animation work.

**Credits 3**

## **TRAN-306: Intro to Automotive UX**

The auto industry is moving forward into a new era. While values like attractive exterior and interior designs remain important, electrification, new sales models, and advanced interfaces are reaching new customers and forging new brands. Intro to Auto UX is a new elective to introduce specific skills needed by the mobility industry for students interested in Automotive Interior Design and/or UX/UI design. We will explore the intersection of vehicle ergonomics, interface design, industrial design, and branding. The class will be conducted in a team environment with a focus on understanding the interaction between the brand, lifestyle, and technology in the auto industry. We will introduce the fundamentals of customer research and learn to empathize with the user's viewpoint, explore journey mapping, and finally storyboard a proposal for our own user experience/interface design. Open to students 6th term and higher in Transportation Design, Interaction Design, Product Design plus students in Graduate ID or Graduate Transportation Systems and Design.

**Credits 3**

## **TRAN-321: Visual 5**

**Credits 3**

## **TRAN-321: Visual 5**

This course focuses on the development of sophisticated rendering techniques that utilize fundamentals taught in previous terms. Emphasis is on the portrayal of vehicles and automobiles in their natural environment. Work includes ideation sketches with vellum and marker, canson sketch renderings and work with Photoshop. Students will also continue gaining experience with various 3D visualization software techniques to provide them with a deeper understanding of automotive surfaces, lighting principles for defining shape and space and creating compelling animated presentations that highlight the story and essence of the design concept.

**Credits 3**

## **TRAN-326A: Portfolio and Presentation**

In this course students will learn about preparing a professional level portfolio and be coached in presentation skills. These skills will then be applied as the students submit their portfolios and apply for internships, scholarship review, 5th term review, and other opportunities. Topics covered: the practice of keeping a continually updated portfolio; key components of a professional portfolio; print and digital formats (websites, Behance, etc.); interview and presentation practice Projects will include creation of a print and digital portfolio and a personal website as well as business cards and resume.

**Credits 3**

## **TRAN-331: Yacht & Boat Design Wrkshp Adv**

The third level course in the marine design series will emphasize the application of real world design constraints to students' conceptual work. The goals are to mature and refine students' design work and prepare the students for the challenges they will face in dealing with the rigors of real world marine design. The students will be exposed to more of the industry standards and practices that challenge yacht designers today. Students will be expected to meet project management-style deadlines and produce professional deliverables. There will be more emphasis on 3D modeling and preparing the students' designs for presentations and portfolio inclusion.

**Credits 3**

## **TRAN-341: 3D Digital 5**

Using Advanced Alias as a starting point, the course includes Bunkspeed HyperShot/HyperDrive. This class concentrates on Alias Design and modeling techniques as used in the transportation design industry, in particular automotive interiors and exteriors surfacing.

Demonstrations will outline build techniques and structuring models for later rendering and animation work.

**Credits 3**

## **TRAN-342: Experimental Process & Form**

Are you getting the sense that recent car designs are lacking originality and that even the sketches are starting to all look the same? If so, come join us on a journey pursuing a discovery of new techniques, fresh styles and creative process' in automotive concept and design development in both 2D and 3D. Sign up for this fun studio lab focused on seeking out beauty and experimental creativity. Free yourself from the fear of failure and find your own, unique flair. Push your talent and challenge the limits of your skills.

**Credits 3**

## **TRAN-351: Design 6**

This studio course is the home for sponsored projects focused on interior and exterior transportation design. Working with the faculty and representatives from the sponsoring companies, students will begin with a design brief, conduct in-depth research, ideation, and conclude with a design solution that is represented in 2-dimensional artwork, an animated digital model and/or physical model. The nature of the design brief will change from term to term, dependent upon the desires of the sponsoring company.

**Credits 3**

## **TRAN-353: Transportation Design 6**

This studio course is the home for sponsored projects focused on transportation design. Working with the faculty and representatives from the sponsoring companies, students will begin with a design brief, conduct in-depth research, ideation, and conclude with a design solution that is represented in 2-dimensional artwork, a digital model and/or physical model. The nature of the design brief will change from term to term, dependent upon the desires of the sponsoring company.

**Credits 3**

## **TRAN-355: Model 6**

**Credits 3**

## **TRAN-355: Model 6**

This modeling course supports the Design 6 class and sponsored projects through increased training with VR, polygonal and NURBS digital modeling tools and techniques, and optionally physical modeling/milling tools and techniques. Students will not only become more proficient with the tools but also continue refining an effective digital/analog workflow.

**Credits 3**

## **TRAN-371: Viscomm Fundamentals 6**

This course focuses on the development of sophisticated rendering techniques that utilize fundamentals taught in previous terms. The emphasis of this course is use of 100% digital medium/tools for ideation sketch development, renderings and final presentation material. The subject matter is focused on exterior and interior designs in the form of three mini-projects as rendering exercises. Transportation subject matter can overlap projects in concurrent class designs.

**Credits 3**

## **TRAN-371: Visual 6**

This course focuses on the development of sophisticated rendering techniques that utilize fundamentals taught in previous terms. The emphasis of this course is the use of 100% digital medium/tools for ideation sketch development, renderings and final presentation material. The subject matter is focused on exterior and interior designs in the form of two mini-projects as rendering exercises. Transportation subject matter can overlap projects in concurrent class designs. Students will also be expanding their skills with various 3D visualization software techniques to achieve compelling final presentation deliverables in still image, animation and VR formats.

**Credits 3**

## **TRAN-385: Excellence & Leadership**

An elective class geared towards upper term students in Transportation Design who aspire to a thriving career in the automotive industry. This lecture-based course with plans to feature visiting design leaders will explore fundamentals of excellence for car design professionals and best practices for successful design leadership in the automotive industry.

**Credits 3**

## **TRAN-395: Studio Independent Study**

**Credits 1**

## **TRAN-400: 7th Term Review**

**Credits 0**

## **TRAN-400: 7th Term Review**

This course is required for 7th term Transportation Design students. Student work is evaluated by the department chair and faculty to determine if the student is ready to continue moving forward in their studies.

**Credits 0**

## **TRAN-401: Design 7**

**Credits 3**

## **TRAN-401: Design 7**

In this senior level studio course, students will continue to build upon the skills and concepts developed in earlier studio courses. Under the guidance and direction of senior faculty, students will have the opportunity to participate in sponsored projects and also pursue independent projects. Students will be responsible for developing a design brief and proposal defining the type of project to be worked on for the term. The course is focused on either exterior or interior design. Vehicle types can cover all modes of transportation, ranging from mainstream automotive all the way out to new categories of vehicle types with specific usage modes. The project flow begins with the design brief, research phase, ideation of several different directions. At mid-term, there is a single design direction selected and then fully rendered for final approval. After approval of the 2D process, it is followed by the development of a physical or digital 3D model.

**Credits 3**

## **TRAN-403: Transportation Design 7**

In this senior level studio course, students will continue to build upon the skills and concepts developed in earlier studio courses. Under the guidance and direction of senior faculty, students will have the opportunity to participate in sponsored projects and also pursue independent projects. Students will be responsible for developing a design brief and proposal defining the type of project to be worked on for the term. The course is focused on either exterior or interior design. Vehicle types can cover all modes of transportation, ranging from mainstream automotive all the way out to new categories of vehicle types with specific usage modes. The project flow begins with the design brief, research phase, ideation of several different directions. At mid-term, there is a single design directions selected and then fully rendered for final approval. After approval of the 2D process, it is followed by the development of a 3D model.

**Credits 3**

## **TRAN-404: Auto Product Planning**

The purpose of this class is to better prepare students for careers in automotive design by exposing them to the basic marketing and product planning principals used to define and justify future automotive concepts.

**Credits 3**

## **TRAN-405: Model 7**

**Credits 1**

## **TRAN-405: Model 7**

This modeling course supports the Design 7 class through continued training with VR, polygonal and NURBS digital modeling tools and techniques, and optionally physical modeling/milling tools and techniques. Students will not only become more proficient with the tools but also continue refining an effective digital/analog workflow.

**Credits 1**

## **TRAN-411: Intro to Automotive CMF**

This course is an introduction transportation design class with focus on teaching the basic stages for an Automotive CMF design presentation. Students will create (3)CMF Colorways/Concepts based on a buyer, brand and interior design by going through the process of user research, concept development and CMF investigation. The final presentation consists of (3) high quality CG renderings with many angles, final colorways per grade and materials applied with buyer profile, mood/color/material boards for each colorway per grade and a bound CMF Workbook (tech drawings). Prerequisite: Transportation Studio 3B (TRAN-202) and/or CMF Design (PRD-211)

**Credits 3**

## **TRAN-421: Viscomm Fundamentals 7**

The focus of this advanced level workshop is on creating a range of 2-D images, from concept sketches to presentation quality renderings, using various media. This course brings together the concepts and skills learned during the previous six courses of Viscom Fundamentals. The main objective of this class is on producing highly communicative and informative images and formats pertaining to individual design proposals. However, it will include any subject matter and/or techniques deemed beneficial.

**Credits 3**

## **TRAN-421: Visual 7**

The focus of this advanced level course is on creating a range of 2D images, from concept sketches to presentation quality renderings, using various media. This course brings together the concepts and skills learned during the Visual 1-6 courses. The main objective of this class is on producing highly communicative and informative images and formats pertaining to individual design proposals. However, it will include any subject matter and/or techniques deemed beneficial. Students will also continue to increase their proficiency with various 3D visualization software techniques to achieve compelling final presentation deliverables in still image, animation and VR formats.

**Credits 3**

## **TRAN-440: Power Sports Design**

What is the future of Power Sports? - The industry is looking for answers - you are the key! - Round out your portfolio - Challenge yourself Concept development Dynamic systems Ergonomics and safety Recreational mobility Practical, utility applications Competition models Drive-train development

**Credits 3**

## **TRAN-451: Transportation Studio 8A**

This combined senior studio (8A and 8B) is project oriented and requires the creative application of all learned skills in order to present a professional level result to the transportation industry that reflects positively on the student and the college. Students will apply all accumulated learned skills to insure this project result will be the priority project and personal best, setting high personal expectations and a clear project problem to solve. A quality presentation of design research, process & a 3-D proof of concept are required for the final. For graduating students, this will be the highest order of achievement reached prior to entry into the professional ranks.

**Credits 3**

## **TRAN-451: Design 8**

This senior studio is project oriented and requires the creative application of all learned skills in order to present a professional level result to the transportation industry that reflects positively on the student and the college. Students will apply all accumulated learned skills to ensure this project result will be the priority project and personal best, setting high personal expectations and a clear project problem to solve. A quality presentation of design research, process and a 3-D proof of concept are required for the final. For graduating students, this will be the highest order of achievement reached prior to entry into the professional ranks.

**Credits 3**

## **TRAN-451 : Design 8**

**Credits 3**

## **TRAN-452: Transportation Studio 8B**

This combined senior studio (8A and 8B) is project oriented and requires the creative application of all learned skills in order to present a professional level result to the transportation industry that reflects positively on the student and the college. Students will apply all accumulated learned skills to insure this project result will be the priority project and personal best, setting high personal expectations and a clear project problem to solve. A quality presentation of design research, process & a 3-D proof of concept are required for the final. For graduating students, this will be the highest order of achievement reached prior to entry into the professional ranks.

**Credits 3**

## **TRAN-455: Model 8**

**Credits 1**

## **TRAN-455: Model 8**

This modeling course supports the Design 8 class and the students' final Grad Show presentations through continued training with VR, polygonal and NURBS digital modeling tools and techniques, and optionally physical modeling/milling tools and techniques. Students will not only become more proficient with the tools but also continue refining an effective digital/analog workflow.

**Credits 1**

## **TRAN-471: Visual 8**

**Credits 1**

## **TRAN-471: Visual 8**

This course supports the Design 8 class and the students' final Grad Show presentations through continued focus on producing highly communicative and informative images and formats pertaining to individual design proposals in both 2D and 3D.

**Credits 1**

## **TRAN-480: Senior Studio**

This 1-credit course provides students the opportunity to get input on various personal projects from the department chair and faculty.

**Credits 1**

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# ArtCenter College of Design Campus Locations

Map not to scale

**Hillside Campus**  
1700 Lida St.  
Pasadena, CA 91103

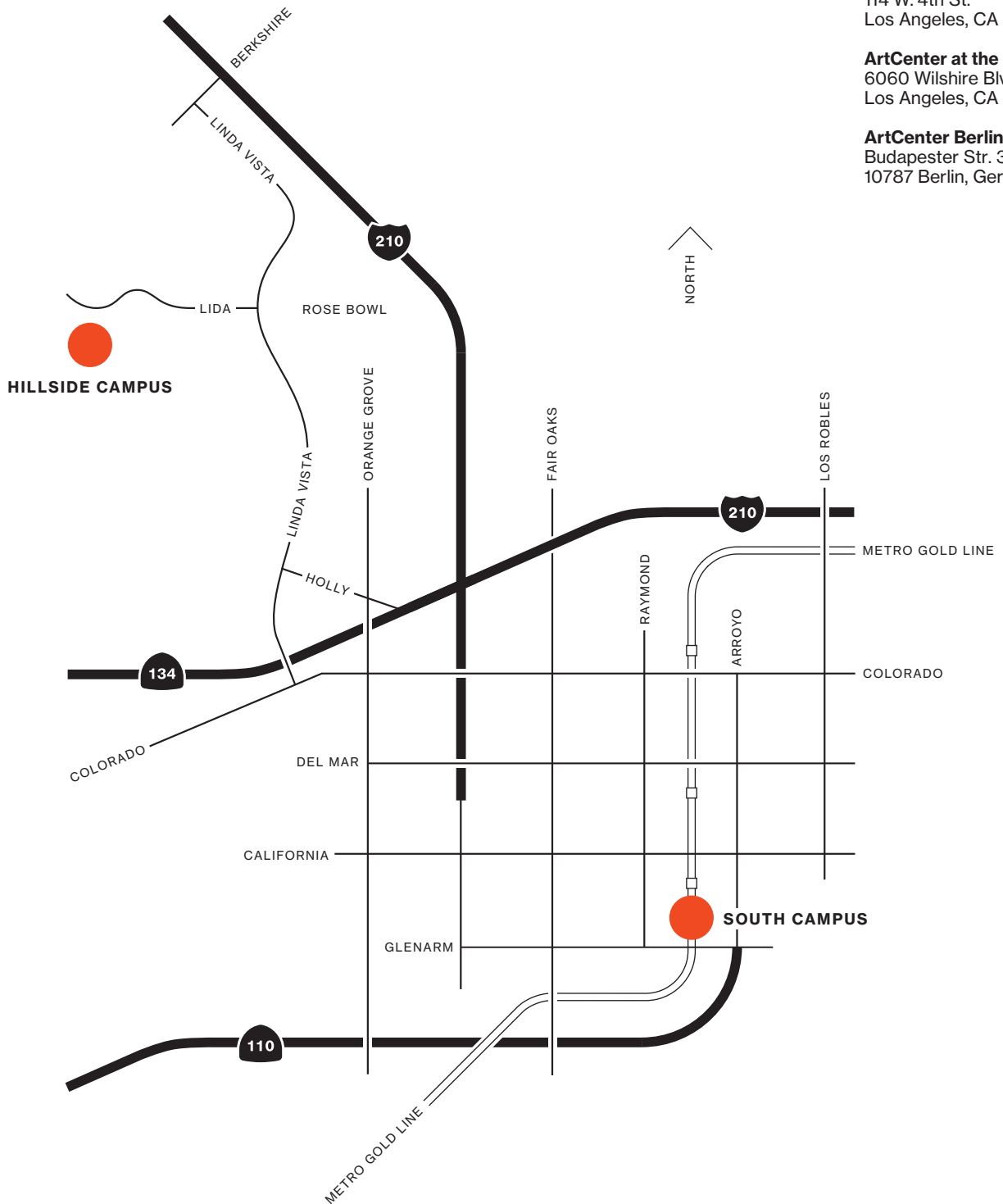
**South Campus**  
870–950 S. Raymond Ave.  
1111 S. Arroyo Pkwy.  
Pasadena, CA 91105

Satellites

**ArtCenter DTLA**  
114 W. 4th St.  
Los Angeles, CA 90013

**ArtCenter at the Petersen**  
6060 Wilshire Blvd.  
Los Angeles, CA 90036

**ArtCenter Berlin**  
Budapester Str. 38–50  
10787 Berlin, Germany



# Connecting dots: Traversing ArtCenter's main campuses



**Hillside Campus**  
1700 Lida St.  
Pasadena, CA 91103

**South Campus**  
870 and 950 S. Raymond Ave.  
1111 S. Arroyo Pkwy.  
Pasadena, CA 91105

**Contact**  
Directions 626 396-2246  
Main 626 396-2200

**Whether taking public transportation or driving, travelling between ArtCenter's Hillside Campus and South Campus generally takes 20–30 minutes. Please note there are three buildings at South Campus, each with their own parking lot.**

**Public transportation**  
Route 51 and 52 of the Pasadena Transit system offers weekday service between both campuses. Schedule and route information: 626 744-4055 or [pasadenatransit.net](http://pasadenatransit.net)

## Driving directions

Be mindful of the 25 MPH speed limit on Lida St. near Hillside Campus.

### Hillside to South

Begin by turning **right** onto Lida St. (0.8 miles)

Turn **right** onto Linda Vista Ave. (1.7 miles)

Turn **left** onto W. Holly St. (0.3 miles)

Turn **right** onto Orange Grove Blvd. (0.8 miles)

Turn **left** onto W. California Blvd. (0.6 miles)

Turn **right** onto S. Arroyo Pkwy. (0.6 miles)

Turn **right** onto Glenarm St.

**For the 1111 Building**, turn **right** into the first driveway (before the train tracks);

or

**For the 950 Building**, turn **right** onto S. Raymond Ave and **right** into the first driveway;

or

**For the 870 Building**, turn **right** onto S. Raymond Ave. and **right** into the fourth driveway

### South to Hillside

Begin by heading **north** on S. Raymond Ave. (0.8 miles)

Turn **left** onto E. Del Mar Blvd. (0.6 miles)

Turn **right** onto Orange Grove Blvd. (0.5 miles)

Turn **left** onto W. Holly St. (180 feet)

Slight **right** onto Linda Vista Ave. (1.7 miles)

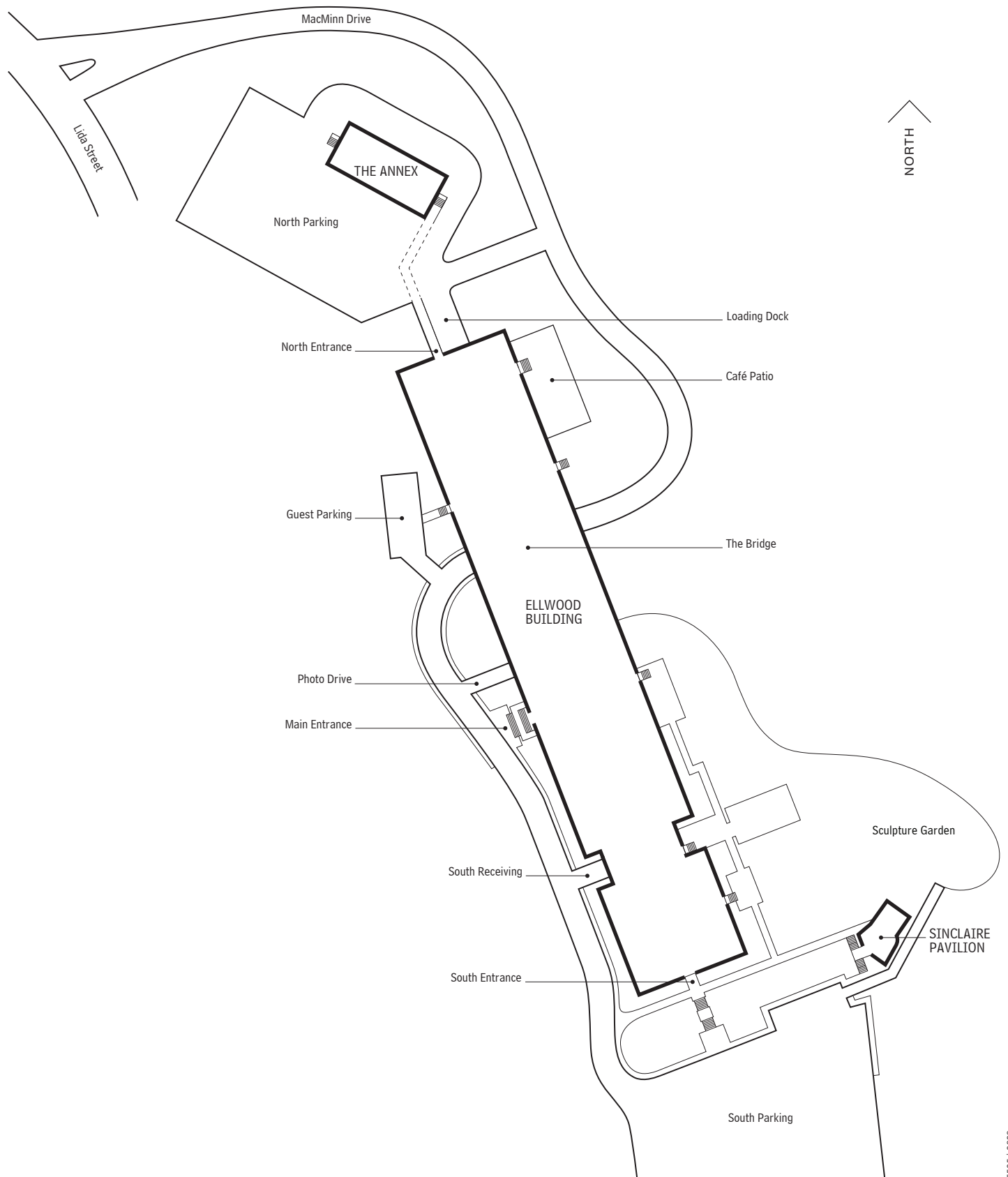
Turn **left** onto Lida St. (0.9 miles)

Turn **left** at the sign for ArtCenter College of Design

# ArtCenter College of Design Hillside Campus

1700 Lida Street, Pasadena, California 91103

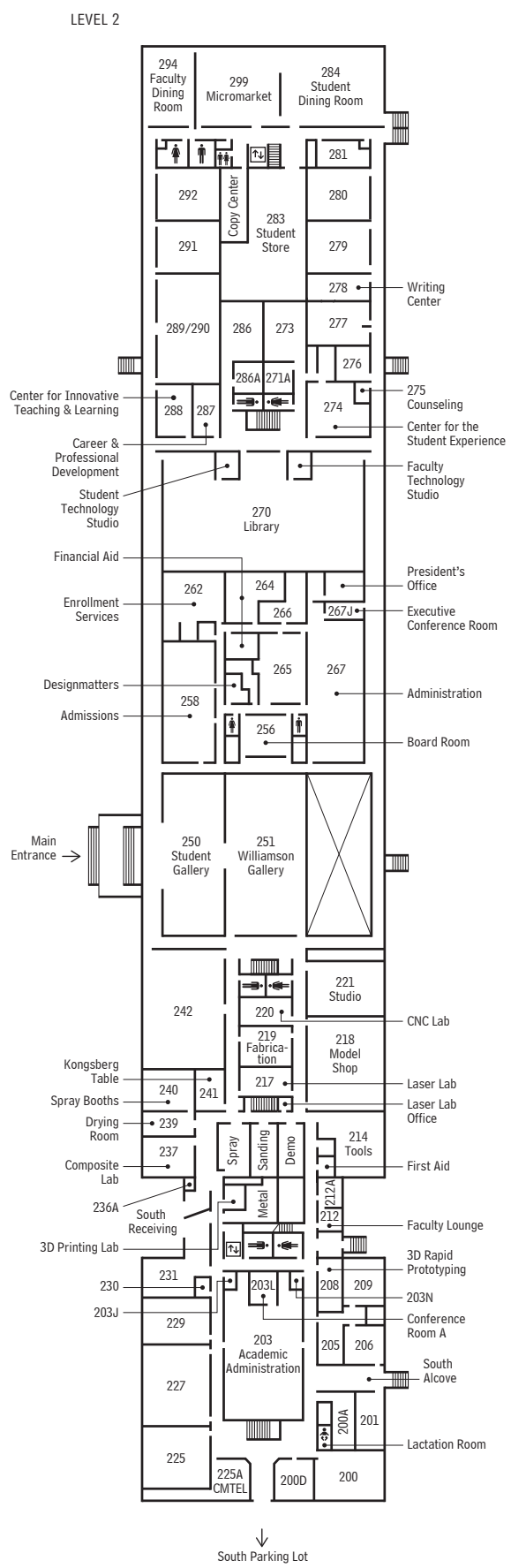
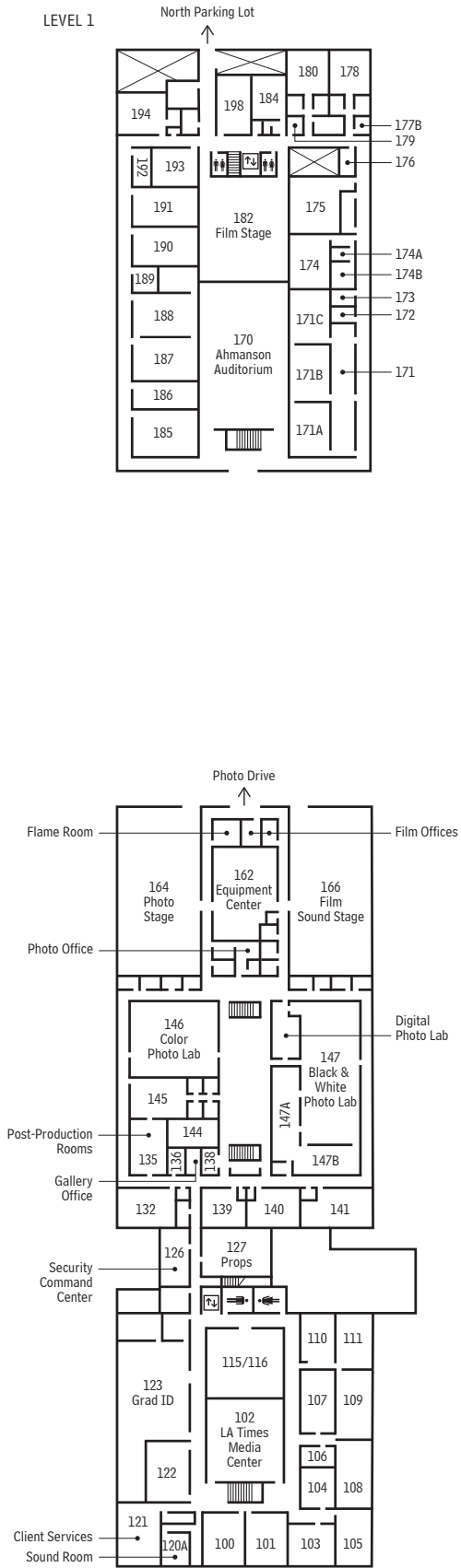
August 2023



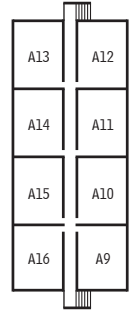
# ArtCenter College of Design Ellwood Building

1700 Lida Street, Pasadena, California 91103

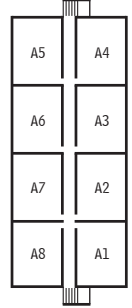
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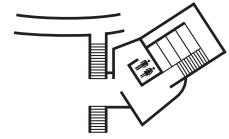
**ANNEX**  
**LEVEL 2**



**LEVEL 1**



**SINCLAIRE PAVILION**

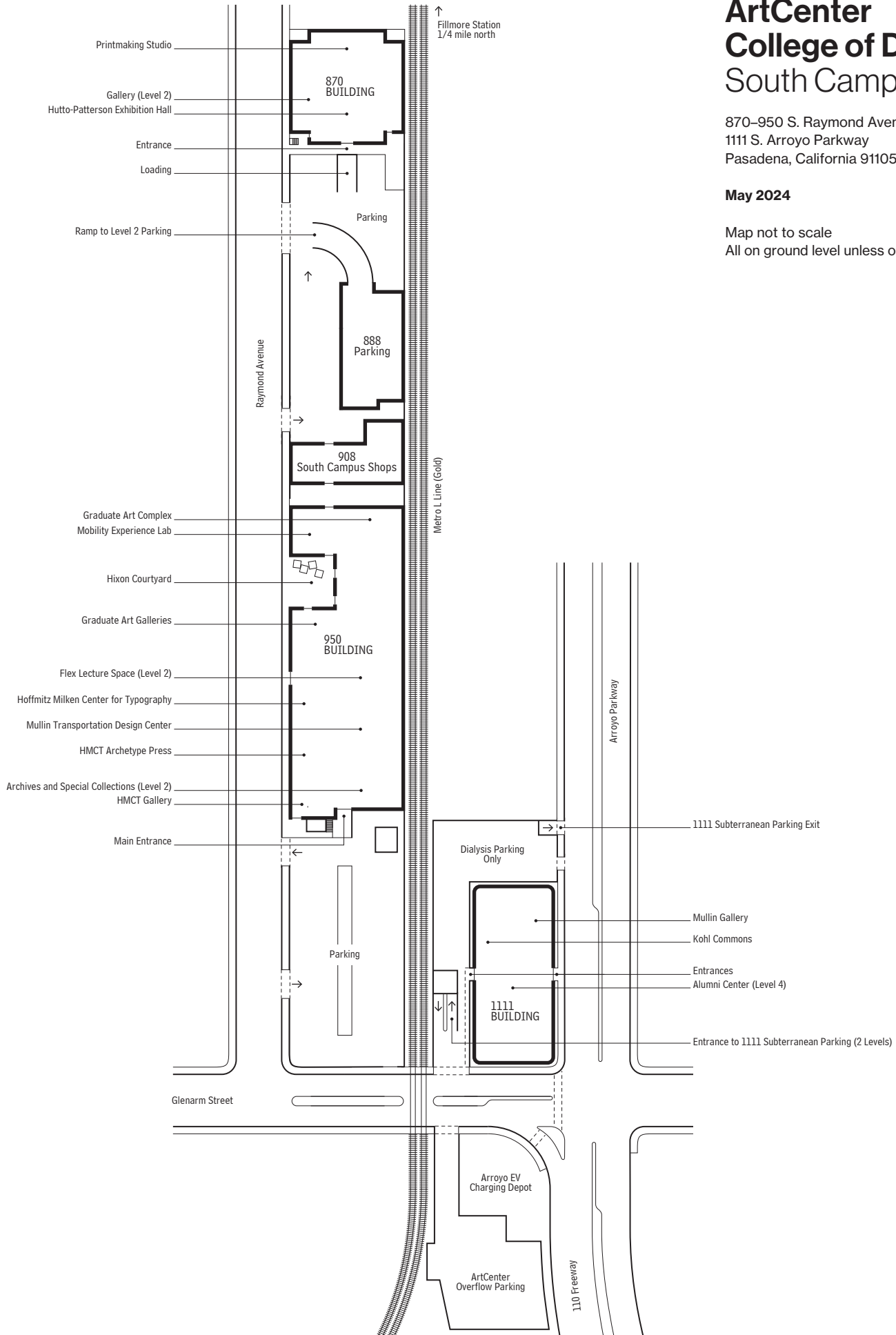


# ArtCenter College of Design South Campus

870–950 S. Raymond Avenue  
1111 S. Arroyo Parkway  
Pasadena, California 91105

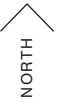
**May 2024**

Map not to scale  
All on ground level unless otherwise noted

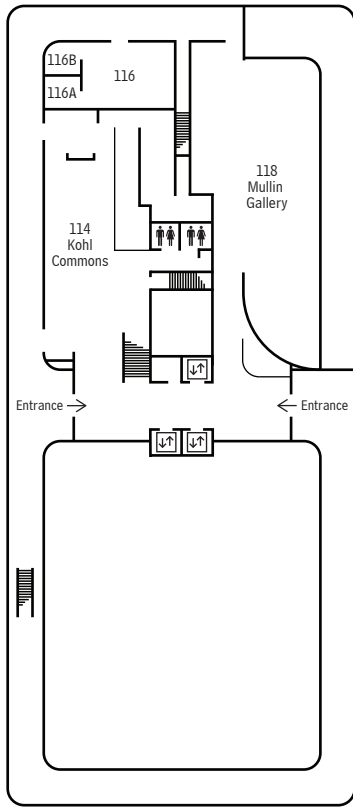


# ArtCenter College of Design 1111 Building

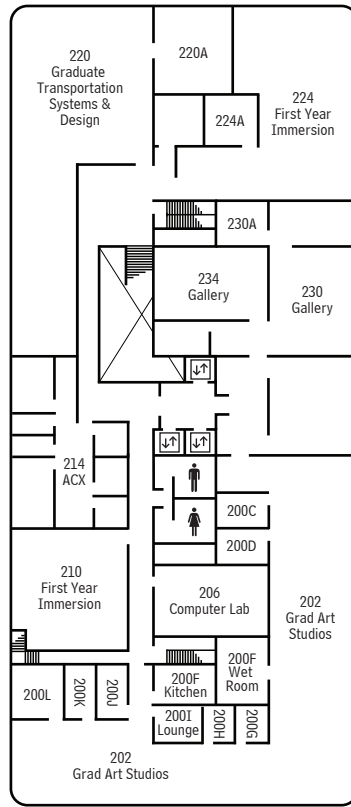
South Campus, 1111 S. Arroyo Parkway, Pasadena, California 91105  
 August 2023



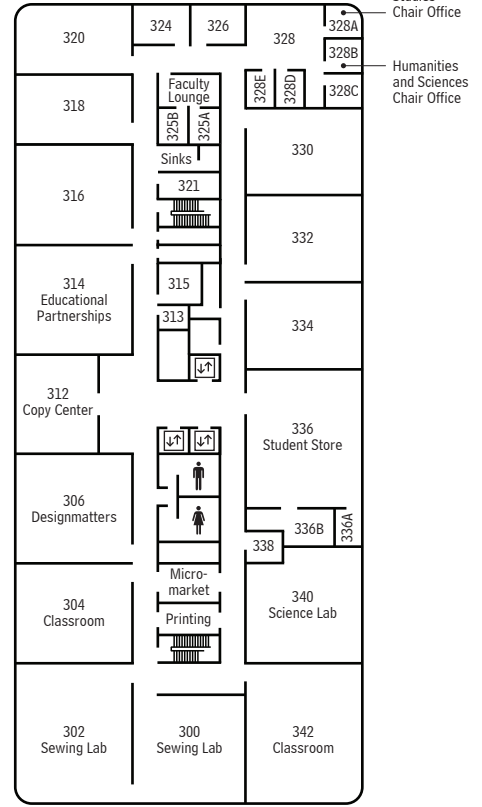
LEVEL 1



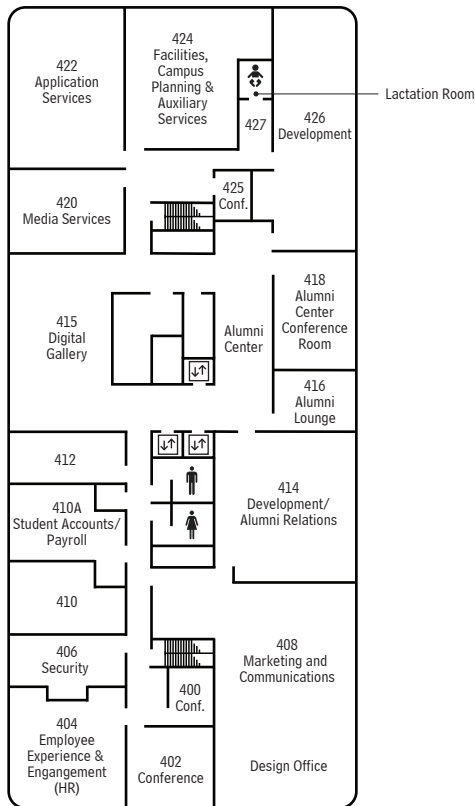
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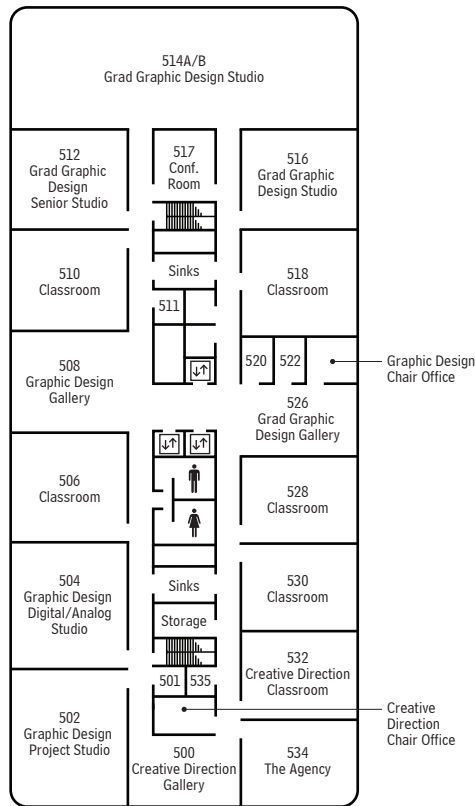
LEVEL 3



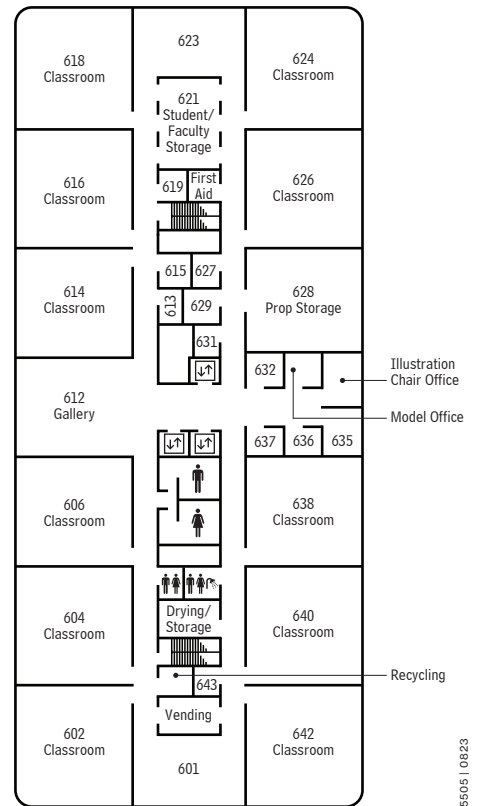
LEVEL 4



LEVEL 5



LEVEL 6



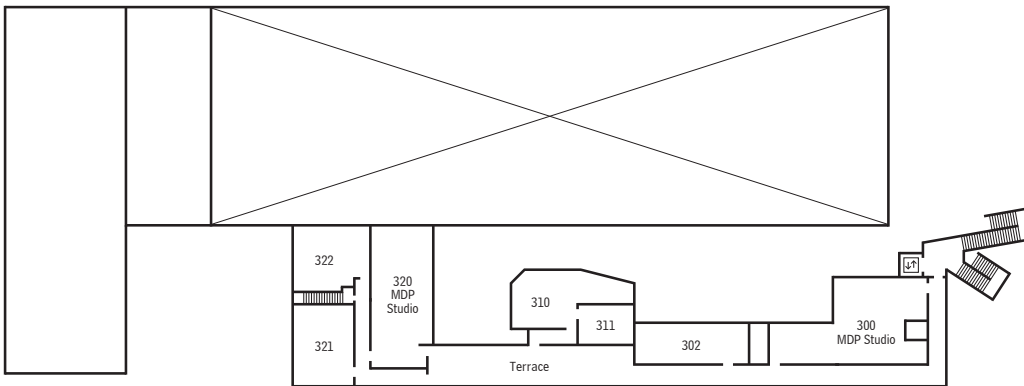
# ArtCenter College of Design 950 Building

South Campus, 950 S. Raymond Avenue, Pasadena, California 91105

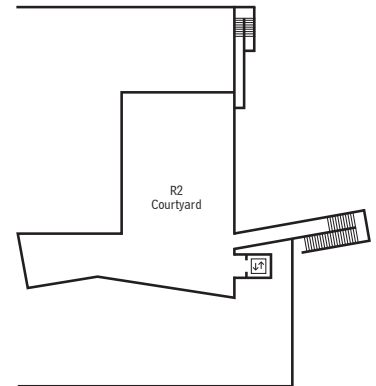
May 2024



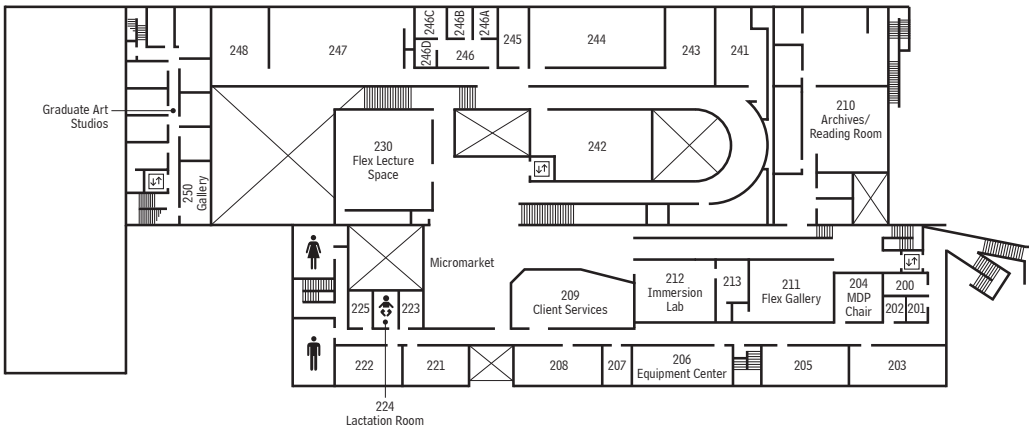
MEZZANINE



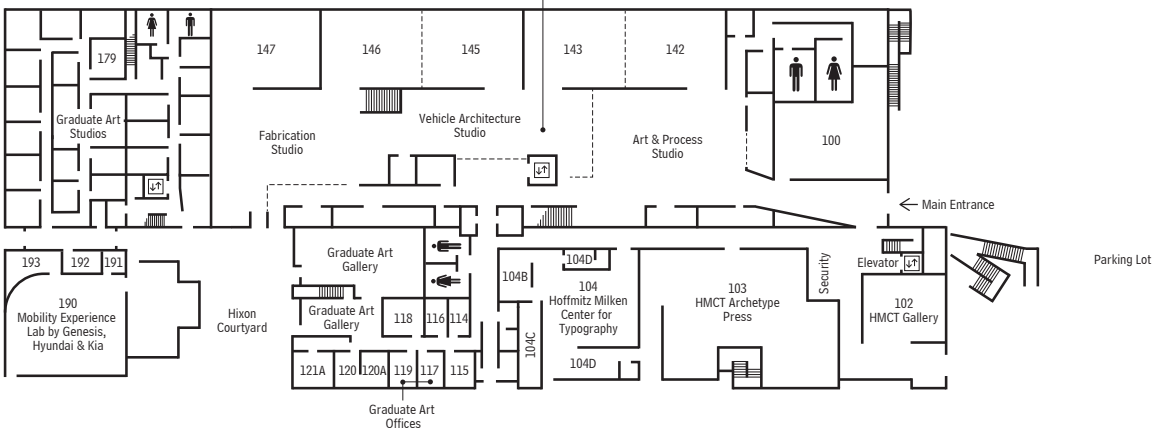
ROOFTOP



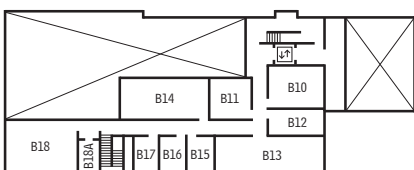
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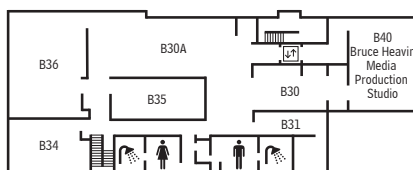
LEVEL 1



LEVEL B1



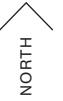
LEVEL B3



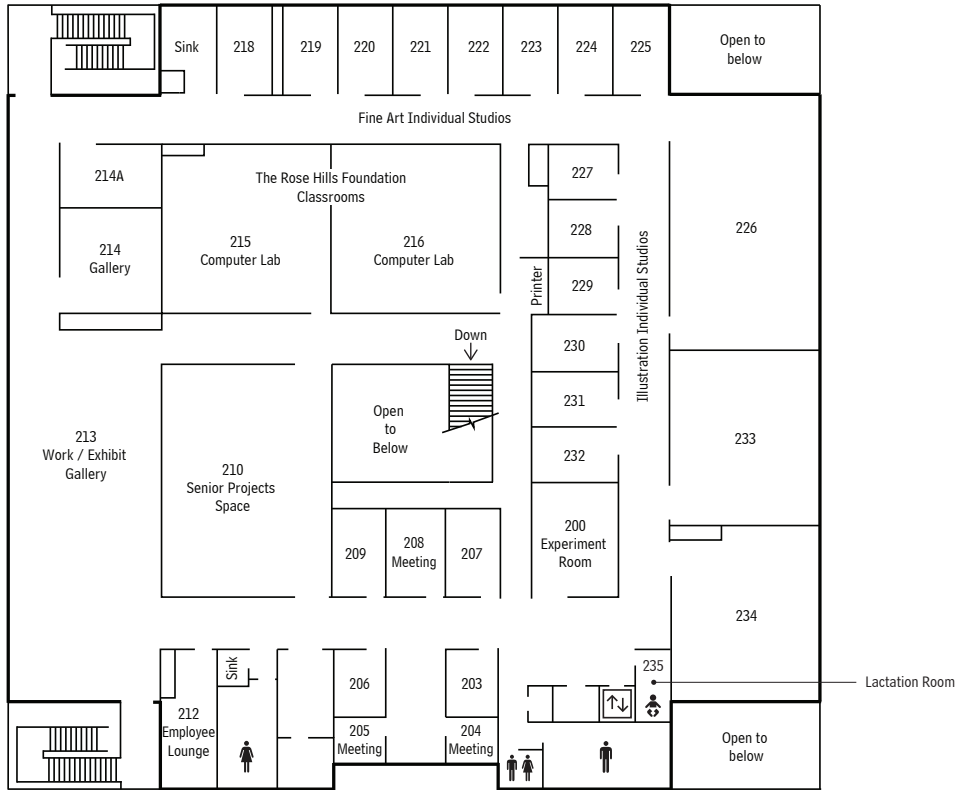
# ArtCenter College of Design 870 Building

South Campus, 870 S. Raymond Avenue, Pasadena, California 91105

August 2023



LEVEL 2



LEVEL 1

