ArtCenter College of Design Catalog

2026-2027

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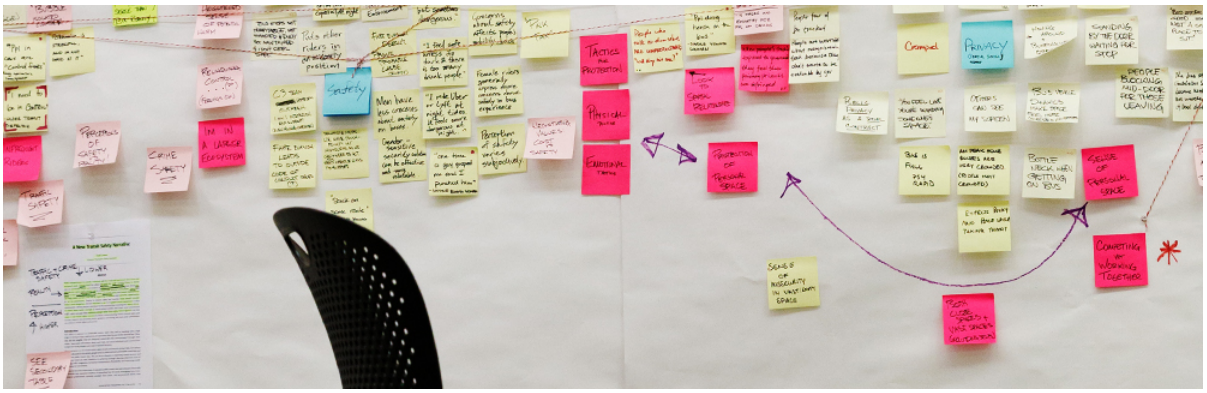
Introduction

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 2026 Important Dates

WEEK	DAY	DATE	EVENT
Break Week 3	Tue–Fri	Sep 8–11	New Student Orientation
	Fri	Sep 11	Last day to submit a LOA form for Fall 2026 without financial obligation to ArtCenter
	Sat	Sep 12	Fall 2026classes begin
Week 1	Mon–Fri	Sep 14–18	100% Tuition Forgiveness with a $500 Late Withdrawal Fee
			Add / Drop opens
	Fri	Sep. 18	Add / Drop closes at 6 p.m.
			Last day to request an ArtCenter Lite for Fall 2026
			Last day to submit a LOA form for Fall 2026
Week 2	Mon–Fri	Sep 21–25	80% Tuition Forgiveness Period
Week 3	Mon–Fri	Sep 28–Oct 2	60% Tuition Forgiveness Period
Week 4	Mon–Fri	Oct 5–9	40% Tuition Forgiveness Period
Week 5	Mon–Fri	Oct 11–16	20% Tuition Forgiveness Period
Week 6	Mon–Fri	Oct 19–23	0% Tuition Forgiveness Period Begins
Week 9	Wed	Nov 11	Veterans Day Holiday—(No Class session)
	Fri	Nov 13	Last day to withdraw from a Fall 2026 class
Week 11	Thu–Sun	Nov 25–29	Thanksgiving Holiday (No class session)
	Sat	Nov 28	First day of Online Course Evaluations for the Fall 2026 semester
Week 12	Mon	Nov 30	First day of online registration for Spring 2027
	Fri	Dec 4	Last day to Withdraw completely from the Fall 2026 semester
Week 13	Fri	Dec 11	Last day to submit the Application for an Independent Study for the Spring 2027 semester
			Priority Deadline to submit the Application for Graduation for Spring 2027
Week 14	Fri	Dec 18	Last day to submit course work for Summer 2026 Incompletes to faculty
			Last day to request an Incomplete for the Fall 2026 semester
	Sat	Dec 19	Last day of Fall 2025 classes

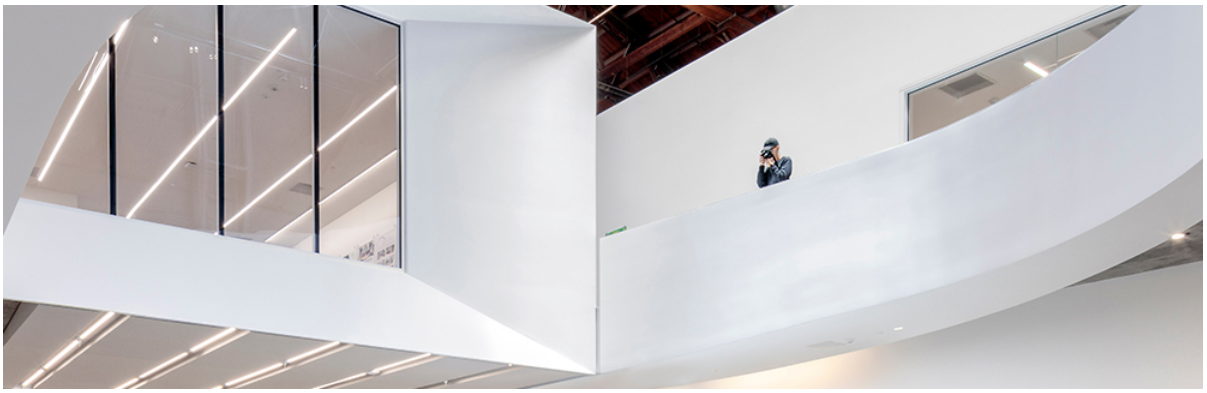
WEEK	DAY	DATE	EVENT
			Commencement and Reception
Break Week 1	Mon	Dec 21	Fall 2026 grades are due from Faculty
	Tue	Dec 22	Last day of Online Course Evaluations for the Fall 2026 semester
	Wed	Dec 24	Fall 2026 grades available on Inside ArtCenter
Holidays are subject to change			

Spring 2027 Important Dates

WEEK	DAY	DATE	EVENT
Break Week 4	Tue–Fri	Jan 12–15	New Student Orientation
	Fri	Jan 15	Last day to submit a LOA form for Spring 2026 without financial obligation to ArtCenter
	Sat	Jan 16	Spring 2027 classes begin
Week 1	Mon	Jan 18	Martin Luther King Jr Holiday (No class session)
	Tue–Fri	Jan 19–22	100% Tuition Forgiveness with a $500 Late Withdrawal Fee
			Add / Drop opens
Week 2	Mon	Jan 25	Add / Drop closes at 6 p.m.
			Last day to request an ArtCenter Lite for Spring 2027
			Last day to submit a LOA form for Spring 2027
	Tue–Fri	Jan 26–29	80% Tuition Forgiveness Period
Week 3	Mon–Fri	Feb 1–5	60% Tuition Forgiveness Period
Week 4	Mon–Fri	Feb 8–12	40% Tuition Forgiveness Period
Week 5	Mon–Fri	Feb 15–19	20% Tuition Forgiveness Period
Week 6	Mon–Fri	Feb 22–26	0% Tuition Forgiveness Period Begins
Week 9	Fri	Mar 19	Last day to withdraw from a Spring 2027 class
Week 12	Sat	Apr 3	First day of Online Course Evaluations for the Spring 2027 semester
	Mon	Apr 5	First day of online registration for Summer 2027
	Fri	Apr 9	Last day to Withdraw completely from the Spring 2027 semester
Week 13	Fri	Apr 16	Last day to submit the Application for an Independent Study for the Summer 2027 semester
			Priority deadline to submit the Application for Graduation for Summer 2027
Week 14	Fri	Apr 23	Last day to submit course work for Fall 2025 Incompletes to faculty
			Last day to request an Incomplete for the Spring 2026 semester
	Sat	Apr 24	Last day of Spring 2027 classes
			Commencement and Reception
Break Week 1	Mon	Apr 26	Spring 2027 grades are due from Faculty
	Tue	Apr 27	Last day of Online Course Evaluations for the Spring 2027 semester
	Wed	Apr 28	Spring 2027 grades available on Inside ArtCenter
Holidays are subject to change			

Summer 2027 Important Dates

WEEK	DAY	DATE	EVENT
Break Week 3	Fri	May 14	Last day to submit a LOA form for Summer 2027 without financial obligation to ArtCenter
	Sat	May 15	Summer 2027 classes begin
Week 1	Mon–Fri	May 17–21	100% Tuition Forgiveness with a $500 Late Withdrawal Fee
			Add / Drop opens
	Fri	May 21	Add / Drop closes at 6 p.m.
			Last day to request an ArtCenter Lite for Summer 2027
			Last day to submit a LOA form for Summer 2027
Week 2	Tue– Fri	May 24–28	80% Tuition Forgiveness Period
Week 3	Mon	May 31	Memorial Day Holiday (No class session)
	Mon–Fri	May 31–Jun 4	60% Tuition Forgiveness Period
Week 4	Mon–Fri	Jun 7–11	40% Tuition Forgiveness Period
Week 5	Mon–Thurs	Jun 14–17	20% Tuition Forgiveness Period
	Fri	Jun 18	Juneteenth Holiday (No class session)
Week 6	Mon–Fri	Jun 21–25	0% Tuition Forgiveness Period Begins
Week 8	Mon	Jul 5	Independence Day Holiday Observed (No class session)
Week 9	Fri	Jul 16	Last day to withdraw from a Summer 2027 class
Week 12	Sat	Jul 31	First day of Online Course Evaluations for the Summer 2027 semester
	Mon	Aug 2	First day of online registration for Fall 2027
	Fri	Aug 6	Last day to Withdraw completely from the Summer 2027 semesrer
Week 13	Fri	Aug 13	Last day to submit the Application for an Independent Study for the Fall 2027 semester
			Priority Deadline to submit the Application for Graduation for Fall 2027
Week 14	Fri	Aug 20	Last day to submit course work for Spring 2027 Incompletes to faculty
			Last day to request an Incomplete for the Summer 2027 semester
	Sat	Aug 21	Last day of Summer 2027 classes
Break Week 1	Mon	Aug 23	Summer 2027 grades are due from Faculty
	Tue	Aug 24	Last day of Online Course Evaluations for the Summer 2027 semester
	Wed	Aug 25	Summer 2027 grades available on Inside ArtCenter
Holidays are subject to change			



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 2,237 students (61% female and 39% male, representing more than 60 countries), the College has a student/faculty ratio of 11 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, 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.

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.

Want to know more? Drill down into our data on our ArtCenter-At-At-Glance page on our website or visit ArtCenter on College Navigator.

Mission and Vision

Mission

Our mission is to educate, inspire, and empower creative and design leaders.

Vision

With students at the heart of our mission and our faculty of practicing artists and designers, along with dedicated staff, committed to excellence, our vision is simple:

To be THE art and design school known as the best at educating, inspiring, empowering and connecting generations of creative leaders – turning passions into professions.

Our Vision to 2030

Almost 100 years ago, ArtCenter was created to meet the needs of a rapidly changing and growing economy of creative and cultural industries. Our founder, Tink Adams, recognized industry needs that weren't being met and responded by building one of the world's most unique and leading design education institutions. This pioneering approach to higher education connected the creativity and talent of students with a faculty of creative professionals, leaders in their respective fields, to create an experience of creative professionalism. ArtCenter disrupted the status quo by creating an environment that was preparing students for the real world, and in turn, helped shape the world we live in today.

Over the past century, ArtCenter has continued to engage, adapt and innovate at the leading edge of art and design education. Our relationships with industry partners ensure we understand what the needs are and how to adapt our programming to prepare our students. The result has been a remarkably effective process for transforming passions into professions.

As we approach our second century, ArtCenter is once again reimagining and strengthening its role in art and design education. Our ***Vision to 2030*** builds on our legacy, while responding to the needs of future creative learners and industries.

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Executive Director, Financial Aid

Kevin Wingate
Executive Director, Academic Affairs - Media & Tech Division

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.

Information on ArtCenter's accreditation report is available on the Academic Affairs page.

WSCUC
1080 Marina Village Parkway, Suite 500
Alameda, CA 94501
wscuc.org

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 if you have any questions.

ArtCenter For Credit (Degree) Programs

States from which ArtCenter may enroll distance education students

- Arizona
- California
- Colorado

- Florida
- Hawaii
- Idaho
- Illinois
- Iowa
- Kentucky
- Louisiana
- Maine
- Massachusetts
- Michigan
- Missouri
- Nebraska
- Nevada
- New Hampshire
- New Jersey
- North Carolina
- Ohio
- Pennsylvania
- South Carolina
- South Dakota
- Tennessee
- Texas
- 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
- Mississippi
- Montana
- New Mexico
- New York
- North Dakota
- Oklahoma
- Oregon
- Rhode Island
- Utah
- Virginia
- Wisconsin
- Wyoming

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
1080 Marina Village Parkway, Suite 500, Alameda, CA 94501
(510) 748-9001
http://www.wascsenior.org/

Outside California: State-by-State Consumer Protection Agencies

- Arizona
- Colorado
- Florida
- Hawaii
- Idaho
- Illinois
- Iowa
- Kentucky
- Louisiana
- Maine
- Massachusetts
- Michigan
- Missouri
- Nebraska
- Nevada
- New Hampshire
- New Jersey

- North Carolina
- Ohio
- Pennsylvania
- South Carolina
- South Dakota
- Tennessee
- Texas
- Vermont
- Washington
- West Virginia

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 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.

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 2,237 students (61% female and 39% male, representing more than 60 countries), the College has a student/faculty ratio of 11 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, 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.

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

Important Dates

ArtCenter has a rolling admission deadline policy and prospective students may apply at any time. ArtCenter reviews and accepts applications on an ongoing basis for most undergraduate majors. We accept applications in most majors for the Fall and Spring terms.

See our website for:

Application Open dates by Major/Program

Priority Dates and Deadlines

Scholarship and Financial Aid Deadlines

Undergraduate Majors

Undergraduate Degrees

Entertainment Design—BS

Learn from leading Hollywood concept designers, animators, and game designers in ArtCenter's entertainment design major. Our faculty of creators are working at the top of their game for the most sought-after companies in the gaming, animation and film industries, including Blizzard Entertainment, Riot Games, Disney, DreamWorks, Marvel, Nickelodeon, Sony Pictures Animation, Treyarch, Santa Monica Studio, and Insomniac Games (to name a few).

These industry experts equip you with leading edge techniques and systems straight out of blockbuster films, AAA games and your favorite theme park experiences. Working independently and in collaboration with peers within our creative ecosystem, you'll develop your portfolio, establish broad theoretical and practical skills, and produce entertainment projects that ignite passion in your audiences.

ArtCenter's Entertainment Design department offers three tracks:

Concept Track

Blend visual and conceptual design with thorough knowledge and practice in drawing, rendering, building models, sculpting, and using 3D digital tools. The concept track introduces you to everything from animal anatomy to costume design, light and color to digital painting, visual structure to world building.

Animation Track

Draw out the heart and passion of stories, interactive experiences and immersive games in the animation track. From concept art and previsualization to 2D, 3D, and CGI animation, you will hone your creative craft and technological expertise into the state-of-the-art skillset necessary to thrive in this lively, collaborative industry.

Game Design Track

Level up your creative and competitive mindset in the game design concentration. Explore, design and prototype in all aspects of game development, from software and user experience to immersive design and alternative controllers.

Film—BFA

Cultivate tools and techniques to thrive as a director, editor, or cinematographer in the film major. With broad skills in editing, directing, and producing, you'll graduate as a strong storyteller across multiple mediums.

Studying film at an art school allows you to collaborate across disciplines, pairing your passion for film with expertise in advertising, interaction design, writing, and more. In addition to your track courses, you'll develop foundational skills in the history and business of film, gain experience in other areas of filmmaking, and take interdisciplinary courses that flesh out your understanding of the world.

Fine Art—BFA

Discover your voice and sharpen your skills through rigorous courses in fine art history, theory and practice. Explore broadly across sculpture, photography, film and installation with a focus on Fine Art, or narrow your study in the Fine Art Illustration track. ArtCenter's Bachelor of Fine Arts program is part of a community of global artists—including our distinguished faculty—whose professional networks and creative impulses become your resources and inspirations in the classroom, the studio and the world.

Graphic Design—BFA

On the road to a BFA in graphic design, you'll blend and experiment with a wide range of media—coding, books, film, press kits, packaging, 3D motion graphics, apps and more. Through the process of research, strategy, concept development, prototyping and project execution, you'll craft compelling brand imagery and graphics-based experiences for a range of classroom and real-world clients.

Under the guidance of our renowned faculty in state-of-the-art facilities, like our Archetype Press and Hoffmitz Milken Center for Typography, your creative capabilities will flourish. The graphic design major equips you with robust visual and cultural literacy, remarkable craftsmanship, career-ready professionalism and a commitment to collaboration and ethical practice.

Illustration—BFA

With the guidance of award-winning artists and illustrators, you'll master techniques in drawing, painting, and illustrating for emerging media, then specialize your craft in one of six tracks. In cross-disciplinary collaborations, you'll sharpen your individual voice and prepare to work on dynamic team projects with leading game design, film, and commercial studios. Courses on business and professional practice will equip you to thrive as both an employee and an entrepreneur within fast-paced creative industries.

The Illustration major offers six different tracks:

Illustration Design Track

Sketch, draw, paint, and more as you prepare for a dynamic career as a visual storyteller. Immerse yourself in technical elements like perspective and drawing hands along with market-relevant skills for children's publishing and illustrating for the New York Times.

Entertainment Arts Track

Generate interest and intrigue as an animator with skills in character design, storyboarding, developing action, creating backgrounds, and more. You'll be prepared to work in all kinds of entertainment media, from films and TV to commercials and video game design.

Entertainment Arts Consumer Products Track

Craft stories and products that engage audiences. The consumer products track pairs expertise in entertainment arts with experience researching market trends and turning fresh ideas into real-life products.

Fine Art Painting Track

Ground your work in deep-rooted study of craft, technique, art history, and conceptual processes. In courses on materials, composition, color theory, narrative, and more, you'll hone your skills and develop a portfolio of unique paintings.

Motion Design Track

Produce advertisements, public service announcements, music videos, and films informed by technical and artistic elements of motion design. From title sequencing to VFX, you'll master sequential design and cinematic motion in order to excel in the industry.

Surface Design Track

Apply your touch to textile design and graphic illustrated imagery for soft goods, interior design, fashion, and gift consumers. Examine trends, materials, consumer products, and techniques for surface designs that pop in a crowded market.

Interaction Design—BS

At ArtCenter, the interaction design major draws on interdisciplinary expertise in graphic design, transportation design, entertainment design, industrial design, media design, and interactions across multiple technologies. In this way, coursework sparks creative innovation and inspires new styles of leadership by collaborating with other programs and departments at ArtCenter.

Here, you'll learn new processes and establish versatile skills for mastering the technologies of the future—technologies that will go on sale next year, that will be in development in the next decade, and that are still just whispers in the minds of up-and-coming creatives. The interactive design degree equips you with core methods and tools to lead design teams and impact user experiences throughout your career.

Photography and Imaging—BFA

The BFA in photography and imaging provides high-level training in a close-knit, focused atmosphere. You'll challenge assumptions about the medium of photography in yourself and in others, fostering new avenues for discovery and expression. You'll apply traditional and digital photography tools in specific, personal, and broad-reaching investigations of cultural conditions and social innovations. At ArtCenter, we nurture and promote originality, co-create through collaborative projects, and encourage your unique approaches to your craft.

Product Design—BS

ArtCenter's product design major prepares students to enter a workforce with the highly sought after design, research and analytical skills necessary to thrive as a creative mind in a variety of professional environments. Under the guidance of our faculty of working designers, you'll develop products that improve lives while gaining a keen understanding of what it takes to succeed as an entrepreneur or within an existing organization. If you're especially interested in the business side of design, you can spend a semester in INSEAD business school's top-ranked MBA program.

Our bachelor's in product design program provides an immersive education in visual, creative, technical and analytical best practices. Deep-dive into special topics like 3D modeling, packaging design, and industrial design. Gain comprehensive expertise in design research methodologies, business principles, materials technologies, manufacturing processes, global trends and sustainable practices. Expand your marketable skillsets in our state-of-the-art research lab, CMTEL (Color, Materials and Trends Exploration Laboratory).

Spatial Experience Design—BS

At ArtCenter, we approach spatial experience and environmental design from a sensorial perspective, looking beyond single objects, moments and places to weave rich narratives in every environment where we live, work and play. We are invested in spatial justice and improving our creative processes to effect positive change in the world. With a spatial design degree, you can take on fresh challenges from branded retail and theme-driven dining to new hospitality, exhibition and residential design, all with an appreciation for empathy, sensitivity, equity, diversity and inclusion.

Transportation Design—BS

As a transportation design major, you'll approach vehicles as vessels with distinctive personalities, wide-ranging social impacts, and high-performing functions. Here, you'll build on the traditional style aspects of comfort, safety and usability with fresh perspectives on sustainable mobility, product life cycle and brand integrity. You'll gain expertise in drawing, physical and digital modeling, vehicle architecture, materials and aerodynamics. Build marketable skillsets in one of three concentrations: Vehicle Exteriors, Vehicle Interiors (including UI and UX) or Alternative Transportation (including aircraft, marine, motorcycle, personal mobility and public transit).

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:

- Entertainment Design (Animation and Concept tracks)
- Fine Art
- Graphic Design
- Illustration
- Interaction Design
- Photography and Imaging
- Product Design
- Spatial Experience Design
- Transportation Design

The Entertainment Design (Game Design track) and Film 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.

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.

Graduatate 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.

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 developing concepts for climate change adaptation and mitigation strategies and communicating preparation strategies for wildfires and sea level rise, to co-designing health campaigns and interventions for cancer screenings and healing environments for pediatric burn survivors and their families.

The values of sustainable development, health, public policy, social entrepreneurship and social justice are core to the curriculum, programs and projects, with student work frequently implemented with partners and in communities, making an impact beyond the walls of the classroom.

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 across all

undergraduate disciplines, the minor requires 15 units of study, comprised of 3 Humanities & Sciences courses and 2 Designmatters Transdisciplinary Studios, and can be completed concurrently with a student's major degree program.

Humanities and Sciences

All ArtCenter students take classes in the Humanities and Sciences (H&S) Department, covering academic subjects often referred to as liberal arts and sciences. H&S classes 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, ArtCenter students receive a complete education, and upon graduation, have the knowledge required to map an informed individual path.

Minors

Students can make an ArtCenter degree do more by enrolling in one of four minors: Creative Writing, Business, Material Studies and **Transpacific Art and Design Studies**. 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

ArtCenter students learn by making. And in the process of learning material common to all disciplines—basic visual vocabulary, craftsmanship and technical skills—students from multiple majors begin a journey of self-discovery. Through the Integrated Studies curriculum, they gain critical awareness and hone their personal voice while forging important relationships with their peers.

ArtCenter's long-standing distinction for—and commitment to—craft begins with Integrated Studies classes, which are automatically incorporated into students' first-year course of study and progressively developed into more fully formed interdisciplinary projects. The journey begins here.

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.

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 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.

Transfer Credit by Major

Guidelines of what types of courses may transfer for ArtCenter’s various majors can be found on our website.

Local College Transfer Guidelines

ArtCenter has relationships with many local community colleges. Review the transfer guidelines below and see a list of the upcoming Transfer Fairs we will be attending to connect with us in person.

- Berkeley City College
- Glendale Community College
- Mt. San Antonio College (Mt. SAC)
- Pasadena City College
- Santa Monica College

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 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 a limited number of students to its Special Status Program, intended for individuals with significant educational or professional experience who wish to take classes on a nondegree basis. Special Status students may enroll in ArtCenter courses for up to three terms and are charged the current full-time tuition rate. They must meet the same admissions requirements as degree-seeking applicants, submit an advanced-level portfolio in one major, complete the undergraduate or graduate admissions process as applicable, and indicate "Special Student Status" on the application form. Admission is granted at the discretion of the Admissions Office.

Special Status students are not pursuing an ArtCenter degree, and courses completed in this program cannot be applied toward an ArtCenter degree at any time. These students are generally not eligible for financial aid, scholarships, institutionally sponsored internships, or many benefits and services available to degree-seeking students. Although certain academic policies do not apply, Special Status students must follow all College deadlines, financial and enrollment obligations, and student conduct policies. Students admitted under Special Status normally may not transfer into a degree program once enrolled.

The Special Status Program is available at both the undergraduate and graduate levels and is open to students with or without a prior college degree. International students admitted to this program

must maintain full-time or College-approved ACL enrollment each term in order to maintain nonimmigrant status and are advised to consult with the International Student Advisor in the Center for the Student Experience.

Application Notification and Next Steps

Application Decisions

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. Applicants will receive a decision after receipt of all application materials, usually within three weeks, with the exceptions noted below. For Fall Early Action applicants, decisions will be released by January. For Fall Priority Date applicants, decisions will be released in March.

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.

Inside ArtCenter Student Portal

Following your acceptance, login information for ArtCenter's student portal, inside.artcenter.edu, will be sent in a separate email. You will use this portal to access your financial aid, scholarships, pay tuition and view your student schedule. Your student email will be available approximately one month before the term begins.

Next Steps for Undergraduate Accepted Students

Review 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.

Submit your $300 nonrefundable tuition deposit and reply form

To accept your offer of Admission, submit the Reply Form with your nonrefundable deposit to officially hold your place in the class. Credit and debit card payments are accepted in the payment form. Please contact admissions@artcenter.edu or 626 396-2373 if you have any difficulty submitting your payment.

Tuition deposits will be accepted first-come, first-served until classes are full for each term; acceptance does not guarantee a place in the class. The availability of space can change rapidly. A student's place in the class cannot be assured until the College has sent the student a written

confirmation of deposit. With the exception of Entertainment Design, students will be offered a place in the next available term if they have been accepted but no space is currently available. Space may become available as late as registration day of the desired term.

Submit official copies of your high school and/or college 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.

Submit your Student Health Information Form

The Student Health Form is available here or on the applicant portal. Log in is required using the credentials you used to apply. The form must be returned to Admissions before Orientation. The College requires a negative tuberculosis test with the health form.

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 cost for Fall 2025, Spring 2026, and Summer 2027 to be verified is $88,882 for undergraduate students, but will vary each year. The amount can be covered through bank statements and any scholarship support received.

You may submit your application for the F-1 Visa and I-20 at https://connect.artcenter.edu/register/intl.

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.

Consider Housing Options

The Center for the Student Experience (CSE) provides students with resources for finding off-campus housing throughout Pasadena and Los Angeles. View the Housing page for more information.

ArtCenter does not currently offer on-campus housing. Prospective, admitted and current students are encouraged to contact the CSE for information on a variety of living arrangements such as roommate searches, rooms within homes, guest houses, apartments and houses for rent, as well as information about utilities, amenities, rental costs and landlord contact information for each listing.

Review Tuition and Fees and Payment Deadline

Please review ArtCenter's tuition and Fee information.

Student tuition is due and payable by Friday of the first week of class (Week 1). Payments can be made in person with the Cashier or online at artcenter.edu/registration if paying by credit card. 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, cash, cashier's check or wire transfer. Payment plans allow for your balance to be paid in three equal installments with a $75 fee. You must be paid in full before registering for the next term.

Additional Information

Academic Calendar

The academic calendar, including the start and end dates for the term, is in the Student Handbook here.

Class Schedules

New incoming students are placed in classes by Enrollment Services and do not need to register themselves for courses. You will receive a finalized class schedule the week of Orientation. Any courses you see in the Student Planning Dashboard are not final and will be subject to change until you receive your final schedule.

Disability Accommodations

Upon receiving a letter of acceptance from the College, any person with a disability who might require special accommodation by the College should discuss their needs with the Center for the Student Experience staff.

Additional policy information can be found in ArtCenter's Student Handbook.

Deferrals

Accepted applicants may defer their admission for one consecutive term following their acceptance (provided there is room) with the exception of Entertainment Design.

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.

Declining your offer of Admission

Accepted applicants who will not be accepting the offer of admission are kindly asked to notify ArtCenter of their decision by submitting the Reply Form from the applicant portal.

Veterans

Veterans should contact the Financial Aid Office at 626 396-2215 or finaid@artcenter.edu for information.

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.

We have designed an immersive orientation experience to set all students up for success at ArtCenter. With a mixture of self-directed tasks to complete, our virtual hub of information to review, and live sessions to attend, new students will learn more about our resources, programs, and community members.

Incoming students need to complete all outlined steps in the hybrid program at inside.artcenter.edu.

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 2026 through Summer 2027 Tuition

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

- **Full Time Undergraduate Tuition** (per term): $28,681
- **Full Time Graduate Tuition** (per term): $30,312
- **Universal Access Fee** (required each term): $663

Tuition due for the academic year beginning Fall 2025 is $27,591 per term for undergraduates and $29,160 per term 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. Students should plan for such annual increases.

Estimated Cost of Attendance

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)

Direct costs are costs that will be billed to you by ArtCenter for each semester you attend. Tuition and fees are the only direct costs applied to all students. If you enroll in the ArtCenter Student Health Insurance Plan, you will also be billed for Health Insurance. If you already have sufficient health insurance coverage, you may submit a waiver with proof of coverage to opt out of the plan.

Note: As the College continues to strive toward the highest level of education, increases in tuition typically occur once a year and go into effect in the following Fall semester. The College works to keep these increases as low as possible. Please consider this as a part of your financial planning.

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.

Student Health Insurance

All ArtCenter students enrolled in a degree program are required to have health insurance. Enrolled students will be automatically enrolled in the college's Student Health Insurance Program at the beginning of each term unless a waiver is successfully completed demonstrating that sufficient health insurance coverage has already been attained. The cost will be $392 per term and will appear as a separate itemized cost on your tuition statement. If you acquire a waiver, this cost will be removed from your tuition statement. For more information visit the Student Health Insurance page.

Indirect Costs (Estimated)

Indirect costs are not charged by ArtCenter and 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 COA. Students can help to lower their cost of living expenses by living at home if practicable, 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.

2026-2027 Estimated Undergraduate Student Cost of Attendance

Full Time Tuition (Direct)	**Fall and Spring**
	(2 Terms)
Tuition*	**$57,362**
Fees**	$1,306
Total Direct Costs	**$58,668**
Off Campus Housing and Food	$21,832
	(At home - $11,144)
Books, Course Materials, Supplies and Equipment	$4,000
Transportation	$1,472
Miscellaneous Personal Expenses	$5,072
Loan Fees	$88
Total Estimated Expenses	**$32,464**
Total Cost of Attendance	**$91,132**

**These figures are based on estimated expenses for a student enrolled in the Fall and Spring semesters of the 2026-2027 academic year. If you plan to take Summer term, you must complete a separate short application in the Spring and we will update your cost of attendance to include Summer, as well. Students are also welcome to reach out to finaid@artcenter.edu at any time to request Summer be added to their offer.*

**Fees do not include the ArtCenter Student Health Insurance plan. All ArtCenter students enrolled in a degree program are required to have health insurance. Enrolled students will be automatically enrolled in the college's Student Health Insurance Program at the beginning of each term unless a waiver is successfully completed demonstrating that sufficient health insurance coverage has already been attained. The cost will appear as a separate itemized cost on your tuition statement. If you acquire a waiver, this cost will be removed from your tuition statement. For the 2026-2027 academic year, the cost is $392/term. For more information visit the Student Health Insurance page. Financial Aid recipients who enroll in the Student Health Insurance Plan may request that the expense be added to their estimated cost of attendance by reaching out to the Financial Aid office at finaid@artcenter.edu.

2026-2027 Estimated Graduate Student Cost of Attendance

Full Time Tuition (Direct)	**Fall and Spring**
	(2 Terms)
Tuition*	$60,624
Fees**	$1,306
Total Tuition and Fees	**$61,930**
Off Campus Housing and Food	$21,832
	(At home - $11,144)
Books, Course Materials, Supplies and Equipment	$4,000
Transportation	$1,472
Miscellaneous Personal Expenses	$5,072
Loan Fees	$88
$32,464	
Total Cost of Attendance	**$94,394**

These figures are based on estimated expenses for a student enrolled in the Fall and Spring semesters of the 2026-2027 academic year. If you plan to attend Summer term, you must complete a separate short application in the Spring and we will update your cost of attendance to include Summer, as well. Students are also welcome to reach out to finaid@artcenter.edu at any time to request Summer be added to their offer.

*Fees do not include the ArtCenter Student Health Insurance plan. All ArtCenter students enrolled in a degree program are required to have health insurance. Enrolled students will be automatically enrolled in the college's Student Health Insurance Program at the beginning of each term unless a waiver is successfully completed demonstrating that sufficient health insurance coverage has already been attained. The cost will appear as a separate itemized cost on your tuition statement. If you acquire a waiver, this cost will be removed from your tuition statement. For the 2026-2027 academic year, the cost is $392/term. For more information visit the Student Health Insurance page. Financial Aid recipients who enroll in the Student Health Insurance Plan may request that the expense be added to their estimated cost of attendance by reaching out to the Financial Aid office at finaid@artcenter.edu.

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 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
C/O Wells Fargo Bank
P.O. Box 843727
Los Angeles, 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

Account information is available 24 hours a day on Inside.ArtCenter.edu for current students. Any student who has not paid tuition and fees in full by the Friday of Week 1 will be enrolled automatically in the Payment Plan and will be assessed a non-refundable $75 Payment Plan fee. Tuition can be paid in three equal installments and must be paid in full by the third installment due date before registering for the next term. The first installment is due on the Friday of the first week, with the remaining two installments due every 30 days thereafter.

Students Receiving or Expecting Financial Aid

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.

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 to Inside.ArtCenter.edu. For more information, visit the Student Accounts (Cashier) Inside page.

Tuition overpayments

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

Payment

Tuition may be paid through the Student Finance Dashboard on Inside ArtCenter by credit card or ACH.

A non-refundable Service Fee of 2.85% will be charged for ALL payments made from domestic credit/debit cards. International credit cards will be charged 4.25%.

If you wish to avoid the service fee, pay using the ACH-eCheck option in the listed payment options.

To pay by wire please contact StudentAccounts@artcenter.edu for instructions.

If payment by check is preferred, it may be mailed to;

Art Center College of Design
c/o Wells Fargo Bank
P.O. Box 843727
Los Angeles, CA 90084-3727.

Make the check payable to ArtCenter College of Design and include the student's name and ID.

Please note: Students will not be able to register for the next term until the prior term balance is paid in full.

If you have any questions, please contact studentaccounts@artcenter.edu. Additional information can be found on the Student Accounts (Cashier) Inside page.

Tuition and Fee Forgiveness

Tuition 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.

Student Health Insurance Program (SHIP)

All ArtCenter students enrolled in a degree program are required to have health insurance.

To ensure that students have access to quality health care, ArtCenter automatically enrolls all students in the **Student Health Insurance Program (SHIP)** at the start of each term—unless they successfully complete a waiver showing proof of comparable coverage.

SHIP at a Glance: 2025–2026 Academic Year

Insurance Provider: UnitedHealthcare (UHC)

Plan Type: PPO

Cost: $360 per term (charged separately on your tuition statement)

Coverage Periods:

Fall: September 1 – through break weeks

Spring: Begins first Saturday of term – through break weeks

Summer: Begins first Saturday of term – through August 31

Explore Plan Benefits

SHIP Waiver Process

- **Waiver Requirement:** Must be completed once per academic year (September–August)
- **Waiver Period:**
  - Opens ~6 weeks before each term
  - Closes at 5:00 p.m. on the Friday of the second week of classes
- **Waiver Notification & Instructions:** Sent via email by Academic Health Plans (AHP)
- **Successful Waiver:** SHIP fee removed from tuition bill

Submit Wavier

(Note: Once the SHIP plan is used, you cannot waive the coverage for that term.)

Creative Careers and Global Programs

Global Programs Policies

Withdrawal Prior to or During the Program

Non-Refundable Program Fee: If a student withdraws from a Global Program at any time after formally indicating Commitment in the Global Programs portal, the full Program Fee will be owed. The Program Fee becomes non-refundable at the time of program commitment.

Tuition: While the Program Fee is non-refundable, the student is eligible for a tuition refund for the course or full-term program withdrawal according to ArtCenter's Tuition Forgiveness Policy below:

- 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%

In a case of program withdrawal, the student must notify ArtCenter Global Programs immediately and in writing. ArtCenter is not responsible for any 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.

If any student stipends or travel scholarships were received, the check or full amounts must be returned to ArtCenter. If the check has already been deposited or cashed by the student, then the student's account will be charged for the stipend amount.

Withdrawal Due to Medical Reasons: Medical and Psychological Leave Policy

Students who experience a medical emergency or unplanned health issues once the term or travel program has begun may request a Leave of Absence (LOA) Due to a Health Condition (see Leave of Absence Policy). Consultation at the time will occur with the Global Program faculty leader, the Director of Global Programs, 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 travel medical insurance program, as necessary. The terms of the College's Medical and Psychological Leave Policy will apply. The Program Fee is non-refundable, and ArtCenter is not responsible for any costs paid directly by the student, including, but not limited to, passport and visa fees, vaccinations, insurance, housing, and transportation costs. Any refund of tuition will also be subject to the College's Medical and Psychological Leave Policy.

Program Dismissal

A student who is suspended or dismissed from a Global Program, or who withdraws while under investigation for violation of the Student Code of Conduct will not have their tuition payments refunded. The student will also still owe the entire Program Fee, and ArtCenter will not be responsible for any costs paid directly by the student, including, but not limited to, passport and visa fees, vaccinations, insurance, housing, and transportation costs.

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 becomes considered unsafe by Global Programs team and ArtCenter leadership. ArtCenter Global Programs 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), Centers 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, 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 Global Programs team will work 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, pandemic, or for other reasons beyond the College's control, after students have arrived overseas, every effort will be made to refund recoverable costs to the participants. Additionally, the Global Programs office and academic departments will make every effort to facilitate students' completion of the academic work from the program and, depending on the circumstances, possibly earn the intended academic credit. Whether or not academic credit 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. The Financial Aid office will review program cancellations on a case-by-case basis for students who are receiving financial aid.

In the event of program cancellation, ArtCenter is not responsible for any costs paid directly by the student, including, but not limited to, passport and visa fees, vaccinations, insurance, housing, and airfare/transportation costs. 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 supplemental trip cancellation insurance. This is at an additional cost and is not a program inclusion. Travelers have the option to 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 can help protect students' financial investment under eligible circumstances. Students are encouraged to compare policies.

Financial Aid Eligibility

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

ArtCenter students are admitted based on 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 2024, 67% of our students qualified for aid, receiving individual grants, loans, scholarships, part-time employment, or a combination of aid.

Eligibility for Financial Aid

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

- Be a U.S. citizen, permanent alien resident, or eligible non-citizen.
- Have a valid Social Security Number or Alien Registration 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 Guide to Financial Aid for more information.

International Student Financial Aid

Much of the information in the following sections 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 the ArtCenter Scholarships webpage for more information.

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

View our International Student Guide to Financial Aid and International Student Resources page for more information.

Applying for Financial Aid

Complete the FAFSA

Domestic students must complete the Free Application for Federal Student Aid (FAFSA) online.

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.

List ArtCenter as a Recipient

ArtCenter's school code is 001116.

Cal Grants for California Residents

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 and should be certified by the registrar at your current school.

Additional information

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

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.

Federal Work Study (FWS)

The Federal Work Study (FWS) program is a need-based financial aid program for U.S. students that provides job funding for undergraduate and graduate students. The program is administered by the Financial Aid Office in accordance with federal regulations from the Department of Education. FWS eligibility is based upon demonstrated financial need and is part of the total financial aid package.

FWS awards are $2,000 for undergraduate and graduate students per semester but vary annually as a result of federal and institutional funding. Students are notified by the Office of Financial Aid of Federal Work Study eligibility on their financial aid offer letter. Students who participate in the program have an opportunity to work on or off-campus in order to earn money to help with school expenses.

The Federal Work Study allocation is not guaranteed funding. The allocation represents money that a student may earn by working a job on campus.

Federal Work Study allocations are not deducted from the student's tuition bill.

Students must be hired for a job and will receive a paycheck for actual hours worked that can be used for books, supplies, or other expenses. Hourly rates vary and the minimum wage aligns with the city of Pasadena's minimum wage. Students must submit timesheets to receive a biweekly paycheck. Federal Work Study is not available during the Summer Term.

ArtCenter also partners with several Community Service organizations in providing off-campus Work Study positions. These positions include provide tutoring to elementary school children through the Pasadena Unified School District, working at the Pasadena Public Library, or with the Armory Center for the Arts.

Other Student Employment

International students and students who have no financial need may be employed through the Student Employment Program. Students are employed by many departments throughout the College. Employment opportunities can be found on Inside or by word of mouth. Contact your academic department directly for TA positions. Students must apply for a job, be hired by the department, and work with Employee Experience and Engagement (HR) to complete the "Student Employment Authorization" form and hiring packet. Employment is not guaranteed.

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 $11,006 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 submit the GPA Verification form to the California Student Aid Commission (CSAC) by the March 2 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 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.

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:

- finaid.org
- fastweb.com

Outside scholarship information:

- 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

An ArtCenter education is an investment in your future, and many students may choose to help fund their education through carefully considered borrowing. When managed correctly, student loans can be a useful tool in financing your education. Educational loans, whether offered through the federal student loan program or private educational lenders, offer more favorable terms than other personal consumer loans. Since loans are expected to be repaid with interest, we recommend you explore your loan options carefully and only borrow what you need.

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
Dependent Students	1st Year	$5,500	$3,500
	2nd Year	$6,500	$4,500
	3rd Year and beyond	$7,500	$5,500
Independent Students	1st Year	$9,500	$3,500
	2nd Year	$10,500	$4,500
	3rd Year and beyond	$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 undergraduate debt) for graduate students who started their program before July 1, 2026 and are eligible for the “legacy provision” (see “Changes effective July 1, 2026” below).

Graduate students who are not eligible for the legacy provision or who begin their program on or after July 1, 2026, will be subject to federal borrowing limits, including a $100,000 aggregate limit for graduate Direct Unsubsidized Loans and a $257,500 total lifetime federal student loan limit (including undergraduate and any prior Graduate PLUS Loans).

Undergraduate Subsidized/Unsubsidized Loan Interest Rates

- For loans first disbursed between 7/1/2026 and 6/30/2027, the interest rate is 6.52%.
- For loans first disbursed between 7/1/2025 and 6/30/2026, the interest rate is 6.39%.

Graduate Unsubsidized Loan Interest Rates

- For loans first disbursed between 7/1/2026 and 6/30/2027, the interest rate is 8.07%.
- For loans first disbursed between 7/1/2025 and 6/30/2026, the interest rate is 7.94%.

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, 2026, 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.

As a result of the *One Big Beautiful Bill Act* (OBBBA), beginning in the 2026-2027 academic year, Subsidized, Unsubsidized, and Graduate PLUS loan amounts will be prorated proportionally for less-than-full-time enrollment.

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). Graduate PLUS Loan eligibility is changing beginning July 1, 2026. Please see the "Changes effective July 1, 2026" section below for full details on eligibility, limits, and legacy provisions.

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.

Changes effective July 1, 2026:

H.R. 1, the *One Big Beautiful Bill Act*, signed into law by the President on July 4, may be raising questions and concerns—particularly around its impact on student financial aid. The following changes have gone into effect as of July 1, 2026. The information below reflects what is known **as of the time of publication** and is **subject to change** as the U.S. Department of Education provides additional information.

Graduate PLUS Loan Changes and Legacy Provision (Effective July 1, 2026)

Effective July 1, 2026, **new graduate** student loan borrowers will no longer be able to borrow the Graduate PLUS Loan, and will be limited to **$20,500 per year** of Unsubsidized Loan and a total maximum aggregate of **$100,000** (not including undergraduate loan debt). This $100,000 limit applies to graduate Direct Unsubsidized Loans and does not include undergraduate borrowing; however, total federal borrowing across all programs remains subject to an **overall $257,500 lifetime limit**.

Students who are already enrolled in a graduate program at ArtCenter **before July 1, 2026** and have previously borrowed a federal loan for their current program may be eligible to continue borrowing Graduate PLUS Loans under the **current rules through a "legacy provision." Important:** Students should be aware that continued eligibility for the Graduate PLUS Loan under the "legacy provision" is contingent on specific enrollment and timing requirements. Failure to meet these requirements may result in loss of access to Graduate PLUS Loans and reduced overall borrowing options. This includes the application of federal aggregate loan limits that may include prior borrowing.

Eligibility under the legacy provision is limited to:

- Up to 3 academic years (2026–2027 through 2028–2029), or
- Until the student reaches their published program length (e.g., 1, 2, or 3 years) from their start term at ArtCenter, **whichever occurs first**.

Students who reach their published program length are no longer eligible for the legacy provision, even if they have remaining coursework.

Based on current federal guidance, to be eligible for the legacy provision, students must:

- Be actively enrolled in courses on June 30, 2026 (e.g., enrolled at least half-time in required Summer 2026 courses)
- Have previously received a Direct Loan for the same program prior to July 1, 2026
- Remain continuously enrolled at ArtCenter in at least 6 required credits every term (Fall, Spring, and Summer)

Because ArtCenter operates on a three-term academic calendar, Summer enrollment is required to maintain eligibility.

If a student takes a term off (including Summer), withdraws, changes their program, or enrolls at another institution, they will lose eligibility for the legacy provision and will no longer be able to borrow Graduate PLUS Loans. Loss of eligibility may also cause prior federal loan borrowing, including Graduate PLUS Loans, to be applied toward federal aggregate loan limits, which may reduce or eliminate remaining borrowing eligibility.

If eligibility for the legacy provision is lost:

- The student will no longer be eligible to borrow Graduate PLUS Loans
- Borrowing will be limited to Direct Unsubsidized Loans only
- Annual borrowing will be capped at $20,500
- The student will be subject to a **$100,000 aggregate limit on Direct Unsubsidized Loans for graduate study**
- The student will also be subject to a **$257,500 total lifetime federal student loan limit**, which includes all federal loans borrowed for undergraduate and graduate study, including any prior Graduate PLUS Loans
- **All previously borrowed federal loans (including Graduate PLUS Loans) will count toward these limits**

Students who have already borrowed significant amounts in federal loans may have limited or no remaining eligibility under these caps.

While enrollment decisions should be made based on each student's academic and personal circumstances, it is important to understand the potential financial impact of not maintaining continuous enrollment. Additionally, beginning in the 2026–2027 academic year, Graduate PLUS loan amounts will be prorated for less-than-full-time enrollment.

Parent PLUS Loan Changes and Legacy Provision (Effective July 1, 2026)

Effective July 1, 2026, **new Parent PLUS Loan** borrowing by all parents on behalf of each dependent student will be limited to **$20,000 per year** and a total maximum aggregate of **$65,000 per dependent student**. Please note, borrowing the annual $20,000 maximum every year will only leave $5,000 in Year 4, as the $65,000 lifetime maximum will be reached. Families should plan for additional strategies (savings, payment plans, scholarships, or private loans) if costs exceed the new federal annual or lifetime limits

Parents of students who are already enrolled in an undergraduate program at ArtCenter **before July 1, 2026** and have previously borrowed a federal loan for their current program may be eligible to continue borrowing Parent PLUS Loans under the **current rules through a "legacy provision." Important:** Students and families should be aware that eligibility for the Parent PLUS Loan "legacy provision" is contingent on specific enrollment and timing requirements. Failure to meet these requirements may result in significantly reduced or eliminated borrowing eligibility under the new federal limits. Parents of undergraduate students eligible under the legacy provision can apply for a Federal Direct Parent PLUS loan up to the cost of attendance minus any other financial aid awarded, with no lifetime limit.

Eligibility under the legacy provision is limited to:

- Up to 3 academic years (2026–2027 through 2028–2029), or
- Until the student reaches 4 calendar years from their start term at ArtCenter, whichever occurs first.

Students who reach their 4-year program length are no longer eligible for the legacy provision, even if they have remaining coursework.

Based on current federal guidance, to be eligible for the legacy provision, students must:

- Be actively enrolled in courses on June 30, 2026 (e.g., enrolled at least half-time in required Summer 2026 courses)
- Have previously received a Direct Loan for the same program prior to July 1, 2026
- Remain continuously enrolled at ArtCenter in at least 6 required credits every term (Fall, Spring, and Summer)

Because ArtCenter operates on a three-term academic calendar, Summer enrollment is required to maintain eligibility.

If a student takes a term off (including Summer), withdraws, or enrolls at another institution, they will lose eligibility for the legacy provision and will instead be subject to the new federal Parent PLUS Loan limits. If eligibility for the legacy provision is lost:

- All previously borrowed Parent PLUS Loans for the student's program will count toward the new $65,000 lifetime limit
- Remaining borrowing eligibility may be significantly reduced or eliminated
- No additional Parent PLUS Loans may be available if prior borrowing already exceeds the new limit

While enrollment decisions should be made carefully based on each student's academic and personal circumstances, students should understand the potential financial impact of not maintaining continuous enrollment.

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 continuing 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 7/1/2026 and 6/30/2027, the interest rate is 9.07%.
- For loans first disbursed between 7/1/2025 and 6/30/2026, the interest rate is 8.94%.

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, 2027, 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 for loans borrowed prior to July 1, 2026. 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.

Effective July 1, 2026, **new Parent PLUS Loan** borrowing by all parents on behalf of each dependent student will be limited to $20,000 per year and a total maximum aggregate of $65,000 per dependent student. Parents of students who are eligible for the legacy provision may borrow Parent PLUS Loans under the current rules for a limited time as described above.

Receiving Your Loan

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

As a result of the *One Big Beautiful Bill Act* (OBBBA), beginning in the 2026-2027 academic year, Graduate PLUS loan amounts will be prorated proportionally for less-than-full-time enrollment.

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.

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.

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 federal 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.

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

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 your 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.

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 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.

Satisfactory Academic Progress

In accordance with federal and state regulations, all degree-seeking students must make Satisfactory Academic Progress (SAP) toward earning a degree as stipulated in the charts below to receive federal and state financial aid at ArtCenter. Federal financial aid includes federal grants, federal work-study, and federal loan programs. State financial aid includes the Cal Grant. Institutional scholarships have separate SAP criteria addressed at the end of this policy.

Federal and State Satisfactory Academic Progress

SAP Evaluation

SAP is calculated at the end of each term a student attends. SAP is calculated for domestic students who may be eligible to submit the FAFSA (whether or not they have submitted one) and California Dream Act Application (CADAA) filers who are eligible for the Cal Grant.

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

Federal Qualitative Evaluation

The qualitative (cumulative GPA) measurement is based ArtCenter's GPA requirement for graduation.

Degree	Minimum Cumulative GPA
Undergraduate	2.50
Graduate	3.00

Federal Quantitative Evaluation

There are two quantitative evaluation measurements for SAP: Pace (also referred to as Cumulative Completion Rate) and Maximum Time Frame.

Pace

All students (undergraduate and graduate) must complete and pass a minimum of **67%** of all cumulative courses attempted. Pace, or Cumulative Completion Rate, is calculated by dividing total credits earned by total credits attempted.

Maximum Time Frame

All students (undergraduate and graduate) must complete their degree within **150%** of the published minimum credits required to graduate from their particular degree program. Maximum Time Frame is calculated by multiplying the number of credits required for completion of the particular degree program by 150%.

Credits Attempted and Credits Earned

- All courses taken at ArtCenter applying to the current degree program are counted as Credits Attempted regardless of the grade earned.

- Courses transferred from other institutions and accepted toward degree completion at ArtCenter will be counted as Credits Attempted and Credits Earned.
- Courses with final passing grades issued by the Enrollment Services Office will be counted as Credits Earned.
- Temporary Incomplete, Missing, or Non-Attendance grades will be counted as Credits Attempted and not as Credits Earned.
- Failed courses will count as Credits Attempted and not as Credits Earned.
- Courses dropped or withdrawn from after the end of the Add/Drop period will count as Credits Attempted and not as Credits Earned.
    - Failed courses which are repeated count both times as Credits Attempted and, if passed on the second attempt, one time as Credits Earned.
    - 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 ArtCenter will enter on satisfactory SAP standing and will qualify for aid if otherwise eligible. All work accepted for transfer by ArtCenter will be included in the quantitative SAP calculation.

Returning Students

Returning students reenrolling at ArtCenter after a break will re-enter at the SAP status earned at the end of their last ArtCenter enrollment term. Students cannot reestablish eligibility simply by taking terms off from ArtCenter. Eligibility for financial aid is reestablished after a student submits a new appeal due to unusual and/or mitigating circumstances and is approved or improves their academic record to meet the minimum SAP standards on their own. If a returning student submits an appeal and is approved, they will be able to receive aid while following the approved academic plan on their SAP appeal form.

Results of Evaluation

- Rules are applied uniformly to all students for all periods of enrollment.
- Students meeting the standards above at the time of SAP calculation will be considered in satisfactory (good) SAP standing.
- Students who were previously Satisfactory and 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 regained satisfactory SAP standing by the end of the Warning term, eligibility for federal and state financial aid programs will be suspended with an opportunity to appeal.**
- Eligibility for federal financial aid is reestablished when:
    - the student meets the federal SAP standards; or
    - the student files a successful SAP appeal due to unusual and/or mitigating circumstances and is approved for probation; or
    - a returning student files a new appeal and is approved.
- 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.
- Students who believe they have raised their cumulative GPAs or pace to equal or exceed the minimum SAP requirements can contact the Financial Aid Office to see if they may be **reinstated** to good SAP standing.

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 Warning term, they will remain eligible for financial aid. Students who are placed on Financial Aid Warning will be notified via email and on their Financial Aid Dashboard on Inside.

If satisfactory SAP status is not achieved by the end of the Warning term, students will lose financial aid eligibility and be placed on **Financial Aid Suspension**. Students who are placed on Financial Aid Suspension will be notified via email and on their Financial Aid Dashboard on Inside.

During Financial Aid Suspension, students cannot receive federal and state aid. In order to regain financial aid eligibility, the student must either file a successful appeal to regain eligibility or achieve satisfactory SAP status while not receiving financial aid. If the student appeals and is approved, the student will then be placed on **Financial Aid Probation** and can receive federal and state aid while on probation.

Appeals and Financial Aid Reinstatement

- **Basis for Appeal**
  Students may appeal a financial aid suspension decision based on **special or mitigating circumstances**, including (but not limited to): o severe illness or injury of the student or immediate family member
    - death of a loved one
    - student activation for military service
    - documented mental-health conditions
    - caregiving responsibilities
    - disability-related reasons
    - housing or food insecurity or homelessness
    - any extenuating circumstances outside the student's control
- **Appeal Process**
  To appeal, students must submit a complete SAP Appeal Form to the Financial Aid Office via email or in-person at Hillside Room 264. The SAP Appeal Form is available on the Financial Aid Inside page, under Financial Aid Forms, and is linked in the SAP notification email.
    - The appeal must explain in detail why the student failed to meet the minimum academic standards, what special and/or mitigating circumstances led to the Unsatisfactory progress, and what has changed that will allow them to be successful moving forward.
    - Students must also meet with a Department or Academic advisor to detail an academic plan. The academic plan must be documented on the Appeal Form and signed by the Advisor.
    - In some cases, an extended academic plan will be required after review by the Financial Aid Office. If an extended academic plan is required, you will be notified by the Financial Aid Office.
- **Appeal Deadline**
  Appeals should be submitted to the Financial Aid Office by 4PM on the Friday before the beginning of the term for which reinstatement is desired for priority consideration, and no later than Week 13 of the term for which reinstatement is desired. Appeals are not considered retroactively after the end of the term.
- **Appeal Decision**
  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 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.
- **Appeal Notification**
  The SAP Appeals Committee or a Financial Aid Counselor will notify students of SAP appeal decisions via email within two weeks of submission of a complete appeal. Appeal approvals will state the conditions and timeframe for maintaining aid eligibility.
- **Denied Appeals**
  If your appeal is denied, you may file a Second Appeal by submitting a new completed SAP Appeal Form to the Financial Aid Office via email or in-person at Hillside Room 264. When filing

a Second Appeal, submit additional information that may assist with explaining the circumstances for which you were not able to maintain the standards for SAP. The Second Appeal review process will be conducted by a reviewer who did not participate in the initial appeal review. Students are notified of the decision of the Second Appeal via email. The decision of a Second Appeal is final.

Financial Aid Probation and Academic Plans

If an appeal is approved, the student will be placed on **Financial Aid Probation** for one term and is eligible to receive federal and state financial aid while on probation. Academic progress will be reviewed at the completion of the probation term.

If a student has regained SAP compliance after the Probation term, they regain financial aid eligibility and do not need to appeal again.

If the student has not regained SAP compliance but successfully completed their federally compliant academic plan, the student may remain on probation for the next term and continue to receive financial aid so long as they are adhering to their academic plan.

If the student has not regained SAP compliance and did not adhere to their academic plan, they will be placed back on **Financial Aid Suspension** and will not be eligible for federal and state financial aid. Students may submit a new 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.

Institutional Satisfactory Academic Progress (Scholarship SAP) GPA Requirements

Undergraduate students must achieve a 2.50 cumulative grade point average (GPA) each semester to maintain their scholarship. Graduate students must achieve a 3.00 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.

For additional information regarding Institutional SAP, please review the ArtCenter Scholarship and Grant Policy available on the Financial Aid Inside page.

Time Limitations

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 9 terms. Students in BS degree programs may hold the scholarship for 10 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 can complete the program.

Entering scholarships are generally held for the length of time specified above, unless stipulated otherwise. Students who are awarded scholarship(s) 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-time term is counted as one term, and if a student enrolls in an ArtCenter Lite term, it will be counted as half a term.

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.**

A student is not considered to have withdrawn if they dropped courses after the term started but *did not actually attend any classes*. If a student who does not attend any classes receives a 100% tuition refund, all of their financial aid will be returned, and an R2T4 calculation is not required.

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 https://inside.artcenter.edu/pub/course/view.php?id=5 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 then 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

It may occur that a student withdraws and an R2T4 calculation is performed before the student has submitted the required documents for federal verification. 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 Pell Grant
Federal Supplemental Educational Opportunity Grant (SEOG)

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 impact 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 by withdrawing.

Institutional Funds and State Grants

Other non-federal forms of financial aid may also be returned because of a withdrawal. 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, Cal Grants and scholarships will generally not be returned after that point if a student does not receive a tuition refund.

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, 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) indicates 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 the 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. Internships are planned in advance and include work expectations and learning outcomes that can be measured and evaluated at the conclusion of the internship, and should provide students with the opportunity to grow creatively, gain confidence in their abilities, build their professional network and diversify their skill set. The For-Credit Internship Program at ArtCenter is managed by the Creative Careers team.

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 Creative Careers. Students interested in registering an internship for credit must meet with their academic department in advance of the registration process to determine which courses they are able to waive within their degree program and identify appropriate Learning Objectives for their experience.

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
- 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 for 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

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 all expectations and requirements. Failure to satisfy all requirements may result in an Unsatisfactory credit award, whether or not the student has paid for those credits. For a full list of grading requirements, please visit the Creative Careers website here.

Internship Application Process

Students must register for 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. In addition to student-submitted materials, Creative Careers also requires a signed Employer Agreement from the student's supervisor (to be sent by the CC team following satisfactory submission of all internship registration materials). As such, CC recommends submitting an internship registration form at least 48 hours before the deadline to allow enough time for this form to be signed and received.

For a full outline of the internship process, including required materials, please visit the Creative Careers website. here.

Global Programs

Once you have been accepted into a faculty-led Global Program, whether a 3-unit course or 12-18 unit full-term program, you will be given permission to register for the required course(s) at your normally scheduled registration appointment time. You must clear any holds on your account before you can register. Neither the Registrar's Office nor the Global Programs team are responsible for following up on delayed registrations due to holds.

If you are participating in one of ArtCenter's Exchange Programs, you will register for a 12-unit placeholder course, 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 the Global Programs office. It is important that you complete the Global Programs Transfer Credit/Course Approval form with your Department Chair and/or the Humanities and Sciences department 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 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 off-campus internship experience that has been approved by Creative Careers and taking no other classes. Internship Terms allow students to earn three (3) or six (6) units per semester. Students may earn a maximum of 12 units of credit applied toward their graduation requirements from internships during their course of study at ArtCenter, including Internship Terms. Internship credit, including Internship Terms, is 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 via Creative Careers 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 Creative Careers. 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 Creative Careers 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-L 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. Effective Fall 2025, masters degree students who have completed all coursework but have not completed all thesis components required for graduation may register for one additional semester in a zero-credit thesis continuation course. Thesis continuation can only be taken once. Thereafter, if a student still has not completed all thesis requirements, they will need to register in a tuition-based 3-credit 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.

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.

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 Nondegree Student Status

ArtCenter occasionally admits a limited number of students to its Special Status Program, intended for individuals with significant educational or professional experience who wish to take classes on a nondegree basis. Special Status students may enroll in ArtCenter courses for up to three terms and are charged the current full-time tuition rate. They must meet the same admissions requirements as degree-seeking applicants, submit an advanced-level portfolio in one major, complete the undergraduate or graduate admissions process as applicable, and indicate "Special Student Status" on the application form. Admission is granted at the discretion of the Admissions Office.

Special Status students are not pursuing an ArtCenter degree, and courses completed in this program cannot be applied toward an ArtCenter degree at any time. These students are generally not eligible for financial aid, scholarships, institutionally sponsored internships, or many benefits and services available to degree-seeking students. Although certain academic policies do not apply, Special Status students must follow all College deadlines, financial and enrollment obligations, and student conduct policies. Students admitted under Special Status normally may not transfer into a degree program once enrolled.

The Special Status Program is available at both the undergraduate and graduate levels and is open to students with or without a prior college degree. International students admitted to this program must maintain full-time or College-approved ACL enrollment each term in order to maintain nonimmigrant status and are advised to consult with the International Student Advisor in the Center for the Student Experience.

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 not advancing to the next term's courses.

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) 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 Vice President of 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. For lecture-based courses such as seminars: 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. For studio, workshop, and lab-based courses: At least an equivalent total amount of work as required in paragraph [1] of this definition, divided between classroom/direct faculty instruction and out-of-class student work each week, the latter of which can include other academic activities as established by the institution, including laboratory work, studio work, and other academic work leading to the award of credit hours.
3. For internships and practica: At least an equivalent total amount of work as required in paragraph [1] of this definition, consisting primarily of out-of-class student work each week, including other academic activities as established by the institution, such as internships, practica, studio work, and other academic work, with the option of classroom/direct faculty instruction, 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.).

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

- Business
- Creative Writing
- Social Innovation (Designmatters)
- Material Studies
- Transpacific Art and Design Studies (Pacific Rim)

ArtCenter offers programs of undergraduate study leading to a Bachelor of Fine Arts degree in 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 graduate studies programs 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 Industrial Design, Spatial Experience 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 enrolling 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 43–45 Humanities and Sciences units). See individual program requirements for details.
- BS programs must complete 132-144 total units (87-99 studio units and 43–45 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 or Material Studies 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) 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 an English Language Course but not passed the course, they will be placed on an English Language Course Requirement Probation. A student who fails the same English Language course twice will be placed on an English Language Course Suspension. In order to return to ArtCenter after an English Language Course suspension, students must retake the Language Placement Assessment (LPA) administered by the Humanities and Sciences Department and submit official transcripts from a regionally accredited college showing a grade of "C" or better in an English Language/English as a Second Language course. 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 13 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.

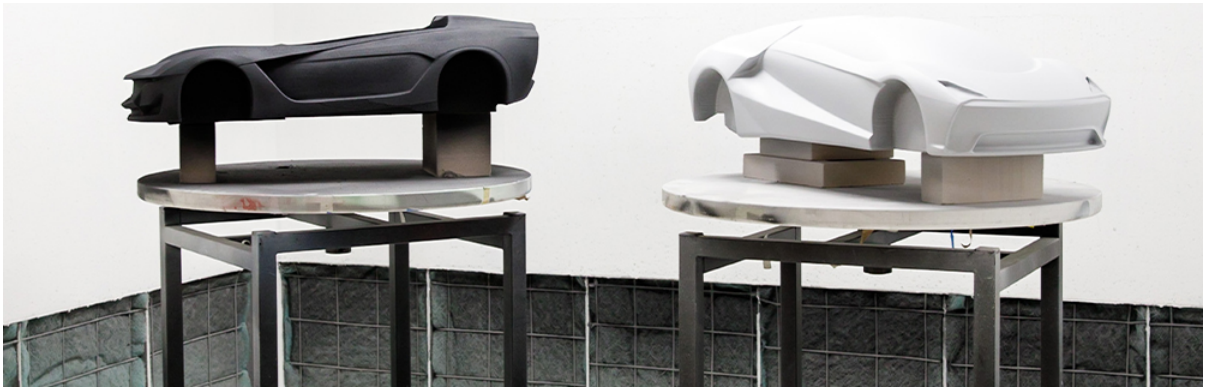
Graduate students must be on track to complete all course requirements for their degree in the commencement ceremony term. Graduate students, who are enrolled in a program that requires a thesis may participate in the commencement ceremony if they have completed all courses but have not yet completed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



Program Requirements

View program requirements by selecting Undergraduate, Graduate, or Interdisciplinary Programs in the left-hand column.

Degrees

Creative Direction

Beginning Fall term 2026, the Creative Direction BFA program will be integrated into the Graphic Design BFA program, joining that curriculum's other areas of emphasis, which currently include Print and Publication, Packaging, Motion, Transmedia and Visual Interaction Design. Students entering Fall 2026 or later who wish to study creative direction can apply to the Graphic Design BFA program and select an emphasis in Creative Direction.

Creative Direction

Degree Type
Bachelor of Fine Arts

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 2025

For students entering in Fall 2026 and beyond, please see Graphic Design.

Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
CRDR-102	Communication Design 1	3
CRDR-176	Basics of Video Production	3
CRDR-103	Type 1: Fundamentals	3
INT-103A	Design 1: Comp, Light, Color	3

Term 2

Course Code	Title	Credits
CRDR-151	Art Direction 1	3
CRDR-154	Communication Design 2: Information & Context	3
CRDR-155	Type 2: Structure	3
CRDR-161	Narrative Imaging	3

Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
CRDR-201	Art Direction 2	3
CRDR-152A	Motion Design 1	3
CRDR-202	Comm Des 3: Narrative & Scale	3
CRDR-203P	Type 3: Context	3

Term 4

Course Code	Title	Credits
HSOC-210	Branding Strategies	3
CRDR-204	Sequential Design 1	3
CRDR-250	4th Term Review	0
CRDR-252	Comm Des 4: Identity Systems	3
CRDR-262	Copywriting 1	3

Term 5

Course Code	Title	Credits
CRDR-358	Thinking for Next	3

Term 6

Course Code	Title	Credits
	Studio or H&S Electives	3

Term 7

Course Code	Title	Credits
CRDR-299A	Crashvertising	3
CRDR-400	7th Term Review	0
CRDR-405	Brand Concept 4	3
CRDR-416	Impact Lab	3
CRDR-431	Winning the Pitch	3

Term 8

Course Code	Title	Credits
CRDR-356	Crafting Disruption	3
CRDR-456	Portfolio & Career Preparation	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 (12 Credits)	12
	Total Required Units	132

Designmatters

Designmatter Minor in Social Innovation

Degree Type
Minor

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.

Courses

Three Designmatters Humanities & Sciences courses:

Course Code	Title	Credits
	Designmatters Humanities and Sciences	9

Two additional Designmatters TDS courses:

Course Code	Title	Credits
	Transdisciplinary Studio Course (6 Credits)	6
	Total Required Units	15

Entertainment Design

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 2026 and Spring 2027

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

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-161	CG 2 Mechanics 1	3
EANI-201	Previz 1	3
EANI-215	Modeling 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-258	Lighting 1	3
EANI-206	Shorts Pipeline	3

Term 4

Course Code	Title	Credits
	H&S Literature Type Courses (3 credits)	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

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

Term 2

Course Code	Title	Credits
	HSOC-101 or HSOC-100	3
ECPT-152	Lighting Fundamentals	3
ECPT-203	Digital Painting	3
ECPT-207A	Concept Design Fundamentals	3
ECPT-215	Dynamic Character Drawing	3
ECPT-231	Drawing With Style	3

Term 3

Course Code	Title	Credits
	HHIS-254 or HHIS Course (3 credits)	3
ECPT-201	Advanced Perspective	3
ECPT-262	Costume Design	3
ECPT-307A	Concept Development	3
	ECPT-315 or ECPT-126	3

Term 4

Course Code	Title	Credits
	HSCI-281 or HSCI Course (3 Credits)	3
ECPT-105	Animal Anatomy	3
ECPT-221	Architectural Design	3
ECPT-300	4th Term Portfolio Review	0
	ECPT-314 or ECPT-270	3
ECPT-316	Designing With Light and Color	3
	ECPT-421 or ECPT-282	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-309A	World Building	3
ECPT-326	Production Design	3
	ECPT-351 or ECPT-402A or ECPT-402G	3
	ECPT-354 or ECPT-303 or ECPT-356	3

Term 6

Course Code	Title	Credits
	H&S Film Type Courses (3 credits)	3
ECPT-350	6th Term Portfolio Review	0
	ECPT-352 or ECPT-402A or ECPT-402G	3

Term 7

Course Code	Title	Credits
	ECPT-353 or ECPT 402A or ECPT-402G	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

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-104	Game Design Fundamentals 1	3
EGAM-131	Media That Matters	3
EGAM-351A	Puzzle Design	3

Term 2

Course Code	Title	Credits
HSOC-101	Art of Research (ID Majors)	3
EGAM-102	Game Dev 1	3
EGAM-110	Visual Design and Games	3
EGAM-154	Game Design Fundamentals 2	3
EGAM-155	Game Worlds & Industry	3

Term 3

Course Code	Title	Credits
EGAM-200	3rd Term Portfolio Review	0
EGAM-204	Game Design Fundamentals 3	3
HNAR-200	Narrative Strategies	3
EGAM-111	Systems & Visual Scripting	3
EGAM-121	Spatial Design for Games	3

Term 4

Course Code	Title	Credits
EGAM-211	Storytelling for Games	3
EGAM-221	User Experience for Games	3
HSCI-281	How Things Work	3
EGAM-251A	Level Design Systems	3

Term 5

Course Code	Title	Credits
EGAM-302	Game Dev 4 (Adv Prototyping)	3
EGAM-311A	Immersive Design and Science	3
EGAM-353	Alternative Controllers	3
EGAM-259	Advanced Level Design	3
EGAM-264	Narrative Design	3

Term 6

Course Code	Title	Credits
EGAM-350	6th Term Portfolio Review	0
EGAM-361	Games As a Service	3
EGAM-371	Innovative Game Mechanics	3
	EGAM-300 or EGAM-354	3

Term 7

Course Code	Title	Credits
EGAM-352A	Game Concept Development	3
EGAM-401A	Individual Game Project	3

Term 8

Course Code	Title	Credits
EGAM-450A	Portfolio and Career Preparatn	3
EGAM-465	Advanced Game Project	3
EGAM-460	8th Term Review	0

Studio Electives

Course Code	Title	Credits
	Studio Electives (6 credits)	6

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	132

Film

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 2026 and Spring 2027

Film

Degree Type
Bachelor of Fine Arts

Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
FILM-040	Set Safety and Tech Training	3
FILM-121	Directing 1	3
FILM-130	Intro to Cinematography	3
FILM-150	Intro to Post Production	3
INT-103A	Design 1: Comp, Light, Color	3

Term 2

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	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-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-256A	Advanced Film Directing 1	3
FILM-300	Mid-Program Review	0

Term 5

Course Code	Title	Credits
	FILM-306 or FILM-260A or FILM-422 or FILM-433	3
	Transdisciplinary Studio Course (3 Credits)	3

Term 6

Studio or H&S Electives

Term 7

Studio or H&S Electives

Term 8

Course Code	Title	Credits
FILM-455C	Graduating Review	0

Studio Electives

Course Code	Title	Credits
	Studio Electives (12 credits)	12

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-040	Set Safety and Tech Training	3
FILM-121	Directing 1	3
FILM-130	Intro to Cinematography	3
FILM-150	Intro to Post Production	3
INT-103A	Design 1: Comp, Light, Color	3

Term 2

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	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-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-256A	Directing 3	3
FILM-300	Mid-Program Review	0

Term 5

Course Code	Title	Credits
FILM-575	Mid-Program Review	0
	Transdisciplinary Studio Course (3 Credits)	3

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
FILM-455C	Graduating Review	0

Studio Electives

Course Code	Title	Credits
	Studio Electives (12 credits)	12

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-040	Set Safety and Tech Training	3
FILM-121	Directing 1	3
FILM-130	Intro to Cinematography	3
FILM-150	Intro to Post Production	3
INT-103A	Design 1: Comp, Light, Color	3

Term 2

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	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-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-251	Film Editing 3	3
FILM-256A	Advanced Film Directing 1	3
FILM-300	Mid-Program Review	0

Term 5

Course Code	Title	Credits
	Transdisciplinary Studio Course (3 Credits)	3

Term 6

Studio or H&S Electives

Term 7

Studio or H&S Electives

Term 8

Course Code	Title	Credits
FILM-455C	Graduating Review	0

Studio Electives

Course Code	Title	Credits
	Studio Electives (9 Credits)	9

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

Fine Art

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 2026

Fine Art

Degree Type
Bachelor of Fine Arts

Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ART-101	Re-Thinking Art	3
ART-171	Drawing 1	3
INT-102A	Design 1	3
INT-158	Materials of Art & Design	3

Term 2

Course Code	Title	Credits
HHIS-110	Intro to Modernism	3
ART-202	Studio Practice	3
	HHIS-110 or 3 credits from HHIS	3
	Tke one of the following: ART-111, ART-162, ART-231A, ART-271, ART-298, ART-347, ILL-153, INT-108, ART-320	9

Term 3

Course Code	Title	Credits
	Six credits from HHIS-220, HHIS-221 or 6 credits from HHIS	6
	Two of the Following: ART-162, ART231A, ART-271, ART-298, ART-347, ILL-153, INT-108, ARt-320	6
	ART-221 or ART-296 or ART-421	3

Term 4

Course Code	Title	Credits
	HCRT-300 or 3 credits from HCRT	3
	HHIS-222 or HHIS-325	3
ART-204	Art: Structure and Systems	3
	ART-221 or ART-296 or ART-421	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 (3 Credits)	3

Term 7

Course Code	Title	Credits
ART-385	Advanced Studio	3
ART-453A	Senior Exhibition	3
ART-453B	Senior Thesis	3

Term 8

Course Code	Title	Credits
ART-453A	Senior Exhibition	3
ART-453B	Senior Thesis	3

Studio Electives

Course Code	Title	Credits
	Studio Electives 18 credits	18

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

Fine Art - Illustration

Degree Type
Bachelor of Fine Arts

Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ART-101	Re-Thinking Art	3
ILL-113	Drawing Concepts 1	3
INT-102A	Design 1	3
INT-158	Materials of Art & Design	3

Term 2

Course Code	Title	Credits
ART-111	Painting 1	3
	Take one of ART-162, INT-108, ART-171, ART-231A, ART-271, ART-298, ART-347, ILL-153, ART-320	3
ART-202	Studio Practice	3
ILL-208	Composition & Drawing	3

Term 3

Course Code	Title	Credits
	Six credits from HHIS-220, HHIS-221 or 6 credits from HHIS	6
	Take one of INT-108, ART-111, ART-162, ART-231A, ART-271, ART-171, ART-298, ART-347, ILL-153, ART-320	3
ART-202	Studio Practice	3
	ART-221 or ART-296 or ART-421	3

Term 4

Course Code	Title	Credits
HCRT-300	Art of Thinking: Philosophy	3
	HHIS-222 or HHIS-325	3
ART-204	Art: Structure and Systems	3
	ART-221 or ART-296 or ART-421	3
	ILL-417 or ILL-326	3

Term 5

Course Code	Title	Credits
	HNAR Course (3 Credits)	3
ILL-323	Wet Paint	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 (3 Credits)	3
	ILL-417 or ART-112 or ART-311	3

Term 7

Course Code	Title	Credits
ART-453A	Senior Exhibition	3
ART-453B	Senior Thesis	3

Term 8

Course Code	Title	Credits
ART-452	Senior Projects 2	3
ART-452L	Senior Projects Thesis 2	0

Studio Electives

Course Code	Title	Credits
	Studio Electives (12 credits)	12

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

Graduate Art

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 is subject to change.

For students entering Fall 2026

Graduate Art

Degree Type
Master of Fine Arts

1st Semester Fall

Course Code	Title	Credits
ART-501	Graduate Seminar	3
ART-506	Theories of Construction	3
ART-520A	Topic Seminar	3
ART-520A	Topic Seminar	3
ART-521A	Master's Project A	3
ART-556	The Big Picture	3

2nd Semester Spring

Course Code	Title	Credits
ART-501	Graduate Seminar	3
ART-506	Theories of Construction	3
ART-520A	Topic Seminar	3
ART-520A	Topic Seminar	3
ART-522A	Master's Project B	3
ART-556	The Big Picture	3

3rd Semester Summer (ACL)

Course Code	Title	Credits
ART-560	Summer Seminar	3
ART-570	Summer Workshop	3

4th Semester Fall

Course Code	Title	Credits
ART-501	Graduate Seminar	3
ART-506	Theories of Construction	3
ART-520A	Topic Seminar	3
ART-520A	Topic Seminar	3
ART-556	The Big Picture	3
ART-621A	Master's Project C	3

5th Semester Spring

Course Code	Title	Credits
ART-501	Graduate Seminar	3
ART-506	Theories of Construction	3
ART-520A	Topic Seminar	3
ART-520A	Topic Seminar	3
ART-556	The Big Picture	3
ART-622A	Master's Project D	3
ART-700	Completed Thesis	0
	Total Required Units	78

Graduate Brand Design and Strategy

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-512	Writing for Brand	3
GBDS-511A	Brand Seminar 1	3
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-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

Graduate Film

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 2026

Graduate Film

Degree Type
Master of Fine Arts

Term 1 (Fall)

Course Code	Title	Credits
FILM-500	Writing Visually	3
FILM-513	Grad Set Safety/Tech Training	3
FILM-520B	The Filmmaker and 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-597A	Thesis Writing and Research	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-598A	Written Thesis Creation	3
	Studio Electives (9 Credits)	9

Term 4 (Fall)

Course Code	Title	Credits
	FILM-562 or FILM-560	3
	FILM-660 or FILM-650 or FILM-534	3
FILM-663	Bus Affairs for Filmmakers	3
FILM-700	Completed Thesis	0
	Studio Electives (3 Credits)	3

Term 5 (Spring)

Course Code	Title	Credits
	FILM-552 OR FILM-535	3
FILM-655C	Graduating Review	0
FILM-655B	Professional Preparation (0)	0
	Studio Electives (9 Credits)	9
	Total Required Units	75

Graduate Furniture, Lighting and Fixtures

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.

We are not accepting new students into this program.

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-602F	Fabrication Innovation 1: FLF	3
SXD-609	Classroom to Career	3

5th Semester Spring

Course Code	Title	Credits
SXD-606F	Fabrication Innovation 2: FLF	3
SXD-610F	Thesis Studio 2A: FLF	3
SXD-611F	Thesis Studio 2B: FLF	3
SXD-617F	Thesis Writing Studio 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-602F	Fabrication Innovation 1: FLF	3
SXD-609	Classroom to Career	3

7th Semester Spring

Course Code	Title	Credits
SXD-606F	Fabrication Innovation 2: FLF	3
SXD-610F	Thesis Studio 2A: FLF	3
SXD-611F	Thesis Studio 2B: FLF	3
SXD-617F	Thesis Writing Studio 2: FLF	3
SXD-655	Graduate Exhibition Design	3
SXD-700	Completed Thesis	0
	Total Required Units	96

Graduate Graphic Design

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.

Curriculum subject to change.

For students entering Fall 2026

Graphic Design (GGFX2)

Degree Type
Master of Fine Arts

1st Semester Fall

Course Code	Title	Credits
	GMGX-500A or INT-503ML	3
GMGX-601A	Graduate Studio 3A	3
GMGX-601B	Graduate Studio 3B	3
GMGX-603	Graduate Typography 3	3
GMGX-604	Graduate Project Writing	3
GMGX-605	Graduate Seminar 3	3

2nd Semester Spring

Course Code	Title	Credits
GMGX-556	Design Research and Strategy	3
	GMGX-561 or Area-of-Emphasis Studio Elective	3
GMGX-651A	Graduate Studio 4A	3
GMGX-651B	Graduate Studio 4B	3
GMGX-600	Mid-Level Thesis Review	0
GMGX-653	Graduate Typography 4	3
GMGX-655	Graduate Seminar 4	3

3rd Semester Summer

Course Code	Title	Credits
	GRFX-690 or GRFX-690 or Area-of-Emphasis Studio Electives	12

4th Semester Fall

Course Code	Title	Credits
GMGX-609	Professional Leadership	3
GMGX-611B	Graduate Thesis 1B	3
GMGX-611C	Graduate Thesis 1C	3
	GMGX-611D or Area-of-Emphasis Studio Elective	3

5th Semester Spring

Course Code	Title	Credits
GMGX-650	Final Thesis Review	0
GMGX-661B	Graduate Thesis 2B	3
GMGX-661C	Graduate Thesis 2C	3
GMGX-661L	Graduate Portfolio 2	3
GMGX-700	Completed Thesis	0
	Area-of-Emphasis Studio Elective (3 Credits)	3
	Total Required Units	75

Graphic Design (GGFX3)

Degree Type
Master of Fine Arts

1st Semester Fall

Course Code	Title	Credits
GMGX-500A	DB: Linkedin Learning	3
GMGX-501	Graduate Studio 1	3
GMGX-503	Graduate Typography 1	3
GMGX-514	Graduate Motion Design 1	3
INT-503ML	Grad Studio Materials Lab	3

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-601A	Graduate Studio 3A	3
GMGX-601B	Graduate Studio 3B	3
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-651A	Graduate Studio 4A	3
GMGX-651B	Graduate Studio 4B	3
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 Area-of-Emphasis Studio Elective	9
GMGX-600	Mid-Level Thesis Review	0

6th Semester Fall

Course Code	Title	Credits
GMGX-609	Professional Leadership	3
GMGX-611B	Graduate Thesis 1B	3
GMGX-611C	Graduate Thesis 1C	3
GMGX-611D	Grad Portfolio 1	3
GMGX-650	Final Thesis Review	0

7th Semester Spring

Course Code	Title	Credits
GMGX-650	Final Thesis Review	0
GMGX-661B	Graduate Thesis 2B	3
GMGX-661C	Graduate Thesis 2C	3
GMGX-661L	Graduate Portfolio 2	3
GRFX-700	Completed Thesis	0
	Total Required Units	87

Graduate Industrial 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 2026

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-539	Emerging Technology & Design	3
IND-542	Materials & Methods 3	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-609	Design & Entrepreneurship	3
IND-681A	M5 Studio (Thesis) A	3
IND-681B	M5 Studio (Thesis) B	3

Term 6

Course Code	Title	Credits
IND-682A	M6 Studio (Thesis) A	3
IND-682B	M6 Studio (Thesis) B	3
IND-700	Completed Thesis	0
	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-539	Emerging Technology & Design	3
IND-542	Materials & Methods 3	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-681A	M5 Studio (Thesis) A	3

Term 6

Course Code	Title	Credits
IND-682A	M6 Studio (Thesis) A	3
IND-700	Completed Thesis	0
	Total Required Units	111

Graduate Interaction Design

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 2026

Master of Design in Interaction Design

Degree Type
Master of Design

1st Semester Fall

Course Code	Title	Credits
GIXD-501A	Product, Services, Systems	3
GIXD-501B	Product, Services, Systems	3
GIXD-502	Design Research and Strategy	3
GIXD-503A	Creative Prototyping 1	3
GIXD-514	Writing for Interaction	3

2nd Semester Spring

Course Code	Title	Credits
GIXD-601	People, Environments, Society	3
GIXD-603A	Creative Prototyping 2	3
GIXD-609A	People, Process, Leadership 1	3
GIXD-609B	People, Process, Leadership 2	3
GIXD-614	IxD History and Futures	3

3rd Semester Summer

Course Code	Title	Credits
GIXD-650A	Capstone 1	3
GIXD-610A	IxD Topic Studio	3
GIXD-700	Completed Thesis	0
	Total Required Units	36

Graduate Media Design

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 2026

Graduate Media Design Practices (GMDP2)

Degree Type
Master of Fine Arts

1st Semester Fall

Course Code	Title	Credits
GMDP-517A	Critical Worldviews 1	3
GMDP-554	Grad Lab	3
GMDP-616A	Creative Technology 3	3

2nd Semester Spring

Course Code	Title	Credits
GMDP-554	Grad Lab	3
GMDP-567A	Critical Worldviews 2	3
GMDP-500	Concept Studio	3
GMDP-500	Concept Studio	3
GMDP-600	Advanced Studio	3
GMDP-646	Creative Technology 4	3

3rd Semester Summer

Course Code	Title	Credits
GMDP-600	Advanced Studio	3
GMDP-600	Advanced Studio	3
GMDP-605	Thesis Gateway	0

4th Semester Fall

Course Code	Title	Credits
GMDP-554	Grad Lab	3
GMDP-600	Advanced Studio	3
GMDP-600	Advanced Studio	3
GMDP-603	Critical Practices 1	3
GMDP-625	Thesis Committee Project	3

5th Semester Spring

Course Code	Title	Credits
GMDP-625	Thesis Committee Project	3
GMDP-604	Thesis Year Review	0
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-518A	Dev Studio 1	3
GMDP-519A	Dev Studio 2	3

2nd Semester Spring

Course Code	Title	Credits
GMDP-509	Critical Histories 2	3
GMDP-525	Dev Year Review	0
GMDP-548A	Dev Studio 3	3
GMDP-549A	Dev Studio 4	3
GMDP-554	Grad Lab	3
GMDP-566A	Creative Technology 2	3

3rd Semester Summer

LOA No courses required

4th Semester Fall

Course Code	Title	Credits
GMDP-517A	Critical Worldviews 1	3
GMDP-554	Grad Lab	3
GMDP-500	Concept Studio	3
GMDP-500	Concept Studio	3
GMDP-616A	Creative Technology 3	3

5th Semester Spring

Course Code	Title	Credits
GMDP-554	Grad Lab	3
GMDP-567A	Critical Worldviews 2	3
GMDP-500	Concept Studio	3
GMDP-500	Concept Studio	3
GMDP-600	Advanced Studio	3
GMDP-646	Creative Technology 4	3

6th Semester Summer

Course Code	Title	Credits
GMDP-600	Advanced Studio	3
GMDP-600	Advanced Studio	3
GMDP-605	Thesis Gateway	0

7th Semester Fall

Course Code	Title	Credits
GMDP-554	Grad Lab	3
GMDP-600	Advanced Studio	3
GMDP-600	Advanced Studio	3
GMDP-603	Critical Practices 1	3
GMDP-625	Thesis Committee Project	3

8th Semester Spring

Course Code	Title	Credits
GMDP-604	Thesis Year Review	0
GMDP-625	Thesis Committee Project	3
GMDP-653	Critical Practices 2	3
GMDP-700	Completed Thesis	0
	Total Required Units	90

Graduate Spatial Experience Design

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 2026

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 Scenography 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-602S	Fabrication Innovation 1: SXD	3
SXD-609	Classroom to Career	3

5th Semester Spring

Course Code	Title	Credits
SXD-606S	Fabrication Innovation 2: SXD	3
SXD-610S	Thesis Studio 2A: SXD	3
SXD-611S	Thesis Studio 2B: SXD	3
SXD-617S	Thesis Writing Studio 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 or SXD-251 or SXD-301	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 Scenography 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-602S	Fabrication Innovation 1: SXD	3
SXD-609	Classroom to Career	3

7th Semester Spring

Course Code	Title	Credits
SXD-606S	Fabrication Innovation 2: SXD	3
SXD-610S	Thesis Studio 2A: SXD	3
SXD-611S	Thesis Studio 2B: SXD	3
SXD-617S	Thesis Writing Studio 2: SXD	3
SXD-655	Graduate Exhibition Design	3
SXD-700	Completed Thesis	0
	Total Required Units	96

Graduate Transportation System Design

Graduate Transportation Design-Systems

Degree Type
Master of Science

Important Program Update

The Graduate Transportation Systems and Design program is no longer accepting new students. Please visit the Academics section of our website to find other programs that align with your interests and goals.

Term 1

Course Code	Title	Credits
TRAN-506	Design Leadership & Team Bldg	1

Term 2

Course Code	Title	Credits

Term 3

Course Code	Title	Credits
	Studio Electives (3 Credits)	3

Term 4

Course Code	Title	Credits
	Studio Electives (3 Credits)	3

Term 5

Course Code	Title	Credits
	Electives or TRAN-690	6

Term 6

Course Code	Title	Credits
TRAN-612	Thesis Validation Studio	6
TRAN-700	Completed Thesis	0
	Studio Electives (3 Credits)	3
	Total Required Units	82

Graphic Design

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 2026 and Spring 2027

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
INT-102A	Design 1	3
INT-130	Sketching for Communication	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
GCDR-151	Art Direction 1	3
GCDR-205	Brand Concepts	3

Term 3

Course Code	Title	Credits
	HHIS-110, HHIS-280 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-203A	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
	GTRA-302 or GPRT-302 or GVXD-303	3
	GTRA-303 or GMOT-303	3
	Area-of-Emphasis Studio Elective (3 Credits)	3

Term 6

Course Code	Title	Credits
	Area-of-Emphasis Studio Elective (6 Credits)	6
	Transdisciplinary Studio Course (3 Credits)	3
	Area-of-Emphasis Studio Elective (3 Credits)	3

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 Credits)	3
	Area-of-Emphasis Studio Elective (3 Credits)	3

Term 8

Course Code	Title	Credits
GRFX-456	Portfolio & Career Preparation	3
	Area-of-Emphasis Studio Elective (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 Courses (15 credits)	15
	Total Required Units	132

Humanities and Sciences

Business

Degree Type
Minor

Courses

Course Code	Title	Credits
HBUS-110	Business and Economics	3

Three of the following courses:

Course Code	Title	Credits
HENT-210	The Business of Licensing	3
HBUS-301	IP: Law & Business for Artist	3
HBUS-220	Money Math for the Right Brain	3
	Brand Strategies or Brand Matters	3
HENT-212	Designing Social Enterprise	3
HENT-100	Intro to Entrepreneurship	3
HBUS-240	Principles of Marketing	3

Culminating with:

Course Code	Title	Credits
HENT-400	LAUNCH PREP	3
	Total Required Units	15

Creative Writing

Degree Type
Minor

Courses

Course Code	Title	Credits
HNAR-200	Narrative Strategies	3

Two creative writing courses such as:

Course Code	Title	Credits
HNAR-301	Short Story	3
HNAR-205	Poetry Workshop	3
HNAR-337	Screenwriting	3
HNAR-310	Children's Literature	3

One literature course such as:

Course Code	Title	Credits
HNAR-313	Genre Lit: Goth, Det., Sci-Fi	3
HNAR-320	Greek Mythology	3
HNAR-210	Immigrant/1st Gen American Lit	3
HNAR-303	James Joyce's 'Ulysses'	3
HNAR-312	Moby Dick	3
HNAR-290	Shakespeare Plays & Films	3

Culminating with:

Course Code	Title	Credits
	Capstone Course	3

Certain creative writing-based Transdisciplinary Studio (TDS) courses can be substituted for a writing course.

	Total Required Units	15

Material Studies

Degree Type
Minor

Courses

Course Code	Title	Credits
HSCI-209	Intro to Matls Sci & Engr	3

Three additional 3-credit courses from the following Humanities and Sciences offerings:

Course Code	Title	Credits
HSCI-205	Theory of Structure	3
HSCI-218	Properties Artistic Materials	3
HSCI-233	Nanotechnology + Design	3
HSCI-206	Materials & Methods 1	3
HSCI-250	Science & Sustainability	3
HSOC-218	Design for Sustainability	3
HSCI-217	Light & Color	3

Culminating with:

Course Code	Title	Credits
	Capstone TDS Course with Materials Emphasis	3
	Total Required Units	15

Illustration

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 2026 and Spring 2027

Illustration - Entertainment Arts

Degree Type

Bachelor of Fine Arts

Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
ILL-106	Perspective	3
ILL-115	Drawing 1	3
INT-102A	Design 1	3

Term 2

Course Code	Title	Credits
ILL-102	Viscom Fundamentals 1	3
	ILL-153 or ILL-298	3
INT-152A	Design 2	3
ILL-215	Drawing 2	3

Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
ILL-204	Analytical Figure Drawing	3
	ILL-256 or ILL-320A or ILL-298 or ILL-277	3
ILL-355	Dynamic Sketching for Illustra	3

Term 4

Course Code	Title	Credits
ILL-210	Intro to Maya & 3D Animation	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
	ILL-415 or ILL-416 or ILL-255A	3

Term 6

Course Code	Title	Credits
ILL-269	Storyboarding for Animation	3
ILL-309	3D Layout	3
ILL-413	Entertainment Strategies	3
	ILL-339 or ILL-322A	3

Term 7

Course Code	Title	Credits
	ILL-368A or ILL-399 or ILL-357 or ILL-377	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-106	Perspective	3
ILL-101	Illustration Now	3
ILL-115	Drawing 1	3
INT-102A	Design 1	3

Term 2

Course Code	Title	Credits
ILL-102	Viscom Fundamentals 1	3
ILL-153	Composition & Painting	3
INT-152A	Design 2	3
ILL-215	Drawing 2	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
	ILL-277 or ILL-298	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-413	Entertainment Strategies	3
ILL-310	Character Design 1	3
ILL-339	Graphic Design for Ent Arts	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

Course Code	Title	Credits
	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 (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-106	Perspective	3
ILL-115	Drawing 1	3
INT-102A	Design 1	3

Term 2

Course Code	Title	Credits
	HHIS-220 or HHIS-221	3
ILL-215	Drawing 2	3
ILL-153	Composition & Painting	3
INT-152A	Design 2	3
INT-158	Materials of Art & Design	3

Term 3

Course Code	Title	Credits
HHIS-110	Intro to Modernism	3
ILL-113	Drawing Concepts 1	3
ILL-213	Painting Concepts	3
ILL-253	Image and Idea	3
ILL-267	Media Experimentation	3

Term 4

Course Code	Title	Credits
ILL-220	Drawing Projects	3
ART-101	Re-Thinking Art	3
ILL-275	4th Term Portfolio Review	0
INT-251	Color Theory	3
ILL-326	RE-Presentation (DM)	3

Term 5

Course Code	Title	Credits
ART-202	Studio Practice	3
	INT-220 or INT-221	3
ILL-417	Painting Projects	3

Term 6

Course Code	Title	Credits
ILL-445	Senior Projects	3
	Studio Electives (3 Credits)	3

Term 7

Course Code	Title	Credits
HHIS-222	History of Art 3	3
ILL-323	Wet Paint	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-106	Perspective	3
INT-102A	Design 1	3
ILL-115	Drawing 1	3

Term 2

Course Code	Title	Credits
ILL-215	Drawing 2	3
ILL-298	Photoshop Painting Fundmntls	3
INT-111	Type 1: Foundation	3
INT-152A	Design 2	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-305	Drawing for Illustration	3
	ILL-326 or ILL-103	3

Term 4

Course Code	Title	Credits
	HHIS-220 or HHIS-221 or HHIS-222 or HHIS-240 or HHIS-250	3
	ILL-152 or INT-220 or INT-221 or GRPT-308 or ILL-207	3
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-212 or ILL-261	3
ILL-265	Motion Design 2	3
ILL-368	Sequential Design 2	3

Term 6

Course Code	Title	Credits
	ILL-264 or or ILL-265 or ILL-322A	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-106	Perspective	3
INT-102A	Design 1	3
ILL-115	Drawing 1	3

Term 2

Course Code	Title	Credits
ILL-153	Composition & Painting	3
ILL-258	Digital Illustration	3
INT-152A	Design 2	3
ILL-215	Drawing 2	3

Term 3

Course Code	Title	Credits
	HHIS-110 or HHIS Course (3 credits)	3
ILL-213	Painting Concepts	3
ILL-248	Craft Technique Surface Design	3
ILL-305	Drawing for Illustration	3
INT-158	Materials of Art & Design	3

Term 4

Course Code	Title	Credits
ILL-253	Image and Idea	3
ILL-275	4th Term Portfolio Review	0
INT-202	Creative Text	3
ILL-335	Intro to Textile/Surface Desgn	3
	ILL-267 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
	INT-220 or INT-221	3
PRD-278	Sewing Lab	3
ILL-301A	Consumer Products 1	3
ILL-340	Color Trend for Surface Design	3

Term 6

Course Code	Title	Credits
	ILL-454 or PRD-472 or ILL-900	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

Course Code	Title	Credits
	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 (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-106	Perspective	3
ILL-101	Illustration Now	3
ILL-115	Drawing 1	3
INT-102A	Design 1	3

Term 2

Course Code	Title	Credits
ILL-113	Drawing Concepts 1	3
ILL-153	Composition & Painting	3
INT-152A	Design 2	3
ILL-215	Drawing 2	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
ILL-258	Digital Illustration	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
	INT-220 or INT-221	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-323 or ILL-357 or ILL-417	

Term 7

Course Code	Title	Credits
	IILL-318 or ILL-301A or ILL-454 or ILL-445 or ILL-179A or GPRT-308	

Term 8

Course Code	Title	Credits
	HBUS-101 or Business & Professional Practice Elective (3 Credits)	3
ILL-453	Portfolio Design Lab	3

Studio Electives

Course Code	Title	Credits
	Studio Electives (6 credits)	6

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

Integrated Studies

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.

First Year Immersion

Degree Type
First Year 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-108	Visual Thinking 1	3
IMER-109	Forms of Making	3

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

Interaction Design

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 2026 and Spring 2027

Interaction Design

Degree Type
Bachelor of Science

Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
INT-102A	Design 1	3
INT-130	Sketching for Communication	3
IXD-104	Intro to IXD	3
IXD-107	Creative Tech 1: Form & Code	3

Term 2

Course Code	Title	Credits
INT-111	Type 1: Foundation	3
INT-152A	Design 2	3
INT-206	Persuasive Sequencing	3
IXD-150	Studio 2: UI Design	3
IXD-157	Creative Tech 2: Networks	3

Term 3

Course Code	Title	Credits
	HSOC-101 or HSCI-202	3
HSCI-234	CompSci for Designers/Artists	3
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-204	Studio 3: User Research	3
IXD-208	Creative Tech 3: Build & Test	3

Term 4

Course Code	Title	Credits
	HHIS-260 or three credits of HHIS	3
	HSCI-110 or three credits of HSCI	3
INT-158	Materials of Art & Design	3
IXD-203	Type 3: Context	3
IXD-205	Creative Tech 4: AI	3
IXD-250	Studio 4: Digital Products	3

Term 5

Course Code	Title	Credits
	HSOC-210 or HBUS-210A or HSOC-212	3
IXD-211A	Motion Design 1	3
	Take Studio Elective: 3D software	3
IXD-421	Portfolio: Process Narratives	3
	Interaction Design Elective (300-400)	3

Term 6

Course Code	Title	Credits
	Interaction Design Elective (300-400)	3
	Interaction Design Elective (300-400)	3
IXD-350A	6th Term Review	0

Term 7

Course Code	Title	Credits
	Interaction Design Elective (300-400)	3
	Interaction Design Elective (300-400)	3

Term 8

Course Code	Title	Credits
	Interaction Design Elective (300-400)	3
IXD-452	Graduation Studio	3

Studio Electives

Course Code	Title	Credits
	Studio Electives (15 credits)	15

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

Photography and Imaging

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.

Photography & Imaging

Degree Type
Bachelor of Fine Arts

Term 1

Course Code	Title	Credits
	HWRI-102 or HWRI-101	3
	HHIS Course (3 Credits)	3
PHOT-101	Analog + Digital	3
PHOT-102A	Concept & Art of Observation	3
INT-103A	Design 1: Comp, Light, Color	3

Term 2

Course Code	Title	Credits
HSOC-101	Art of Research (ID Majors)	3
PHOT-153	The Long-Term Experiment 1	3
PHOT-157	Photographing Others	3
PHOT-158	Object, Form, and Meaning	3
PHOT-167	The Color Darkroom	3

Term 3

Course Code	Title	Credits
HPRO-331	Collaborate Leadership	3
INT-176	Basics of Video Production	3
PHOT-203	The Long-Term Experiment 2	3
PHOT-200	3rd Term Review	3
PHOT-231	Found, Built & Imagined Worlds	3
PHOT-259	Art + Tech	3

Term 4

Course Code	Title	Credits
HBUS-101	Business 101	3
HCRT-300	Art of Thinking: Philosophy	3
PHOT-264	What Makes a Book Work	3
	Photography (PHOT) 6 credits	6

Term 5

Course Code	Title	Credits
HPRO-200	Professional Presentation	3
PHOT-342	Lighting Studio	3
	Photography (PHOT) 3 credits	3

Term 6

Course Code	Title	Credits
HHIS-271	History of Photo 2	3
PHOT-350	6th Term Review	0
PHOT-379	Advanced Time-Based Seminar	3
TDS-309A	Idea Collage	3
	Photography (PHOT) 3 credits	3

Term 7

Course Code	Title	Credits
	HBUS-210 or 3 credits HBUS or HPRO	3
PHOT-402	Concept & Context 1	3
PHOT-403	Vison and Voice 1	3
PHOT-404	Experimental Futures 1	3

Term 8

Course Code	Title	Credits
PHOT-452	Concept & Context 2	3
PHOT-453	Vision and Voice 2	3
PHOT-454	Experimental Futures 2	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
	Humanities, Social Sciences, Science & Tech, OR Bus/ Prof Prac Course (6 Credits)	6
	Humanities, Social Sciences, Science & Tech, OR Bus/ Prof Prac Course (3 credits)	3
	Total Required Units	120

Product Design

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).

Curriculum is subject to change.

For students entering Fall 2026 and Spring 2027

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
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-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-214	Way Things Work	3
PRD-215	Product Design 4	3
PRD-250	4th Term Review	0
	PRD-255 or PRD-477 or PRD-204 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	Visual Communication 5	3
	PRD-309 or PRD-377 or PRD-442	3
PRD-404	Industrial Design Research	3

Term 6

Course Code	Title	Credits
HBUS-200	The Design Professional	3
PRD-359	Design Lab 2	3

Term 7

Course Code	Title	Credits
HBUS-300	Business of Design	3
PRD-400	7th Term Review	0
PRD-409	Design Lab 3	3
	Transdisciplinary Studio Course (3 Credits)	3

Term 8

Course Code	Title	Credits
PRD-455	Product Capstone Project	3
PRD-480	Prof Prep & Grad Review	3

Studio Electives

Course Code	Title	Credits
	Studio Electives (12 credits)	12

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

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 2026 and Spring 2027

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-102A	Spatial Design 1A	3
SXD-102B	Spatial Design 1B	3
SXD-103	Design Lab 1	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-152A	Spatial Design 2A	3
SXD-152B	Spatial Design 2B	3
SXD-155	Visual Communication 2	3

Term 3

Course Code	Title	Credits
HSCI-332	GRID: Cog Sci+Spatial Design	3
SXD-200	3rd Term Review	0
SXD-201	Digital Process 3	3
SXD-202A	Spatial Design 3A	3
SXD-202B	Spatial Design 3B	3
SXD-203	Design Lab 3: Applied Graphics	3
SXD-204	Color, Material & Concept	3
SXD-261	Structure Interior Architect	3

Term 4

Course Code	Title	Credits
	HHIS-110, HHIS-280 or HHIS Course (3 Credits)	3
HSCI-203	Illumination: Lighting	3
SXD-203	Applied Graphics	3
SXD-252A	Spatial Design 4A	3
SXD-252B	Spatial Design 4B	3
SXD-254	Ambient Media	3

Term 5

Course Code	Title	Credits
	HSCI-205 or 3 credits from Subject HSCI	3
SXD-300	Digital Process 4	3
SXD-310A	Topic Studio: Sustainability	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 or 3 credits from Subject HSCI	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

Course Code	Title	Credits
	Studio Electives (6 credits)	6

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 (6 Credits)	6
	Total Required Units	132

Transportation Design

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 2026 and Spring 2027

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

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 or TRAN-305	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-355	Model 6	3

Term 7

Course Code	Title	Credits
HPRO-301	Automotive Industry	3
TRAN-400	7th Term Review	0
TRAN-401	Design 7	3

Term 8

Course Code	Title	Credits
	HPRO-203 or 3 credits from Minor Area	3
TRAN-451	Design 8	3
TRAN-471A	Visual 8	3

Studio Electives

Course Code	Title	Credits
	Studio Electives (12 credits)	12

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

ACN

EXT26-100
Exploring Creative Careers
Credits 0

EXT26-101
Figure Drawing
Credits 1

EXT26-102
Designing Sneakers
Credits 1

EXT26-103
Intro to Character Design
Credits 1

EXT26-104
Digital Photography
Credits 0

EXT26-105
Designing Interior Spaces
Credits 1

EXT26-106
Sketchbook to Screen
Credits 1

EXT26-108
Character & World Building
Credits 1

EXT26-109
Digital Design
Credits 1

EXT26-110
Fashion Illu & Drawing Costume
Credits 1

EXT26-111
Creature & Animal Design
Credits 1

EXT26-112
Designing Cars

Credits 1

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

Beginning Fall term 2026, the Creative Direction BFA program will be integrated into the Graphic Design BFA program, joining that curriculum's other areas of emphasis, which currently include Print and Publication, Packaging, Motion, Transmedia and Visual Interaction Design. Students entering Fall 2026 or later who wish to study creative direction can apply to the Graphic Design BFA program and select an emphasis in 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, cliches 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-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

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, studens will have opportunities to concept ads. Course material focuses on the early works of Doyle Dane and Bermbach, 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-152A

Motion Design 1

Motion Design 1 is an introductory course in which students learn to bring their ideas to life through the power of motion. Building on foundational knowledge in typography, image-making, and illustration, this course invites students to explore how design and storytelling intersect in time-based media. Through hands-on projects, students will transform their narrative ideas into compelling animated sequences, learning how to convey meaning through movement. The course also emphasizes the professional creative workflow-from initial concept to final output-equipping students with the tools and mindset of a motion designer. This is a foundational course required for all Creative Direction students.
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-154

Communication Design 2: Information & 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

CRDR-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

CRDR-154

Comm Des 2: Info & Context

Building on Communication Design 1: Primer, Communication Design 2: Information & Context provides a deeper, process-based approach to utilizing research as a catalyst for design concepts. Students will consider content, audience, and context in their development of design across multiple media. Design principles such as the modular division of space, construction of simple grids, and meaningful use of color will be explored and discussed. This class encourages visual experimentation of multiple ideas. ?This is a foundational course required for all Creative Direction students.

Credits 3

CRDR-155

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

CRDR-155

Type 2: Structure

Building on the foundations established in Type 1: Fundamentals, Type 2: Structure offers a rigorous exploration of typography as both a formal and communicative discipline. Emphasis is placed on developing fluency in typeface selection, typographic hierarchy, and layout composition across multiple assignments. Students will refine their understanding of scale, structure, and the use of typographic grids, while deepening their awareness of the historical and contemporary roles typography plays in visual communication. Through a series of analytical exercises, students cultivate a critical sensitivity to the responsibilities of working with visible language. This is a foundational course required for all Creative Direction students.
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 has 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-202
Comm Des 3: Narrative & Scale

Building on Communication Design 2: Information & Context, Communication Design 3: Narrative & Scale introduces narrative storytelling through in-depth research and the curation of visual and written assets. Students will learn to build conventional and unconventional sequencing to engage their audience. Additionally, students will extend from the core project to develop a system across multiple media. There will be an emphasis on maximizing typesetting and technical skills acquired in Type 1: Fundamentals and Type 2: Structure. This is a foundational course required for all Creative Direction students.
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-203P
Type 3: Context

Type 3: Context builds on the foundational skills developed in Type 2: Structure by challenging students to apply their typographic knowledge to more complex and content-driven projects. Emphasis is placed on the relationship between form and meaning, as students consider content, context, and audience to drive their design decisions. Through a series of assignments that explore long form text and image integration, students refine their ability to construct visual hierarchies, organize information, and communicate with clarity and intention. ??This is a foundational course required for all Creative Direction students.
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-204
Sequential Design 1

Teaches foundational storytelling and design-based narratives. Students should be 2nd-3rd term standing.
Credits 3

CRDR-204
Sequential Design 1

Sequential Design 1 explores how to frame a story in the most dynamic and impactful way. Introducing the core principles of visual storytelling for motion design, the course focuses on crafting ideas, refining transitions, and building narratives with clarity and intent. Through lectures, critiques, and exposure to industry work, students will develop a strong foundation in visual communication by creating storyboards and style frames. Emphasis is placed on simplifying complex ideas while enhancing visual detail to support effective, compelling storytelling.
Credits 3

CRDR-205A
Brand Concepts 1

This course provides an introduction to the fundamentals of branding with emphasis on conceptual process and development, and basic branding/concepting 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-252
Comm Des 4: Identity Systems

Building on Communication Design 3: Narrative & Scale, Communication Design 4: Identity Systems empowers graphic design students to build compelling, purpose-driven brand identity systems through market and audience research, definition of a basic strategic approach, and thorough visual exploration. The resulting term-long project will demonstrate a vision for how the brand can cohesively exist as a multi-sensory experience across touchpoints. By the end of the course, students will have created a complete brand identity system-including logo design, realistic application examples, and graphic standards guidelines-along with a professional-level presentation package for client or stakeholder. This is a foundational course required for all Creative Direction students.
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-262A
Creative Writing 1

This foundational writing course is designed to equip you with the core skills essential for clear, effective communication across a range of formats. You'll explore different writing structures-from storytelling and manifestos to long-form and short-form copy-building a strong foundation in both creative and strategic writing. You'll gain the confidence to write across genres with clarity, purpose, and a distinct voice.
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-298
Crash!

This upper-term (7-8) studio course offers an immersive, fast-paced experience that mirrors the demands of working in a real-world creative company. Led by a faculty member serving as creative director, students are paired in teams to collaborate on projects for two different clients over the course of 14 weeks. The class is structured around rapid ideation, pushing you to develop and deliver multiple assignments across both traditional and non-traditional media. With a focus on creative agility, strategic thinking, and professional execution, this intensive course prepares you for the realities of agency or studio life.
Credits 3

CRDR-299A
Crashvertising

This intense immersion course, meeting weekly, allows students to experience the pace and intensity of working in a real-world creative agency. Students will work on multiple assignments on a range of media, both traditional and non-traditional. In the middle of the term the students will be required to attend 3 week workshop with an eminent creative director to hone their concepting, creative, and presentation skills.
Credits 3

CRDR-305A
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'etre 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.
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 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-360

Creative Writing 1

An advanced course focused on the craft of writing across a range of disciplines, including social media, advertising, and emerging media, as well as experiential marketing. Students will explore how writing adapts to different formats and audiences, learning to shape messages that are clear, compelling, and memorable. Through a variety of assignments, the course emphasizes the power of language in storytelling, concept development, and strategic communication-equipping you to write with precision, persuasion, and creative impact.
Credits 3

CRDR-362A

Copywriting 2

An advanced understanding into the craft of copywriting for branding and advertising. Assignments given to reinforce/teach students about the importance of presenting information clearly, provocatively and memorably. Students will learn to write brand manifestos, taglines, headlines in a range of tones, positioning, and style that match the individual brands. Students will create portfolio-ready, fully integrated campaigns for three individual brands, with copy as a focus. These campaigns will include manifestos, headlines, experiential, and digital executions. Students will write website-ready campaign descriptions and setups for each campaign, and learn how to best represent, describe, and convey their concepts. Students will evolve their presentation and communication skills, with the focus on clear, emotive idea representation. Students will explore and research writing tone and style, in advertising executions and beyond, bringing in weekly examples that they find and connect with - building a curated reference collection for themselves.
Credits 3

CRDR-366A

Idea Lab

Teaching advanced concept skills with an emphasis on campaign and brand development, strategic thinking, writing, layout and design through varied systems, whether emerging technologies, or tried and true delivery mechanisms. Students will get tools that will help them produce branding ideas guided by strategic framework. They will gain insights into the largely unconscious nature of the creative process.
Credits 3

CRDR-372A
Creating Culture

A class designed to immerse students in the language & communications of subcultures. We will explore culture as it relates to audience, interests, community, and storytelling. This will entail a broad look at different subcultures and how it relates to each students interest/trajectory. We will build on current skill-sets and strengthen / select new tools applicable to each students aim. The course will ebb and flow from broad discussions to targeted and nuanced communication executions. The work that will culminate from this class will be diverse and nothing like what they have done prior. We will also touch on diversity, "breaking through" tactics, authenticity, adapting to the future, strategy and other skills that doesn't look like "ads".
Credits 3

CRDR-400
7th Term Review

Required for all 7th term Advertising students. Portfolio review & successful review by Dept Chair.
Credits 0

CRDR-405
Brand Concept 4

This is multi-disciplinary, experiential course that challenges you to create cohesive events that engage a brand's audience in unexpected places and ways, reinforcing brand identity and value propositions.
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-431
Winning the Pitch

Understand the unique requirements of pitching and winning new business in today's world. This course will teach how platform thinking (vs executional thinking) is required to help traditional and non-traditional agencies win in this highly competitive space. Students will learn how strategy, execution and pitch presentation theater can help make creatives invaluable to their organizations. The end result are 2 full campaigns, one of which will be presented in a way that helps sell big ideas beyond just executions.
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, Bussiness card, resume, website and leave behind. 160
Credits 3

CRDR-454A
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-456
Portfolio & Career Preparation

This course supports the graduating student's role as a junior designer within a studio or in-house setting, and a role in art direction and design. Lectures and guest speakers will focus on expectations of the recent graduate as a working professional. The graduating students' professional responsibility, personal attitude, studio structure and client/vendor relationships will be discussed.
Credits 3

CRDR-456
Portfolio & Career Preparation

Portfolio & Career Preparation supports the graduating student's ability to secure a role within a studio or in-house setting, and/or promote themselves as a freelance graphic designer. Students will refine their presentation voice to best showcase their skills and experience, and develop a personal brand identity system and portfolio website that positions themselves in the design industry. Lectures will focus on expectations of the recent graduate as a working professional. A designer's responsibilities, personal attitude, studio structure and client/vendor relationships will be explored. This required course must be taken in the student's final term.
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 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

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

See comments on Section. Each section has unique description.
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

HSAP-892

Art in Mexico City

Credits 3

HSAP-896

US Design Pract/Cult/Critique

This course is specifically for approved Study Away and Exchange students that are at ArtCenter. This course is designed to discuss the learning objectives from their current courses. They will show their work and the instructor will critique and explore their process, highlighting how North American design critique differs from European critique methods. Topics for Discussion Include: . Risk Taking . Lower barriers to entrepreneurship . Corporate Freelance Culture . Best practices in presentation . Preferred software packages and why Students will show their time management and homework plans for all relevant classes. There are pre and post midterm discussions and additional discussions can include "California" life and any questions students might have on design culture in North America. Students then do a final presentation at the end of term.
Credits 3

HSCI-801A

TestLab Berlin: HSCI Elective

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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

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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.
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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

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, preferrably 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, preferrably 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 UnderArmour 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 UnderArmour 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 UnderArmour 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 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-819G
CSU Semester At Sea H&S 3

CSU Semester at Sea is an individualized study away program. Department and Study Away Program approval required.
Credits 1

SAP-819H
CSU Semester At Sea H&S 4

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. Eac h 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 teamswill 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 teamswill 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 teamswill 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 teamswill 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-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-860A

TAMA: Studio 1

See comments on Section. Each section has unique description.
Credits 3

SAP-860B

TAMA: Studio 2

See comments on Section. Each section has unique description.
Credits 3

SAP-860C

TAMA: Studio 3

See comments on Section. Each section has unique description.
Credits 3

SAP-860D

TAMA: Studio 4

See comments on Section. Each section has unique description.
Credits 3

SAP-868

UAL Individualized Study Away

SAP UAL Individualized Study Away Program Placeholder Course
Credits 12

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-869
Accademia Italiana Study Away

SAP Accademia Italiana Individualized Study Away Program Placeholder Course
Credits 3

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 H&S 3

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-886
CET Japan Indiv Study Away

SAP CET Japan Individualized Study Away Program Placeholder Course
Credits 3

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-886H
CET Japan H&S 4

CET Japan is an individualized study away program. Department and Study Away Program approval required.
Credits 3

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-889A
OGU Osaka Studio 1

OGU Osaka is an individualized study away program. Department and Study Away Program approval required.
Credits 3

SAP-889B
OGU Osaka Studio 1

OGU Osaka is an individualized study away program. Department and Study Away Program approval required.
Credits 3

SAP-890

Entertainment Narratives

In this study abroad course students will focus on the blue sky design process, as used during the preproduction phase of an entertainment project, to develop an original story. Working in teams, students will spend two weeks exploring a foreign city and its culture while developing and researching their story. Students will then use their findings to develop the initial ideation material where shape language, visual style, and storytelling will be explored and finalized in a cohesive pitch for an entertainment property.
Credits 3

SAP-891

Made in Taiwan

What does it mean to be made in Taiwan? What makes something or someone Taiwanese? Why should we care? In this studio we will be looking at Taiwan through the perceived Other: from original people, to migrant mothers, to the new second generation. The Made in Taiwan project, in partnership with local partner, Garden of Hope, seeks to explore and uncover topics that are less obvious and well-travelled, to understand what it means to be "native" using the environs of Taiwan as our setting and case study. By extension students will have the opportunity to uncover and reflect upon their own native origins and roots. Bringing together theory, practice, and everyday life we will surface and articulate insights and human truths that connect us all.
Credits 3

SAP-892

CDMX: Art&Design (Re)Construc

The story of Mexico City is often told as a series of cataclysms and ruptures - Conquest, Revolutions, earthquakes, and modern development. But it is also a city of layers where time intermingles. Through this program, students will explore how art and everyday life offer windows for looking across time. How can the experience of moving through a city help one understand what changes over time as well as what persists? How can speaking with local artists and artisans show the city as a lived practice and site of intervention? And how can the ongoing life of the city be recruited in new visions of the future?
Credits 3

SAP-893

CET FAMU Indiv Study Away

SAP CET FAMU Individualized Study Away Program Placeholder Course
Credits 3

SAP-894

CET Prague Film Study Away

CET Prague Film Individualized Study Away Program Placeholder Course
Credits 3

SAP-894A

CET Prague Film Studio 1

CET Prague Film is an individualized study away program. Department and Study Away Program approval required.
Credits 1

SAP-894B

CET Prague Film Studio 2

CET Prague Film is an individualized study away program. Department and Study Away Program approval required.
Credits 1

SAP-894C
CET Prague Film Studio 3

CET Prague Film is an individualized study away program. Department and Study Away Program approval required.
Credits 1

SAP-894E
CET Prague Film H&S 1

CET Prague Film is an individualized study away program. Department and Study Away Program approval required.
Credits 1

SAP-894F
CET Prague Film H&S 2

CET Prague Film 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-303D
Biodiversity Hotspot (DM)

Across the globe irreplaceable, high-biodiversity ecosystems across our world's oceans-such as coral reefs, seagrass meadows, mangroves, and coastal forests--are heavily threatened. These biodiversity hotspots are not only vital for their ecological significance but also for their role in carbon storage. The stakes are high, and the loss of these ecosystems is not an option. Conservation International works to restore and protect these vital areas, while ensuring that these precious environments-and the communities that rely on them-continue to thrive. In this Designmatters transdisciplinary studio, students will create concepts and projects that explore the ecological balance and connection between ocean biodiversity hotspots and humanity.
Credits 3

TDS-304D
Fulfilling Spaces: PP (DM)

PPPSGV will be opening a new health center to serve Pasadena, Altadena and the surrounding neighborhoods in the Fall of 2025, with the vision of creating a space that reflects, serves and heals the community- a gathering space for care, connection and growth. How might the new health center use art and design to celebrate and reflect the communities served by PPPSGV? In this 14-week studio, students will work with healthcare workers, community leaders, architects and designers to understand the local community's history and culture. Students will generate concepts for murals and other artistic interventions for the new PPPSGV health center that will celebrate and reflect the surrounding community, while providing a sense of peace and well-being for patients, staff and volunteers. PPPSGV will select and fund the implementation of one or more student concepts.
Credits 3

TDS-305D

Throwing Shade: Cooling LA

This Designmatters studio will use the recently released County Heat Action Plan by LA County plus lectures from subject matter experts to understand how extreme heat is impacting Los Angeles and to design strategies, spaces and products relating to Goal 1 of the report "Cool Outdoor Spaces."
Credits 3

TDS-306D

DM Cedars Studio

Students will work with Cedars-Sinai Cancer Research Center for Health Equity heathcare researchers, care providers, community organizations and other subject matter experts to address cancer health equity issues, creating new outreach and communication strategies and systems.
Credits 3

TDS-307H

From Data to Impact (DM TDS)

Cedars-Sinai Cancer Research Center for Health Equity (CRCHE) brings together researchers and stakeholders to address and correct health inequities that impact communities in Southern California. CRCHE conducts research and gathers cancer-related data showing disparities in screening and mortality rates across different locations and demographics. It also offers a range of open-source, evidence-based solutions to help mitigate these disparities. In this Designmatters studio, students will explore how to help community organizations utilize CRCHE data to identify health equity issues, then bridge these insights to actionable, evidence-based solutions that address the specific needs of local communities. Through collaborative, interdisciplinary work, students will gain exposure to anti-racist frameworks, decolonial perspectives, and ethical research practices that honor community voices and knowledge toward connecting communities, data, and meaningful action.
Credits 3

TDS-308D

Kotex: Art's Missing Period

How might w create a culture shift around periods through representation in art and media? This project will expand Kotex's "Art's Missing Period Campaign" through concepts for an exhibition, educational materials and other creative solutions to explore the lack of representation of menstruation in art and media, and how we can lift the stigma around periods.
Credits 3

TDS-312A

City Animals: Data Viz

In this studio course, students will develop concepts for static and interactive data visualizations using data from the Arroyos & Foothills Land Conservancy on wildlife living in and around Los Angeles county, bringing greater understanding to their habits, patterns, challenges and purpose in our shared urban environment.
Credits 3

TDS-345B

Digi Synergy Studio (DM TDS)

In this Designmatters and Interaction Design studio course, Arts Consortium LA asks students to develop concepts for a digital platform that facilitates discovery, collaboration, innovation, and growth in emerging Southern California arts nonprofits, enabling them to more effectively fulfill their respective missions. Students will work with Arts Consortium LA members and other nonprofit arts organizations to understand the opportunities and challenges they face in their work, and how a digital platform might support them in connecting one another and serving their communities. Insights from this research will be integrated into concepts for a digital platform centering the experience of the arts organizations from onboarding to sustainable growth.
Credits 3

TDS-350A

DM Topic Studio TDS

The Designmatters Topic Studio is a transdisciplinary course with a unique social innovation design challenge each term. Students will engage with subject matter experts and non-profit organizations on real-world social innovation design challenges, revolving around the themes of Sustainable Development, Public Policy, Health, Social Entrepreneurship, and Social Justice. Designmatters Topic Studios help develop a community of equity-minded designers, and these themes build on blending story-telling and skill-building, as well as exploring historical and cultural contexts and concrete actionable strategies for students to increase their capacity to create a positive impact through their design practices.
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-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 flourishment of all in the classroom is of utmost importance? Here, we are concerned with respecting the full potential of everyone that enters the classroom withintentional 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-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 artifice 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

Entertainment Design

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 2026 and Spring 2027

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, ets.
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 Cancept Art 1 Students will learn how to design simple characters, props and environments.
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 execut 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-202
Env for Animation and Games

Students will learn the process of creating 3D props and environments specifically for animation and game production. Utilizing software like Maya, Substance Designer/Painter, Blender, and the Unreal Engine, the focus will be on refining fundamental modeling, shading, and world building skills in the context of creating production-ready assets. This is an ideal class to take in preparation to work on a Capstone Game or Animation project.
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-205
3D Creature and Animal Anim

This course focuses on animating creatures and animals in CG with emphasis on realistic biomechanics, behavior, and physics-based motion. Students will study real animal reference and apply those principles to create believable creature animation for visual effects oriented films, cinematic sequences, or animated films. Assignments will elaborate on industry-standard workflows including reference gathering, breakdowns, blocking, and iterative polish.
Credits 3

EANI-206
Shorts Pipeline

In this foundational course, students will be introduced to an overview of an entire animation production pipeline. The focus will be on learning the essential technical workflows and production management skills for crafting an animated short film. This will be achieved through hands-on modules for compositing, editing, rendering, and scheduling. Examples of industry-standard software used in this course are: After Effects, Premiere Pro, Unreal, and spreadsheet software. Students will build core skills in both production planning and execution. Successful completion of this class is a prerequisite for enrollment in Shorts 1-1, Shorts 1-2, and the Capstone Animation projects.
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-208
Anime Production

This course explores anime as both a contemporary storytelling language and a production methodology within animation. Students examine the artistic, historical, and industrial influences that have shaped anime and its impact on global animation. Through lectures, case studies, and studio projects, students develop skills in visual storytelling, production planning, and creative problem-solving while learning approaches that balance artistic ambition with production efficiency. Emphasis is placed on designing work that is visually compelling, production-conscious, and adaptable to professional animation pipelines.
Credits 3

EANI-209
Storyboarding for Anim Feature

Storyboarding for Animated Feature Films is an advanced studio course exploring the professional art of visual storytelling for animated feature films. Students will learn how story sequences evolve from script pages and rough thumbnails into polished storyboards, story reels, and finished animatics, mastering the principles of character, conflict, staging, performance, cinematography, timing, and cinematic clarity. Through lectures, professional sequence breakdowns, collaborative pitch sessions, critiques, and one-on-one mentorship, students will develop an original storyboard sequence from concept to completion. Along the way, they will strengthen their ability to communicate emotion, humor, and action through images while embracing the iterative creative process that defines feature animation production.
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-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-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-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-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-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-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-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-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-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-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-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-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-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-114
Practical Props for ENT

This elective course offers hands-on experience in the art of prop making for entertainment, combining design theory with practical fabrication skills. Students will explore the process of creating high-quality props for film, theater, and themed environments. Through a series of guided projects, participants will gain exposure to model shop practices, including the safe and effective use of a wide range of power tools, materials, and fabrication techniques. From concept sketches to finished pieces, students will develop the ability to translate design ideas into physical objects, while learning industry best practices for tool handling, project planning, and execution. Emphasis will be placed on creativity, precision, problem-solving, and collaboration, giving students a solid foundation for further exploration in the fields of production design, special effects, and scenic construction.
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-158A
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-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-207A
Concept Design Fundamentals

Concept Design Fundamentals is a course that explores the core principles of design, focusing on the relationships between shape, line, composition, and contrast, and how these elements convey meaning. The class will delve into why things look the way they do, emphasizing the concept of form following function. Through practical exercises and theoretical study, students will learn to create designs that are both aesthetically pleasing and functionally effective. This course is essential for anyone looking to understand the foundational elements of design and their application in creating meaningful and purposeful work.
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-214

Entertainment Sketchbook

In this course, students will be showing an advanced understanding of lighting and values in application of their projects. through the understanding of materials, students will be able to produce images that will best represent their ideation. On location sketching / Drawing from observation / Using studies to inspire creative designs / composing a sketchbook / photographing reference with relevance to entertainment design.
Credits 3

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-231

Drawing With Style

Drawing with Style is a course focused on enhancing analog sketching skills and understanding classic architectural and design styles. You'll practice sketching from life, developing your observational abilities and precision. Emphasis will be placed on drawing with emotion, using lines and shapes to convey mood and meaning. You'll work on exercises and projects that help you create dynamic compositions and develop your unique artistic style. This course is ideal for designers who want to improve their skills and knowledge.

Credits 3

ECPT-258

Advanced 3D

Advanced 3D deepens knowledge of 3D software.

Credits 3

ECPT-260

Drawing With Style

Drawing with Style is a foundational studio course that emphasizes the energetic and expressive potential of drawing from life. Students will explore dynamic observation techniques while capturing the spontaneity and rhythm of everyday scenes-people in cafés, city streets, markets, parks, and other lived environments. Special attention will be given to gesture, movement, and mood as students develop their own stylistic voice. In addition to figure-based urban sketching, the course includes focused sessions on architectural drawing. Through direct observation, students will study the built environment with an eye toward structure, proportion, and the design principles that give architecture its unique character. The course encourages students to balance accuracy with personal expression, resulting in drawings that are both grounded and vibrant. By the end of the course, students will have developed a strong foundation in observational drawing, along with a growing awareness of how to infuse their work with life, energy, and stylistic intention.
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-283

Theme Park Design

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.
Credits 3

ECPT-300

4th Term Portfolio Review

4th Term Portfolio Review
Credits 0

ECPT-301

3D in Production

3D in Production emphasizes the collaborative relationship between concept artists, game designers, and 3D teams in a professional video game production setting. Designed for mid- to high-term students, this course introduces the full environment design pipeline-from early-stage visual exploration to finalizing concepts ready for production and shipping. Students will engage with a range of mid-level 3D design techniques that support environment painting workflows. This includes building a 3D asset library in an industry standard tool such as blender, learning to integrate 3D content through tools like (but not limited to) Quixel Bridge and Megascans, and effectively using these assets to support visual storytelling. Students will also touch base on game engines such as Unreal 5. As part of the process, students will utilize previously completed grey box designs ideally in partnership with the game design track. Through this collaboration, students will build a deep understanding of how to create a successful point of interest (POI) within a larger map, as well as master concepts of scale, proportion, and playability. They will learn what makes a space functional, immersive, and game-ready. At the end of the term, students will develop a portfolio focused on environment design that meets industry standards and showcases production-ready thinking.
Credits 3

ECPT-302
Plein Air for Ent

This course explores plein air painting as a tool for developing an advanced understanding of light, color, and atmosphere within the context of entertainment design. Students will paint on location to observe how light interacts with materials, environments, and time of day, translating these studies into visual storytelling applications for film, games, and worldbuilding. Emphasis is placed on color relationships, value structure, and mood, as well as the ability to interpret natural light into imaginative compositions. Students will refine their visual memory, strengthen their grasp of environmental believability, and learn to apply observational principles to concept art production, keyframes, and visual development.
Credits 3

ECPT-303
Matte Painting

This course covers advanced digital painting techniques as applied to the craft of matte painting.
Credits 3

ECPT-307A
Concept Development

Concept Development is a course dedicated to the art of concept design with a strong emphasis on storytelling. This class teaches students to use design principles to create assets infused with meaning, derived from motifs, for developing entertainment properties. By focusing on how shapes and motifs can convey narrative and thematic elements, students will learn to craft visually compelling and meaningful designs. Ideal for aspiring designers in the entertainment industry, this course provides the foundational skills needed to bring imaginative concepts to life.
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-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-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-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-321C

Outer Space Architecture

This specialized course will integrate the creative endeavors of ArtCenter students with the foundational design principles espoused by Richard Neutra. Its primary objective is to facilitate the meticulous development of comprehensive projects set within predetermined contexts, wherein students will conceptualize futuristic environments tailored for human habitation. Drawing upon Neutra's principles of design, sustainability, and holistic well-being, participants will engage in an in-depth exploration of these concepts. Throughout the term, a series of lectures and presentations by guest speakers will augment the learning process, supplemented by field trips to seminal architectural works by Richard Neutra. Students will be afforded the opportunity to select from distinct scenarios, each serving as a canvas for the creation of a comprehensive suite of deliverables. Culminating in a grand exhibition hosted at Neutra facilities, these projects will showcase the culmination of students' endeavors and insights garnered throughout the course.
Credits 3

ECPT-321C

Sci-Fi & Fantasy Architecture

This advanced studio examines the principles of architectural design within speculative science fiction and fantasy settings. Students apply research, design thinking, and worldbuilding methodologies to create environments that respond to the functional, cultural, environmental, and narrative needs of fictional societies. Projects explore the relationship between architecture, technology, ecology, and visual storytelling while emphasizing iterative design, spatial thinking, and cohesive visual development. The course culminates in a comprehensive architectural design proposal that communicates a believable and compelling fictional world.
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-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-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-366

Inner Character Relationships

This unique class for concept design and animation students focuses on developing and designing a multitude of original, complex characters that interact with each other emotionally, psychologically, and physically, from the inside-out. You'll be provided with dramatic & entertaining story scenarios to be inspired by, and cinematic genres, unique character archetypes, and relationships to choose from. This time, you'll each be the director of your photographic Expression Sessions consisting of group scenes of classmate-actors dynamically interacting with each other. It's all about the visual storytelling of emotive relationships as you design groups of characters interacting with expressive poses that communicate their passionate personalities and stories through the theatrical drama coming to life between them. Join us for this exciting journey of high drama, humor, and fun, as we design & create our characters in a world where their visual interactions express their emotional relationships in dynamic action!
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-402A

Concept Capstone: Animation

Students will work on a capstone project in close collaboration with Animation and/or Game design students.
Credits 3

ECPT-402G

Concept Capstone: Game

Students will work on a capstone project in close collaboration with Animation and/or Game design students.
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-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

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-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-111
Systems & Visual Scripting

This course introduces students to visual scripting as a method for building interactive systems within contemporary game engines. Using Unreal Engine as a primary example, students will prototype mechanics, trigger events, and construct responsive systems through node-based scripting tools like Blueprints. Emphasis is placed on technical fluency, systems thinking, and player experience. Students will develop functional prototypes, debug interactivity, and iterate based on testing and feedback-building a foundation for real-time game development and collaborative production.
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-121

Spatial Design for Games

This course introduces students to the principles of designing meaningful 3D game spaces through block-out (greybox) construction. Emphasis is placed on spatial storytelling, architectural rhythm, and the effective use of metrics. Students will create walkable environments-both interior and exterior-focusing on visual narrative and player navigation without gameplay mechanics.
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-155

Game Worlds & Industry

This course explores the creative and commercial forces behind iconic video game intellectual properties (IPs). Students will analyze successful franchises to understand the design, storytelling, branding, and market strategies that contribute to their longevity and impact. Through research into player demographics and industry trends, students will develop and pitch their own original IPs, supported by data-driven rationale and production strategies. Additionally, students will reimagine a dormant IP, crafting a reboot proposal that addresses contemporary market opportunities and audience expectations.
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 Development 2

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-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-251A
Level Design Systems

Building on foundational spatial design, this course focuses on the systemic and experiential aspects of level design. Students will learn how to design and implement playable levels by integrating gameplay mechanics, player objectives, environmental storytelling, and encounter design. Through industry-standard workflows-including flowcharts, top-down layouts, and blockouts-students will explore how spatial arrangement, progression, and narrative shape player experience. Emphasis is placed on playtesting, iteration, and critical feedback to refine functional, engaging level designs.
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-259
Advanced Level Design

This advanced studio course focuses on designing immersive and emotionally resonant gameplay experiences through spatial structure and systemic interaction. Students will learn to choreograph encounters, guide players through intuitive and intentional design, and integrate narrative and player psychology into level design. Emphasis is placed on building high-agency environments that respond to player behavior, reinforce theme, and deepen engagement through mechanics, pacing, and world-building.
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-264
Narrative Design

Narrative Design and Production explores how stories are structured, delivered, and implemented in interactive media. This course emphasizes both the creative and logistical aspects of narrative design-from constructing dramatic arcs and branching content to mapping those elements to gameplay systems. Students will design narrative mechanisms, plan dialogue and worldbuilding assets, and learn how to align storytelling milestones with production schedules. Through simulated sprints and documentation, students will apply narrative project management strategies to deliver cohesive, production-ready story content.
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-300
Modding & Mission Design

In this advanced studio course, Game Design students work in teams to create original content for existing games using professional modding tools. Leveraging platforms like Unreal Editor for Fortnite (UEFN), students will design new quests, missions, characters, or game modes within a live, player-facing ecosystem. Emphasis is placed on adapting core systems, designing within constraints, and playtesting for real-world engagement. Through collaborative development, documentation, and postmortems, students will refine their skills in systems design, storytelling, and player experience-while contributing meaningfully to established game worlds.
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-302
Game Development 4

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 and Science

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-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-351A
Puzzle Design

Plunge into the fascinating world of puzzle design, offering a comprehensive look at the art, history, and psychology behind one of humanity's oldest forms of entertainment. Uncover the cultural and historical landscapes of puzzles, examining their evolution and roles in cognitive development, education, and entertainment. Zoom in on how puzzles leverage visual communication to convey information and challenge solvers, focusing on design principles that make them both aesthetically appealing and intellectually stimulating. Zigzag through a vast spectrum of puzzle types, from ancient riddles to contemporary escape rooms and strategic video games. Learn about the psychological mechanisms that make puzzles engaging and the principles that make them solvable and enjoyable. Explore how well-crafted puzzles can lead to "aha" moments, generating valuable insights across various disciplines. Students will create their own puzzles throughout the semester, enhancing both their design skills and solving abilities while applying these concepts to their respective fields.
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

Game Design for Themed Enter

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-354A

Game Des Themed Ent - Prod

Students with build the location based game designed in EGAM-354 Game Design for Themed Entertainment.
Credits 3

EGAM-355

Game Des for Themed Ent 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 3

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-393
Alternative Controllers 2

Expanding upon previous experiences with Alternative Controllers, students will design, code, and prototype custom devices for interactive games. Students will concentrate on developing a single quality gaming experience that involves tools and techniques such as, physical computing, game engine integrations, and various fabrication processes, in order to create their own alternative controller games.
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-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-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

TDS-311B

Immersive Live Experiences

The future of entertainment isn't on a screen, it's all around you! This interdisciplinary studio explores the future of immersive entertainment, where storytelling, architecture, media, lighting, sound, technology, and interaction merge into unforgettable live experiences. Students will conceive and develop original environments that blur the line between fiction and reality, crafting spaces that invite audiences to explore, discover, and become part of the story. Through world-building, spatial storytelling, experiential design, and rapid prototyping, students will transform imaginative concepts into compelling, buildable experiences while learning how to orchestrate emotion, movement, and participation through design.
Credits 3

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

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 2026 and Spring 2027

FILM-001
Film Dept Production Policies

Film Department Production Policies 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-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-040
Set Safety and Tech Training

Set Safety and Tech Training 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. Additionally, 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. Required for all Film Students.
Credits 3

FILM-101
Screenwriting 1

This course is a comprehensive introduction to the world of screenwriting. Topics we will cover include goal/obstacle, three-act structure, character development, setups and payoffs, and screenplay formatting. During the second half of the course, students will write and revise a short script. 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-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 stroyboarding 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 becomming 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-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-203
Screenwriting:What'sTheStory?

A professional approach to story and structure for feature-length narrative film. I will give you the feedback and the tools to enable you to make radical improvements in your writing, artistically or commercially or (preferably) both. I expect you to use that feedback and those tools to make the biggest strides possible toward professionalism in 14 weeks. My goal is that when you write, you will begin to think, and to act, like a professional screenwriter.
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-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-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-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

Introduces the creative, technical, and collaborative practices of post-production sound for film and media. Students learn how creative sound choices influence what an audience feels, believes, and experiences while working in a studio environment that mirrors professional post-production workflows. Using Pro Tools and contemporary production tools, they develop the technical skills, creative judgment, and professional habits needed to transform picture and sound into a finished cinematic experience. This is not a production course.
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 through 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-256A
Advanced Film Directing 1

This course is designed to offer upper level film students an opportunity to complete a portfolio film of their choice. The class will cover the entire production process from script to final color-corrected answer print. Film-making has always been a collaborative art form as well as a mixture of art and commerce, which means it's full of right-brain and left-brain hyphenates. For example, there are writers who direct as well as directors (and actors) who produce, or independent filmmakers who pride themselves on shooting and editing their films all by themselves. This widespread hyphenating of roles in the movie business is mirrored in the fundamental relationship between the two (arguably) most powerful people on a Hollywood set: the Producer who "handles the money" and the Writer-Director who "handles the art," so to speak. This has led to a common misconception where the Producer is cast in the role of 'responsible adult' (or parent) while the Writer-Director plays the part of the brilliant but irresponsible child who is constantly in need of supervision. This is patently ridiculous, as anyone who has spent even a few moments on an actual film set knows. Creative collaboration among everyone involved is essential to the making of a successful film. And so, in this Advanced Directing 1 class, students will be asked to wear many "collaborative" hats over the fourteen-week semester. Some will come prepared to write and direct (and even produce) a single portfolio project of their own; while others will decide to collaborate on one or more of their colleagues' projects. But everybody will need to get their hands dirty in the practical realities of breaking down scripts, creating budgets and shooting schedules, finding locations, casting, assembling a crew, etc., etc. In other words, everybody will learn to become a collaborator who can bring a multitude of skills to the table. And so, if you are a student writer-director, be warned! If you don't know anything about cinematography or production design or casting - or even producing --- you will almost inevitably find yourself at the mercy of someone who does. Requirements for AD-1 are the following: 1) You must bring to class a COMPLETED SHOOTING SCRIPT for a short narrative film of your choice -- plus a detailed Production Plan for the 14 week semester. In order to be officially "greenlit" by the instructor, your project must also have recruited at least one or more Collaborators from the present class. Our first meeting will involve a table read of each of the "greenlit" scripts; 2) If you DO NOT have a script that is ready to shoot, Do Not Panic. You should come prepared to work as a Collaborator on one of your classmate's projects. Collaborators in the past have been Producers, Assistant Directors, Production Designers, DP's, Editors, etc. (Needless to say, collaborators will need the written permission of a writer/director in order to work on their project.)
Credits 3

FILM-256A
Directing 3

This production level 3 undergraduate course covers the entire production process from script breakdown to a locked picture. Students can work on short films, scenes from a larger project (to workshop and film), spec Commercials, and other moving image forms (discussed with Instructor and class). Look books, schedules, budgets, locations, casting will all be part of the class. This course will include readings/behind-the-scenes/making of - from directors/films about process. This is not a class for the undecided or the passive participant. Student can participate as a creator or collaborator. Collaborators must fulfill a significant role in a production in the class and must be approved by the instructor. All students will be held accountable for essential production work publicly in class. Production Level: 3
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-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-302
Pitching

In this class, you'll learn how to present and sell feature and TV projects to potential buyers. You'll also learn how to sell yourself-to be hired for open assignments. We'll discuss what to include in a pitch, how to structure a pitch, and how to keep an audience engaged. You should expect to pitch different types of projects almost every week.
Credits 3

FILM-306
Directing 4

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-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-332

Shoot Film

"Shoot Film" is an Advanced Production Course to give filmmakers exposure to the entire process of shooting film starting with a brief history of the medium, best practices, advanced lighting and light meter usage, cameras, film stocks and materials, processing and scanning, and post production work flows. Each student will have the opportunity to put together a production and shoot 400ft MOS of Kodak Motion Picture film. The student will get hands on experience in Camera Building / Loading, Shooting, Process and Scan, Edit and Color Grading their own project. The final project for this course will be a review and critique of the what was shot by the student. Level 3 Production class
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-342A

Soundtracks & Scores 1

The workshop begins with a brief history of film music and then interactive lessons and hands-on guidance will teach the creative, technical, and legal aspects of film scoring each week. The instructor and guest composers will assist and advise students with specific music scoring and sound design 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 POST PRODUCTION PRODUCTION class.
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-403

Dark Visions: Art of Horror

Dark Visions: The Art of the Horror Film is a special course offering designed to provide practical insight into developing and making a low budget horror film. Led by Stephen Berkman and special guest teacher Zack Snyder, this immersive class / film workshop will span two terms. The horror film - one of cinema's most enduring genres has traditionally created opportunities for young filmmakers to develop their craft and to gain a foothold in the film industry. Many great American filmmakers launched their careers working within the horror genre, including Zack Snyder, who started his feature filmmaking career in 2004 with the success of the now classic horror film Dawn of the Dead. Even today, low budget horror films are still making breakthroughs and opening doors for young filmmakers to showcase their talents. In the fall term, students will develop a concept for a low budget horror film and pitch their projects in class. The emphasis is on crafting a strong hook and a unique approach for a compelling narrative. After refining their concept, students will first create a written treatment and pitch deck for their film which will then develop into a complete screenplay. In the spring term, students will film a trailer and shoot one complete scene from their film to demonstrate proof of concept. Course work will be supplemented with a deep dive into the horror genre, including screenings of horror films from the very beginning of cinema to today to provide a historical overview. Prerequisite: Production Level 3 and 4 only. Required for first class to submit an original up to 5 sentence pitch for a horror film.
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-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-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-520A

The Director & the Script

Credits 3

FILM-700

Completed Thesis

Credits 0

Fine Art

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 2026

ART-101
Re-Thinking Art

This course expands student awareness of contempory art activity through a selective examination of modern and post-modern values. Related projects explore critical issues in diverse mediums.
Credits 3

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-113
Oil Painting 1

This introductory class provides a rigorous introduction to both technical and formal problems in oil painting. Emphasis is placed on understanding the fundamentals of the painter's craft through a range of aspects of this historic medium including pigments, paints, structures, surfaces, grounds, brushes, tools, varnishes and preservation strategies. Subject matter will be explored through traditional painting genres of still life, landscape, figure and portrait, symbol and allegory.
Credits 3

ART-120
Art of Photo

Art of Photography is a course that will focus on photography as a Fine Art medium (non-commercial). Through lectures and readings students will gain insights into both historical and contemporary lens-based practices. Projects will explore independent personal investigations, while technical lessons in printing and production will take place in the UFA digital printing lab.
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-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.) ART-222A replaces ART-305
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-251A

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-252A

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 inthe 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 in 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-296A
FIELD

FIELD is a class that utilizes field trips to explore ideas of site and its meaning for those that live in the Los Angeles area. Through direct experience students will visit 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, and intellectual connections through the involvement with disparate modes of experience attained via daily migratory patterns. Contemporary and historical art, artworks, and artists will be the central lens from which all trips and experiences will arise.
Credits 3

ART-298A
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 of fine art department faculty and are provided skill-based learning as needed for each project. This course consists of independently directed artmaking. It therefore adapts to the individual student's needs and can be taken every summer term without repeating course content.
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 ART451-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 identitie
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 staring 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-347A
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.
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 execiued 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-421

Graduate Seminar

The Graduate Art department visiting lecture series. Guests include internationally recognized artists, critics, art historians, architects, filmmakers, and writers from Los Angeles and around the globe. Permission by Dept Chair required.

Credits 3

ART-426
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. Permission by Dept Chair required.
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-453A
Senior Exhibition

Senior Projects: Exhibition is a two-term course series that culminates the experience of the Undergraduate Fine Art major and addresses relevant issues in preparation for a life in art after graduation. Taken in tandem with Senior Projects: Thesis, this section focuses on the development of exhibition strategies, planning, and the implementation of the capstone thesis exhibition and GradShow. Students will develop and present a cohesive body of work each term in the undergraduate gallery, act as a critique leader for one of their peers and participate in weekly exhibition critiques both verbally and in writing. Workshops on presentation strategies will further assist in preparing students for their exhibition presentations.
Credits 3

ART-453B
Senior Thesis

Senior Projects: Thesis is a two-term course series that culminates the experience of the Undergraduate Fine Art major and addresses relevant issues in preparation for a life in art after graduation. Taken in tandem with Senior Projects: Exhibition, this section focuses on the development of a portfolio of interrelated texts that accompany each student's exhibition. Over the course of two terms students will develop a research paper that connects with themes relevant to their exhibition, an artist statement, press release and bio. Weekly workshops will focus on tailoring writing to accompany exhibitions and applications for grants, residencies, and graduate programs.
Credits 3

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 Angles 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-461

Senior Projects 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 3

ART-462

Senior Projects 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 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-301C
Sierra Summer: Making

This is an immersive class with two significant excursions to the Eastern Sierra. In the tradition of the ArtCenter course, Dandelions and Mushrooms, Sierra Summer delves into the Eastern Sierra's diverse landscape. In a time when reconnecting with nature is paramount, Sierra Summer will allow students to engage with colonial and indigenous histories, merging geography, flora and fauna of unique biomes, and geology with hands-on artistic practice-crafting natural dyes, pigments, paper, and sound recordings. Using all five senses to connect with the land as both muse and collaborator, students work towards a final piece to be shown in a group exhibition, fostering a holistic understanding of the Eastern Sierra's cultural, historical, and ecological facets. In doing so students will value the natural resources that are endangered in this era of human made climate-change. Students will be required to keep a working sketchbook or journal during the term in which they will record their research, findings, interests, and project ideas that will be turned in at the end of the term.
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@metabolics tudios
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 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-335D

Wearable Art

In this course students will consider the role between contemporary art and fashion and the overlap which exists between these medias. Art and fashion are constantly referencing one another and borrowing ideas. Considering the history of art production, students will apply artistic strategies to challenge traditional form and function, while reflecting on the construction of gender, politics and contemporary culture. Students will produce art objects, as well as participate in reading, discussions and field trips. Individuals will examine their own artistic practice and the manner in which one can create garments, sculptures, installations or performances to transform wearable material into a critical tool.
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, distopias, 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

Graduate Art

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 is subject to change.

For students entering Fall 2026

ART-501
Graduate Seminar

The Graduate Art department visiting lecture series. Guests include internationally recognized artists, critics, art historians, architects, filmmakers, and writers from Los Angeles and around the globe.
Credits 3

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-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-515
Photo & Video Tech Lab

This class will introduce basic and intermediate practices in photography and video. A variety of analog and digital capture devices will be used, along with related software, hardware and techniques such as hot & strobe lighting, darkroom techniques, Adobe Lightroom, Photoshop, Premiere Pro, Epson printers, optical scanners, etc. The class will be centered on relevant analog/digital techniques available to the student within the institution and the Los Angeles area.
Credits 0

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-520A
Topic Seminar

Each Topic Seminar segment has a different course description. See the Department Chairs Office or the section syllabus for more information.
Credits 3

ART-521A
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 3

ART-522
Master's Project B

Credits 5

ART-522A
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 3

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-556
The Big Picture

The course represents an opportunity for students in the Graduate Art program to consider and articulate together the varied discussions happening within the program and the contemporary at world more generally. Emphasis will be on the "contemporary," but this ongoing conversation will move between present and past, and between artists talks, critical assessment, art historical periodization, and theoretical elaboration. The format of the course is seminar-style, and discussion will be driven by student responses to exhibitions, artists visits, and strategically assigned short (and sometimes long) texts.
Credits 3

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-621A
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 3

ART-622
Master's Project D

Credits 5

ART-622A
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 3

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 Brand Design and Strategy

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
Gateway / Review 1

Students will participate in shared graduate seminars, guest speaker series, workshops, and professional mentorship.
Credits 0

GBDS-511A
Brand Seminar 1

Learn through the challenges of top industry professionals and lessons learned through hard fought business, innovation and design strategies that worked and or failed. Develop leadership skills in brand innovation, strategy, and design while exploring key historical milestones that shape today's branding and innovation landscape. In this integrated seminar, you'll tackle real-world challenges-implementing design strategies in large organizations, in how to manage brands, with internal, and external partners at a global level while creating dynamic brand architectures and identify whitespace opportunities through case studies. Historical perspectives serve as context rather than constraint, revealing how past cultural and technological shifts continue to inform modern brand decisions and innovation.
Credits 3

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-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

Gateway / Review 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-610L
Gateway / Review 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-655A
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 3

GBDS-655B
Capstone Project

Execute a Global Brand Initiative. Creating a high a 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 3

GBDS-700
Completed Thesis

Credits 0

Graduate Film

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 2026

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-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-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-513

Grad Set Safety/Tech Training

Set Safety is a 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. 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 3

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-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-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-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-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-571

The Thesis Film

This Graduate Course covers the entire film-making process, as the student film-maker takes his or her thesis film script from table read to color-corrected answer print in 14 weeks. Clearly, this is NOT a class is about theory. On the contrary, it's an on the ground "dirt under the fingernails" exercise in real-world independent film-making -- devoted to one thing and one thing only: turning your script into a narrative short that you can be proud of - one that can and will become your calling card, as you set out to find your place in this notoriously competitive business. **Must have an approved script ready to shoot - this is a Level 3 production class

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-597

Advisement & 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 3

FILM-597A

Thesis Writing and 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 3

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-598A
Written Thesis Creation

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 3

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-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-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-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 an 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-698A

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

Graduate Graphic Design

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.

Curriculum subject to change.

GMGX-500A
DB: Linkedin Learning

Digital Basics: LinkedIn Learning for MGx is a self-directed course taught online that covers the basic principles of 2D design software such as Adobe Illustrator, Photoshop, and InDesign. Also covered are advanced principles of design software such as After Effects, Premiere Pro, and Figma. This course 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 3

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 In Design typographic tools, color, and typographic standards (rags, old style vs aligning numerals, punctuation, and characters).
Credits 3

GMGX-512
Grad Com Des 5: Publication

This class focuses on publication design and process/production related to print. The project subject will be a defined study in "Design for Social Impact". Students will interrogate real-world systems-social, political, economic and interpersonal-in order to illustrate chronic systemic issues that present themselves globally through time. The outcome will be produced in the form of a richly illustrated book that sheds light on opportunities for change. Students will strengthen their narrative-based design thinking along with applying and advancing their typesetting and layout skills. Students are expected to exercise deep research and way-finding intelligence. We will cover correct file organization and formatting for print, CMYK color space, and working directly with a printer and bindery. There will be 1 field trip: Primary Color or and Echelon Prepress. Please note that this is a Graduate Graphic Design level course.
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. Grauate-level students will write a 500 word research paper.
Credits 3

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-601A
Graduate Studio 3A

The connection of research, analytic process, and strategy is the starting point of all work. Typography, form, and meaning across media are emphasized. Students will explore communication across multiple media maintaining a clear messaging. Branded communication across media: print, motion, web, packaging, social media, space, and experience. Personal explorations and risk-taking via disruptive solutions. Fast prototyping and public dissemination of concepts. Starting with his or her goals, the student will create solutions including research and strategy, branding and identity, communication with the client, designer, and audience, conceptual deconstruction, the relationship between word, image, symbol, and technology, focus on DEI issues.
Credits 3

GMGX-601B
Graduate Studio 3B

The connection of research, analytic process, and strategy is the starting point of all work. Typography, form, and meaning across media are emphasized. Students will explore communication across multiple media maintaining a clear messaging. Branded communication across media: print, motion, web, packaging, social media, space, and experience. Personal explorations and risk-taking via disruptive solutions. Fast prototyping and public dissemination of concepts. Starting with his or her goals, the student will create solutions including research and strategy, branding and identity, communication with the client, designer, and audience, conceptual deconstruction, the relationship between word, image, symbol, and technology, focus on DEI issues.
Credits 3

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 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-611B

Graduate Thesis 1B

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 leading to Excellence in Work Product, Process Articulation, and Clear Communication and Presentation Skills.
Credits 3

GMGX-611C

Graduate Thesis 1C

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 leading to Excellence in Work Product, Process Articulation, and Clear Communication and Presentation Skills.
Credits 3

GMGX-611D

Grad Portfolio 1

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-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-612

Graduate Advanced Print Studio

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. Required 500 word research paper/essay or extra assigned research by faculty.
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 Gradaute 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-622
Grad Comm Des 5: Publication

This class focuses on publication design and process/production related to print.
Credits 3

GMGX-623
Grad Comm Des 5: Visual IxD

Students in this course will develop skills in both iconic and typographic identity systems. Working with their established design system, they will apply it across multiple platforms with an emphasis on visual interactive applications.
Credits 3

GMGX-624

Graduate Web Technologies

This course is an introduction to Web Technologies, taught from the perspective of a designer not a programer. 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-632

Grad Pkg. Des 3: Interactive

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

GMGX-633

Graduate 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

GMGX-642

Graduate Motion Design 2

With a basic foundation of After Effects and Cinema 4D, students will be designing and executing work with an emphasis on honing foundational skills, strong visual aesthetics, and proficient technique. Motion Design 2 incorporates 1) A proficiency of using the tools of After Effects and Cinema 4D 2) developing concepts for for projects from ideation to storyboarding 3) developing a production framework to support the execution of the project 4) executing projects with emphasis on workflow, polish, and final presentation. Required 500 word research paper/essay or extra assigned research by faculty.
Credits 3

GMGX-650
Final Thesis Review

A continuation of the MFA graduate thesis process.
Credits 0

GMGX-651A
Graduate Studio 4A

Contact the Gradaute Graphic Design department for the course description.
Credits 3

GMGX-651B
Graduate Studio 4B

Contact the Gradaute Graphic Design department for the course description.
Credits 3

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-661B
Graduate Thesis 2B

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-661C
Graduate Thesis 2C

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-661L
Graduate Portfolio 2

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 2

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. 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 appied 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

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 2026

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-539
Emerging Technology & Design

This course explores the intersection of technological innovation and human-centered design, preparing students to anticipate, interpret, and shape the impact of emerging technologies on society, business, and everyday life. Students will examine current and near-future technologies-such as artificial intelligence, spatial computing (AR/VR), tobotics, sustainable materials, and space tech--and learn how to translate them into meaningful design opportunities. Through case studies, workshops, and collaborative projects, students will: Identify technological trends and evaluate their implications for users, systems, and markets. Apply strategic foresight and speculative design to imagine future products and services. Prototype design concepts that bridge experimental technology and human experience. Collaborate with experts from industry and research labs to understand the realities of innovation pipelines and technology transfer.
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-542

Materials & Methods 3

The focus of this studio course is for students to gain knowledge and experience with materials and methods used in the design and fabrication of a working prototype model through an iterative process. Students will take on a long-standing project, Formula E (elastic), to create remote controlled race vehicles propelled by energy stored in 16 feet of rubber band. Students will work in teams over the term and the project culminates with two contests: 1) A contest to determine which vehicle can go the furthest with the same stored power. and 2) A contest to determine which vehicle represents the best example of design, build quality and craftsperson-ship. Students are introduced to theory and methodologies with examples from past classes and competitions. The teams will employ the department's design methodology including research, visualization and ideation techniques, digital and analog 3D development tools and importantly, the iterative process for improvements in function. Each generation of Formula E vehicles has evolved in design sophistication; building upon analysis of the advancements made by teams in prior years. The classes involved with the project are designed to teach lessons in strategy, product development, science, engineering, design, fabrication, branding, materials, and communications through a fun and real-world product development experience. In practice, students also learn the importance of competition, working in teams, setting goals, making plans and implementation with various measures of success despite adverse surprises.
Credits 3

IND-543

Design to Manufacture

This course focuses on developing the critical thinking skills required to design products for real-world manufacturing. Students will learn how to translate conceptual ideas into production-ready solutions by understanding materials, processes, cost implications, scalability, and manufacturing constraints. Emphasis is placed on designing with intention-making informed decisions about how a product will be produced from the earliest stages of development. Students will explore how manufacturing methods influence form, structure, assembly, durability, sustainability, and user experience. A central objective of the course is to help students define and articulate a clear product language that is consistent with manufacturing logic. Rather than treating production as a final step, students will learn to integrate manufacturing strategy into the core of the design process. Key learning areas include: . Critical thinking in Design for Manufacturing (DFM) . Evaluating materials and selecting appropriate manufacturing processes . Understanding tooling, tolerances, assembly systems, and cost drivers . Defining coherent product language aligned with brand and production realities . Aligning aesthetics, function, and feasibility . Developing fabrication-ready documentation and communication Through iterative prototyping, process evaluation, and strategic decision-making, students will gain the confidence to design products that are not only innovative and desirable, but also manufacturable, scalable, and economically viable.
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

Weelky 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 competetive teams take on three different projects and present conceptual business models to a review boards of professional experts and potential investors.
Credits 3

IND-557A
M3 Studio

System Design - Students in competetive 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 Workshp

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-609
Design & Entrepreneurship

This course equips students to: Understand the cultural contexts that shape design across geographies; Translate creative insights into strategic opportunity; Cultivate the mindset of a creative entrepreneur-as a tastemaker, world builder, and curator of the human experience. Grasp core principles of entrepreneurship and innovation.
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 Desgn 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 A

Students prepare for internships, post graduation, interviews and their graduation show. They apply innovation methodologies to the design of their own brand. They refine the communications design and formal aspects of their projects and develop the collateral and presentation content for their grad show in support of their individual plans after graduation. 5th term students produce individual written documents identifying key trends for the field.
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
M6 Workshop

Students research and refine the communications design and formal aspects of their final projects including thesis (final) projects and individual portfolios and presentations. The class also develops and executes a plan for graduation show.6th term students produce individual written documents identifying key trends for the field.
Credits 3

IND-681
M5 Studio

Credits 3

IND-681
M5 Studio (Thesis)

Thesis project development.
Credits 3

IND-681A
M5 Studio (Thesis) A

M5 Studio (Thesis) Thesis project: the first of two consecutive terms for the production of a final project of the student's choosing which successfully demonstrates application of program learning outcomes and methodology. The M5 Studio term is typically dedicated to the research phase of the effort.
Credits 3

IND-681B
M5 Studio (Thesis) B

M5 Studio (Thesis) Thesis project: the first of two consecutive terms for the production of a final project of the student's choosing which successfully demonstrates application of program learning outcomes and methodology. The M5 Studio term is typically dedicated to the research phase of the effort.
Credits 3

IND-682
M6 Studio (Thesis)

Thesis project development
Credits 3

IND-682A
M6 Studio (Thesis) A

IND-682 M6 Studio (Thesis) Thesis project: the second of two consecutive terms for the production of a final project of the student's choosing which successfully demonstrates application of department learning outcomes and methodology. The M6 Studio term is typically dedicated to the development and presentation/documentation phases of the effort.
Credits 3

IND-682B
M6 Studio (Thesis) B

IND-682 M6 Studio (Thesis) Thesis project: the second of two consecutive terms for the production of a final project of the student's choosing which successfully demonstrates application of department learning outcomes and methodology. The M6 Studio term is typically dedicated to the development and presentation/documentation phases of the effort.
Credits 3

IND-698
Thesis Completion

This is an internal check mechanism to track students who have competed their academic requirements but are still working on their thesis. Students need to register for Thesis completion until their Thesis has been submitted and approved.
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 Interaction Design

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 2026

GIXD-501A
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 3

GIXD-501B
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 3

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-503A
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-550A
Grad Lab

Grad Lab is a core, practice-based course that anchors each term of the Graduate Interaction Design program. It features mentoring sessions, workshops, and guest talks from industry leaders, enabling students to expand their technical fluency, creative methods, and professional practices in interaction design. The course directly supports ongoing studio and research projects, preparation and execution of Capstone projects and Thesis papers, portfolio design, and individualized professional development. Graduate IXD students must enroll in Grad Lab each term.
Credits 3

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-603A
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-609A
People, Process, Leadership 1

This advanced, professional studio class focuses on cultivating self-awareness in leadership and enhancing collaborative practice. Students will navigate the myriad challenges and unspoken expectations in corporate, startup, studio, agency, and other professional environments. Through a collaborative group project, the course guides students in managing design operations and developing adaptable leadership methodologies for diverse professional contexts. While designing product interfaces and service blueprints, students will learn to write and evaluate design briefs, craft ethical technology solutions, and develop persuasive communication strategies. This comprehensive approach helps prepare students for design management and leadership roles.
Credits 3

GIXD-609B

People, Process, Leadership 2

This advanced, professional studio class focuses on cultivating self-awareness in leadership and enhancing collaborative practice. Students will navigate the myriad challenges and unspoken expectations in corporate, startup, studio, agency, and other professional environments. Through a collaborative group project, the course guides students in managing design operations and developing adaptable leadership methodologies for diverse professional contexts. While designing product interfaces and service blueprints, students will learn to write and evaluate design briefs, craft ethical technology solutions, and develop persuasive communication strategies. This comprehensive approach helps prepare students for design management and leadership roles.
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-610A

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-650A

Capstone 1

This course provides a structure for students to develop their research and design work for their Capstone project and Thesis paper. Design experiments and research activities are structured through assigned briefs and deadlines that help each student follow a line of inquiry and progressively build a body of work. Seminars and workshops expose students to contemporary work and provide depth and context to the student's 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 project. The final work will be shown in multiple mediums, e.g., code, video, streaming, and mixed-fidelity prototypes.
Credits 3

GIXD-650B
Capstone 2

This course provides a structure for students to develop their research and design work for their Capstone project and Thesis paper. Design experiments and research activities are structured through assigned briefs and deadlines that help each student follow a line of inquiry and progressively build a body of work. Seminars and workshops expose students to contemporary work and provide depth and context to the student's 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 project. The final work will be shown in multiple mediums, e.g., code, video, streaming, and mixed-fidelity prototypes.
Credits 3

GIXD-695
Studio Independent Study

Credits 3

Graduate Media Design

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 2026

GMDP-500
Concept Studio

Concept Studios bring together topics and techniques explored in other courses around a unified design project. Here, students engage with subject experts, conduct research, and propose ideas. This process involves iteration and development, culminating in the presentation and defense of original work. These courses model the synthesis of design, critical thinking, and creative technology skills that students will independently demonstrate in their upcoming Thesis project. Students will gain experience formulating design questions, translating abstract ideas into tangible objects and media, effective time and workflow management, considering their audience and contributing to disciplinary discussions, working reflexively.
Credits 3

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-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-505
Graduate 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

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-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-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-517A
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-518A
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-519A
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-525
Dev Year Review

This review takes place at the end of the second term for all 3-year track MDP students. Students are required to submit a compendium of materials including documentation of their Development Year "Ideas Fair". Submitted work is assessed based on the MDP's Program Learning Outcomes. Feedback is provided to help students develop a cohesive plan for their future research, making, and practice within the program.
Credits 0

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-548A
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-549A
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-554
Grad Lab

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, milestone reviews, exhibitions, writing lab, workshops, and reading groups. Academic advisement meetings are also an important part of the Grad Lab class. On entering the program, students are assigned an advisor who will work with them individually to help determine and focus their pathway through the program, build their experience portfolio and take advantage of internal to external opportunities.
Credits 3

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-566A
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-567A
Critical Worldviews 2

This course continues to critically examine design's normative worldview via theory, case study, researchand 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
Concept 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
Concept 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-598
Concept 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
Concept 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-600
Advanced Studio

Advanced Studios offer a unique learning experience where mature students work within a faculty-led interdisciplinary "research studio" framework. These studios explore design's connection to topics and methods stemming from current developments in technology, science, culture, and global politics. Students gain exposure to contemporary work, enriching their understanding and providing context for their individual research inquiries. The outcomes of Advanced Studios are diverse, encompassing both individual and collective outcomes, such as pop-up exhibitions, research journals, artist books, installations, and prototypes.
Credits 3

GMDP-602A
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 3

GMDP-602B
Thesis Studio 2

Thesis Studio 2 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 3

GMDP-602C
Thesis Studio 3

Thesis Studio 3 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 3

GMDP-602D
Thesis Studio 4

Thesis Studio 4 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 3

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-604
Thesis Year Review

This review takes place at the end of the Thesis Year for all MDP students. Students are required to submit a compendium of materials including documentation of their thesis project and exhibition. Submitted work is assessed based on the MDP's Program Learning Outcomes.
Credits 0

GMDP-605
Thesis Gateway

This review takes place at the end of the Concept Year for all MDP students. Students submit a compendium of materials including a presentation of prior work, a statement of interest, and a proposal for future thesis work. Submitted work is assessed based on the MDP's Program Learning Outcomes. Passing this Gateway is dependent on students meeting specific criteria that demonstrates their readiness to enter Thesis Year.
Credits 0

GMDP-616A
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-625
Thesis Committee Project

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 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-652A
Thesis Studio 5

Thesis Studio 5 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 3

GMDP-652B
Thesis Studio 6

Thesis Studio 6 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 3

GMDP-652C
Thesis Studio 7

Thesis Studio 7 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 3

GMDP-652D
Thesis Studio 8

Thesis Studio 8 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 3

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-660
Open Studio

In this course, students take an intensive project-based module based upon emerging topics in technology, culture, global politics, and/or emerging science, developed in partnership with faculty and focusing on one the departments research areas.
Credits 3

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

Graduate Spatial Experience Design

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 2026

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 aspatial 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-505S

Materials and Innovation

This course explores materials as integral to spatial storytelling and design, not as separate components, but as active shapers of experience. Students investigate material performance, expression, and innovation through both high-tech research and low-tech experimentation. Emphasis is placed on how materials connect, both physically and emotionally, as a vital part of the design process. The class encourages creative repurposing and hands-on exploration to uncover new possibilities for material-driven design.

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 enlivens 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 Scenography 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-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-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-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-610F

Thesis Studio 2A: FLF

Thesis Studio 2A 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 3

SXD-610S

Thesis Studio 2A: SXD

Thesis Studio 2A 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 3

SXD-611F

Thesis Studio 2B: FLF

Thesis Studio 2B 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 3

SXD-611S

Thesis Studio 2B: SXD

Thesis Studio 2B 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 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 Transportation System Design

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-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-642A
Thesis Writing Studio

This 14-week course, supports students as they approach the conclusion of their Thesis Project by ensuring that their attendant Thesis Report is developed to the required scholarly level, appropriate to an MS degree. Expert faculty will work with students individually to regularly review their progress and ensure that all required sections of the Thesis Report are developed. The aim of the course is to ensure that at the end of the term, when their Thesis Project is completed and that all curricular requirements are fulfilled, all students can complete any outstanding expert validation and Thesis Project reflections as part of the Thesis Report within a short period of time after graduating. Satisfactory submission of the a final Thesis Report triggers the official granting of the Masters of Science degree.
Credits 3

TRAN-690
Internship

Credits 6

TRAN-698
Thesis Completion

Thesis completion is the vehicle by which students who have completed all their required curricular courses but not completed their required Thesis Report, have access to faculty for guidance towards finalizing their Thesis Report. The submission of a final Thesis Report, which has been reviewed by the department head and Thesis Faculty Panel and deemed satisfactory according to the department guidelines, is a requirement for the official granting of the Master of Science Degree.
Credits 3

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

Graphic Design

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 2026 and Spring 2027

GCDR-151
Art Direction 1

Art Direction 1 is a laboratory for visual authorship. The course cultivates taste, point of view, and the ability to shape meaning through design. Students develop ideas through research, experimentation, and whatever new tools the world throws at us-learning how intentional choices in tone, sequence, language, and method give form to thought. Each project challenges students to articulate their vision with clarity and conviction, developing the instincts that underpin thoughtful creative execution and leadership.
Credits 3

GCDR-201
Art Direction 2

Art Direction 2 is an intermediate course emphasizing advanced art direction, conceptual development, and copywriting. Students will produce multiple layout variations for weekly assignments, demonstrating proficiency in typography, photography, and illustration to create visually compelling, audience-focused communications.
Credits 3

GCDR-205
Brand Concepts

Brand Concepts explores foundational principles and modern frameworks for building impactful brands rooted in craft, culture, and commerce. Using interdisciplinary tools and emerging technologies, students transform cultural research and strategic insights into distinctive brand strategies. The course emphasizes hands-on experimentation, professional deliverables, and collaborative approaches - ranging from rapid prototyping and individual inquiry to team-based projects and client-focused presentations - while honoring tradition, engaging the present, and envisioning the future.
Credits 3

GCDR-262

Concept & Story 1

Concept & Story 1 is a foundational writing course is designed to equip you with the core skills essential for clear, effective communication across a range of formats. You'll explore different writing structures-from storytelling and manifestos to long-form and short-form copy-building a strong foundation in both creative and strategic writing. You'll gain the confidence to write across genres with clarity, purpose, and a distinct voice.
Credits 3

GCDR-358

Thinking for Next

Thinking For Next examines strategies for advancing brand presence within new and evolving market spaces. Emphasizing theoretical and applied approaches, students will investigate methods for extending brand identity beyond established boundaries through comprehensive, multi-platform campaigns. Students will use research and existing brand identities to design and craft projects that work cohesively across an array of media platforms.
Credits 3

GCDR-362

Concept & Story 2

Concept & Story 2 is an advanced course focused on the craft of writing across a range of disciplines, including social media, advertising, and emerging media, as well as experiential marketing. Students will explore how writing adapts to different formats and audiences, learning to shape messages that are clear, compelling, and memorable. Through a variety of assignments, the course emphasizes the power of language in storytelling, concept development, and strategic communication - equipping you to write with precision, persuasion, and creative impact.
Credits 3

GCDR-372

Creating Culture

Creating Culture immerses students in the language and communication strategies of subcultures. It examines cultural dynamics in relation to audience, interests, community, and storytelling. Students will refine existing skills, adopt new tools, and engage in both broad discussions and targeted communication exercises. The resulting work will be diverse and unconventional, incorporating approaches that challenge traditional advertising norms while addressing diversity and breakthrough tactics.
Credits 3

GCDR-399

Crash!

Crash! offers an immersive, fast-paced experience that mirrors the demands of working in a real-world creative company. Led by a faculty member serving as creative director, students are paired in teams to collaborate on projects for two different clients over the course of 14 weeks. The class is structured around rapid ideation, pushing you to develop and deliver multiple assignments across both traditional and non-traditional media. With a focus on creative agility, strategic thinking, and professional execution, this intensive course prepares you for the realities of agency or studio life.
Credits 3

GMGX-700

Completed Thesis

Credits 0

GMOT-152
Motion Design 1

Motion Design 1 is an introductory course in which students learn to bring their ideas to life through the power of motion. Building on foundational knowledge in typography, image-making, and illustration, this course invites students to explore how design and storytelling intersect in time-based media. Through hands-on projects, students will transform their narrative ideas into compelling animated sequences, learning how to convey meaning through movement. The course also emphasizes the professional creative workflow-from initial concept to final output-equipping students with the tools and mindset of a motion designer. This is a foundational course required for all Graphic Design and Illustration/Motion track students.
Credits 3

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-152B
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-202
3D Motion Graphics

3D Motion Graphics is an introductory course that invites students into the immersive world of three-dimensional design and storytelling. Using Maxon Cinema 4D, they will explore core techniques in modeling, lighting, animation, and rendering to bring form, depth, and atmosphere to their motion design work. The course builds a solid foundation in the 3D animation workflow, setting the stage for more ambitious visual narratives.
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 discretionary of the faculty.
Credits 3

GMOT-202B
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 discretionary 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-203
Sequential Design 1

Sequential Design 1 explores how to frame a story in the most dynamic and impactful way. Introducing the core principles of visual storytelling for motion design, the course focuses on crafting ideas, refining transitions, and building narratives with clarity and intent. Through lectures, critiques, and exposure to industry work, students will develop a strong foundation in visual communication by creating storyboards and style frames. Emphasis is placed on simplifying complex ideas while enhancing visual detail to support effective, compelling storytelling.
Credits 3

GMOT-203A
Sequential Design 1

Teaches foundational storytelling and design-based narratives. Students should be 2nd-3rd term standing.
Credits 3

GMOT-252
Motion Design 2

With a basic foundation of After Effects and Cinema 4D, students will be designing and executing work with an emphasis on honing foundational skills, strong visual aesthetics, and proficient technique. Motion Design 2 incorporates 1) A proficiency of using the tools of After Effects and Cinema 4D 2) developing concepts for for projects from ideation to storyboarding 3) developing a production framework to support the execution of the project 4) executing projects with emphasis on workflow, polish, and final presentation.
Credits 3

GMOT-252
Motion Design 2

Motion Design 2 challenges students to deepen their storytelling abilities through intermediate-level work in After Effects and Cinema 4D. Building on the foundations established in Motion Design 1, 3D Motion Graphics, and Sequential Design 1, students will develop and execute projects that strengthen conceptual thinking, elevate visual aesthetics, and enhance technical execution. Emphasis is placed on creating compelling motion-based narratives while advancing both creative vision and production skills.
Credits 3

GMOT-252A
Motion Design 2

With a basic foundation of After Effects and Cinema 4D, students will be designing and executing work with an emphasis on honing foundational skills, strong visual aesthetics, and proficient technique. Motion Design 2 incorporates 1) A proficiency of using the tools of After Effects and Cinema 4D 2) developing concepts for for projects from ideation to storyboarding 3) developing a production framework to support the execution of the project 4) executing projects with emphasis on workflow, polish, and final presentation.
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-253
Sequential Design 2

Sequential Design 2 builds on the storytelling and sequencing skills developed in Sequential Design 1, introducing live-action elements into the visual narrative process. Students will plan and direct their own shoots, including casting (when applicable), lighting, and working with live subjects or creating still-life setups. They will also have the option to integrate computer-generated imagery (CG) alongside live-action assets. Emphasis is placed on expanding beyond the screen-encouraging hands-on production, collaboration, and creative direction. The final outcome will be a set of finished styleframes that combine live-action and design to communicate a cohesive visual story.
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-303
Type 5: Motion

Type 5: Motion explores the creation of effective typographic identity systems and their adaptation across multiple platforms, with a strong emphasis on motion design as a dynamic tool for communication. Students will learn how movement enhances brand expression and strengthens messaging across digital platforms. They will develop a strategic identity package and extend their design seamlessly across print, screen, and motion-based applications, optimizing content delivery and visual impact.
Credits 3

GMOT-303A
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-403
Sequential Design 3

Sequential Design 3 is an advanced course designed for upper-term students ready to push their storytelling and design skills to a professional level. Building on the foundations of SD1 and SD2, this class emphasizes in-depth character analysis, conceptual narrative development, and the highest level of finish in storyboarding. SD3 challenges you to work faster and more efficiently under time constraints. Students respond to creative prompts-ranging from client briefs to open narratives-and produce polished, visually compelling storyboards that reflect industry expectations for speed, clarity, and creative depth. THIS COURSE IS ONLY OFFERED IN THE FALL AND SPRING TERMS, DEPENDENT ON DEMAND.
Credits 3

GMOT-452
Advanced Motion Studio 8

THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS
Credits 3

GMOT-452

Advanced Motion Studio

Advanced Motion Studio is designed for advanced-level students who want to be challenged to apply their full range of skills and knowledge in creating compelling visual motion projects from concept through final animated execution. Working collaboratively in teams, students will develop strong concepts and establish a distinct visual "lens" to guide their work. The term-long group project replicates professional commercial industry workflows, preparing students for real-world creative collaboration and production demands. THIS COURSE IS ONLY OFFERED IN THE FALL AND SPRING TERMS, DEPENDENT ON DEMAND

Credits 3

GMOT-452A

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-202

Package Des 1: Des Principles

Package Design 1 introduces the fundamentals of packaging design through hands-on exploration of structure, materials, printing methods, and production techniques. Students will create strategic packaging concepts that respond to content and context, and develop the ability to evaluate, synthesize, and communicate ideas. Emphasis is placed on developing thoughtful, innovative package design solutions that integrate both technical knowledge and conceptual rigor. This is a foundational course required for all Graphic Design students.

Credits 3

GPKG-202A

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-252

Pack Des 2: Brand Systems

Building on Package Design 1: Design Principles, Package Design 2: Brand Systems focuses on packaging design as a core component of a strategic branding system. Students will develop creative concepts that are appropriate to the brand's goals and intent, as well as the market in which the brand is positioned. Additional emphasis will be placed on exploring sustainability within the world of package design, creating high-quality physical and digital prototypes, and expanding the packaging system into promotional campaign assets.
Credits 3

GPKG-252A

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-302

Pack Des 3: Interactive Syst

Building on Package Design 2: Brand Systems, Package Design 3: Interactive Systems focuses on the development of an extensive packaging system and retail consumer experience with interactive components and AI visualization. The result will be an in-depth, visionary case study founded on the assessment of a brand's global equity and portfolio needs that includes innovative manufacturing, technology, 3D modeling/rendering, and sustainable materials and techniques. Sub-branding, co-branding, global considerations, and industry-standard retail systems such as end caps, counter tops, freestanding retail and interactive displays will add to the understanding of the complete packaging and brand experience.
Credits 3

GPKG-302A

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

GPKG-402

Advanced Packaging Studio

As the final course in the Package Design sequence, Advanced Packaging Studio allows students to work in teams to create a professional, portfolio-quality package design project from start to finish. All previous learnings-form, information hierarchy, materials, prototyping, sustainability, technology, AI visualization, retail, and promotional campaign development-culminate in this opportunity to demonstrate the student's advanced understanding of the present and future of package design.
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-102

Comm Des 1: Primer

Communication Design 1: Primer provides a comprehensive introduction to the fundamentals of messaging and effective graphic communication. Students will explore the relationship between concept and form, as well as the roles of image, word, and symbol in communication. Through multiple exercises involving word and image, students will learn to create strong messages to intended audiences, establish hierarchy levels, and produce numerous concepts and solutions. ? This is a foundational course required for all Graphic Design students.
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-103
Type 1: Fundamentals

Type 1: Fundamentals presents a foundational study of typography, emphasizing the formal analysis of letterforms, terminology, and the underlying principles of typographic structure. Through an examination of alphabet classifications, students will investigate the historical evolution of type design and engage with the conceptual rationale informing the development and differentiation of letterform styles and characteristics. This is a foundational course required for all Graphic Design students.
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-152
Comm Des 2: Info & Context

Building on Communication Design 1: Primer, Communication Design 2: Information & Context provides a deeper, process-based approach to utilizing research as a catalyst for design concepts. Students will consider content, audience, and context in their development of design across multiple media. Design principles such as the modular division of space, construction of simple grids, and meaningful use of color will be explored and discussed. This class encourages visual experimentation of multiple ideas. ?This is a foundational course required for all Graphic Design students.
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-153

Type 2: Structure

Building on the foundations established in Type 1: Fundamentals, Type 2: Structure offers a rigorous exploration of typography as both a formal and communicative discipline. Emphasis is placed on developing fluency in typeface selection, typographic hierarchy, and layout composition across multiple assignments. Students will refine their understanding of scale, structure, and the use of typographic grids, while deepening their awareness of the historical and contemporary roles typography plays in visual communication. Through a series of analytical exercises, students cultivate a critical sensitivity to the responsibilities of working with visible language. This is a foundational course required for all Graphic Design students.
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-202

Comm Des 3: Narrative & Scale

Building on Communication Design 2: Information & Context, Communication Design 3: Narrative & Scale introduces narrative storytelling through in-depth research and the curation of visual and written assets. Students will learn to build conventional and unconventional sequencing to engage their audience. Additionally, students will extend from the core project to develop a system across multiple media. There will be an emphasis on maximizing typesetting and technical skills acquired in Type 1: Fundamentals and Type 2: Structure. This is a foundational course required for all Graphic Design students.
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-203

Type 3: Context

Type 3: Context builds on the foundational skills developed in Type 2: Structure by challenging students to apply their typographic knowledge to more complex and content-driven projects. Emphasis is placed on the relationship between form and meaning, as students consider content, context, and audience to drive their design decisions. Through a series of assignments that explore long form text and image integration, students refine their ability to construct visual hierarchies, organize information, and communicate with clarity and intention. ??This is a foundational course required for all Graphic Design students.

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-252

Comm Des 4: Identity Systems

Building on Communication Design 3: Narrative & Scale, Communication Design 4: Identity Systems empowers graphic design students to build compelling, purpose-driven brand identity systems through market and audience research, definition of a basic strategic approach, and thorough visual exploration. The resulting term-long project will demonstrate a vision for how the brand can cohesively exist as a multi-sensory experience across touch points. By the end of the course, students will have created a complete brand identity system-including logo design, realistic application examples, and graphic standards guidelines-along with a professional-level presentation package for client or stakeholder. This is a foundational course required for all Graphic Design students.

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-253
Type 4: Editorial

Building on Type 3: Context, Type 4: Editorial goes beyond foundational typographic skills and introduces students to the complexities of editorial design. Emphasis is placed on navigating dense content, advanced text hierarchies, and multi-page formats through the use of grid systems and thoughtful integration of type and image. Students will explore the importance of research, context, pacing, and visual storytelling in shaping cohesive editorial narratives. A key focus of the course is developing an appropriate typographic voice or tonality tailored to a project's subject matter and audience. Assignments may range from structured information design to more experimental explorations that push the boundaries of editorial communication, encouraging expressive and conceptual typographic solutions. Outcomes demonstrate a vision for how a campaign can cohesively exist as a multi-sensory experience across touchpoints. ??This is a foundational course required for all Graphic Design students.
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-302
Com Des 5: Publication

This advanced course in publication design emphasizes the creation of sophisticated, print-based editorial systems. Students will explore complex layout strategies, nuanced typographic hierarchies, and the integration of graphic and textual storytelling across multi-page formats. Special attention is given to narrative structure and the role of visual language in shaping meaning and engagement.? In addition to design development, the course provides an overview of professional print production, including color management, pre-press preparation, and current printing technologies. Through both conceptual and technical challenges, students will gain a deeper understanding of the end-to-end process of producing refined, print-ready publications.
Credits 3

GPRT-302A
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-305
Information Design

Information Design explores the principles and practices of transforming complex data into clear, compelling, and accessible visual communication. Students will learn to research, organize, and distill raw data into meaningful visual narratives that inform, persuade, or explain. Emphasis is placed on infographic design as a tool for analytical storytelling, combining typography, imagery, and diagrammatic systems to clarify statistics, processes, and relationships. Through applied projects, students develop skills in data visualization, critical research, content development, and contextual awareness.
Credits 3

GPRT-305A
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-306
Font Design 1

Font Design 1 introduces students to the art and discipline of typeface creation through both classical and experimental approaches to letterform design, using professional software. Students will explore the anatomy, structure, and proportion of individual characters while developing a cohesive and functional alphabet, and ultimately, a working font file. Emphasis is placed on understanding how forms relate within a system to create rhythm, balance, and consistency across a typeface. Conceptual and practical considerations such as usability, application, and context guide the development process, preparing students to approach font design as a tool for communication as well as creative expression.
Credits 3

GPRT-306A
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-308
Archetype Press

In Archetype Press, students gain hands-on experience in letterpress printing using both metal and wood type. Students also work with mixing ink, understanding color and typesetting in an analog space. Archetype Press has been an integral part of ArtCenter's design and typography curriculum for over 30 years. The press offers students a rare opportunity to set type and print by hand. With a collection of more than 2,500 cases of American and European foundry type, wood type, and ornaments-collected from the renowned Los Angeles typographer and printer Vernon Simpson-the press functions as a living archive.
Credits 3

GPRT-308A
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 CREATEYOUR 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 collabrative 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-402

Advanced Print Studio

Advanced Print Studio focuses on print design as a key touchpoint within a multi-faceted branded system. Students will be challenged to research, plan, and design complex content while developing cohesive messaging, visual language, and brand systems that seamlessly adapt across multiple media. Students will refine formal typographic skills and explore diverse image-making techniques as they craft projects that respond to consumer experiences and interactions within designed spaces. Emphasis is placed on developing a personal working methodology appropriate to each project, fostering the ability to conceptualize, execute, and present sophisticated, multi-channel design solutions.
Credits 3

GPRT-402A

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-406

Font Design 2

Building on Font Design 1, students in Font Design 2 will deepen their knowledge of Glyphs software to understand and apply the technical aspects necessary for developing marketable fonts. Students may approach the class in one of two ways: The first option is to further develop their Font Design 1 typeface-building a font family with multiple weights and completing the necessary character sets for retail/professional use. The second option is a conceptual approach: creating contextual/ responsive fonts using OTF feature scripting or other tech platforms, with a focus on specific effects. In this option, students will build out character sets to support the desired effect while employing feature scripting for a seamless user experience. Both approaches will result in a documented process, a final presentation, and potential consideration for retail development or proposal to a foundry.

Credits 3

GPRT-406A
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-250

Mid-Level Portfolio Review

The Mid-Level Portfolio Review is a required progress checkpoint for 4th term Graphic Design BFA students. Students will receive valuable feedback from a Graphic Design faculty member and/or Chair knowledgeable about foundational Graphic Design courses as well as their emerging area(s) of emphasis. Discussion will be focused on how the student's mid-level portfolio aligns to Graphic Design BFA Program Learning Outcomes, and how it can be refined as they approach their upper terms, to best prepare them to meet their career goals. The Mid-Level Portfolio Review is a corequisite with Communication Design 4. Students are required to register for both in the same term.

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-400

Final Portfolio Review

The Final Portfolio Review is a required progress checkpoint for 7th term Graphic Design BFA students. Students will receive valuable feedback from a Graphic Design faculty member and/or Chair knowledgeable about their area(s) of emphasis. Discussion will be focused on how the student's portfolio aligns to Graphic Design BFA Program Learning Outcomes, and how it can be refined as they approach graduation, to best prepare them to meet their career goals. The Final Portfolio Review is a prerequisite for Portfolio & Career Preparation and must be completed before the student's final term.

Credits 0

GRFX-456

Portfolio & Career Preparation

This course is exclusively for undergraduate Graphic Design students who are graduating. Permission to enroll will be granted upon verification that you have submitted your Application for Graduation to Enrollment Services.

Credits 3

GRFX-456

Portfolio & Career Preparation

Portfolio & Career Preparation supports the graduating student's ability to secure a role within a studio or in-house setting, and/or promote themselves as a freelance graphic designer. Students will refine their presentation voice to best showcase their skills and experience, and develop a personal brand identity system and portfolio website that positions themselves in the design industry. Lectures will focus on expectations of the recent graduate as a working professional. A designer's responsibilities, personal attitude, studio structure and client/vendor relationships will be explored. This required course must be taken in the student's final term.

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 (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-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, preferrably 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, preferrably 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 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-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-203

Intro to Transmedia

Transmedia is design across all media through the orchestration of brand identities, generative systems, multidimensional narratives and interactive environments. Students in this introductory course will learn foundational concepts in transmedia, seamlessly translating visual languages across traditional and emerging media utilizing materiality, scale and interactivity to create multi-sensory spatial experiences. In this process, students will be introduced to emerging tools and techniques including projection mapping, generative design, and app-based controllers. At the conclusion of the class, students will learn to document their projects using photography and videography, supported by use-case scenarios, diagrams and storyboarding. This is a foundational course required for all Graphic Design students.
Credits 3

GTRA-203A

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-302
Comm Design 5: Transmedia

Building on Communication Design 4: Identity Systems, students in Communication Design 5: Transmedia will adopt a digital-first brand identity approach, emphasizing digital communication formats, experiences and deliverables. Students will conduct research, formulate strategy, and develop brand narratives to be applied across screen-based media, emerging digital media, as well as traditional print media.
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 appied to print, screen and apatial contexts. THE COURSE IS ONLY OFFERED IN THE FALL AND SPRING SEMESTERS
Credits 3

GTRA-303
Type 5: Transmedia

Building on Type 4: Editorial, this course introduces more complex and sophisticated typographic systems, applied holistically across a range of media. Students will develop a robust, type-driven brand identity, utilizing cutting edge technologies to create dynamically responsive logotypes, sophisticated visual languages, generative systems and custom type design. This comprehensive brand identity will be applied across a range of traditional and emerging media; from print, to screen, to interactive spatial media. Through this process, students will gain a sophisticated understanding of each media format while creating a holistic, future-forward brand experience.
Credits 3

GTRA-303A
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 appied 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-307

Generative Typography

This advanced Generative Design course will explore the ways in which code-based tools, technologies and techniques are impacting the rapidly expanding field of typographic practice. Students will create dynamic typographic systems using modularity, data visualization, and code-based operations, culminating in a set of tools that integrates dynamic, code-based typography into a contemporary graphic design project. Recommended to be taken in tandem with GTRA-303 Type 5: Transmedia.

Credits 3

GTRA-307A

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-317

Intro to Generative Design

Introduction to Generative Design is a foundational course that explores the use of code-based tools to create dynamic visuals, multi-sensory experiences and data-driven graphics. Students will learn the basics of code through a series of design-centric demos that are largely visual in nature. As students gain an understanding of code, exercises of greater complexity will be introduced, culminating in an innovative, future-forward project that seamlessly integrates code-based practices into a graphic design context.

Credits 3

GTRA-317A

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-352
Mediatecture

Mediatecture is an innovative, concept-driven course that explores the dynamic intersection of media, architecture, and spatial storytelling. Students will develop concepts for multi-dimensional narratives utilizing three-dimensional prototyping, sensors and app-based controllers as well as projection-based media. These tools and techniques will facilitate the development of an immersive, interactive, multi-sensory experience at the scale of the body. Embracing both traditional and emerging technologies, this course utilizes new tools and time-honored techniques to redefine the boundaries of spatial storytelling in a contemporary graphic design context. Recommended to be taken in tandem with GTRA-303 Type 5: Transmedia.
Credits 3

GTRA-352A
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-402

Advanced Transmedia Studio

As the final course in the Transmedia sequence, Advanced Transmedia Studio supports students in producing an innovative, exquisitely crafted, professional-grade portfolio project that combines time-honored craft with cutting edge technology. This research-driven project blends all previous learnings-typography, image-making, information design, generative design, sequential storytelling, materiality and production-culminating in a visually compelling, narrative-driven publication on page (or screen) that expresses a unique point-of-view on a thesis-level topic of cultural significance.
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-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

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-203

Vis Ix Des 1: Intro to UI

Visual Interaction Design 1: Intro to UI introduces students to basic principles of UI (user interface) design, while cultivating excitement for crafting effective, intuitive, and inspiring interfaces. Students will learn Figma, a collaborative design tool, and use basic design thinking techniques to facilitate the exploration of design solutions for websites and mobile apps. This is a foundational course required for all Graphic Design students.
Credits 3

GVXD-203A
Vis Ix Des 1: Intro to UI

Visual Interaction Design 1 (VxD1) introduces students to basic principles of UI design, while cultivating excitement for crafting effective, intuitive, and inspiring interfaces. Students will learn Figma, a collaborative design tool, and use basic design thinking techniques to facilitate the exploration of design solutions for websites and mobile apps.
Credits 3

GVXD-203B
Vis Ix Des 1: Intro to UI

Visual Interaction Design 1 (VxD1) introduces students to basic principles of UI design, while cultivating excitement for crafting effective, intuitive, and inspiring interfaces. Students will learn Figma, a collaborative design tool, and use basic design thinking techniques to facilitate the exploration of design solutions for websites and mobile apps.
Credits 3

GVXD-204
Web Technologies

This course is an introduction to Web Technologies, taught from the perspective of a designer not a programer. 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-204
Web Technologies

Web Technologies introduces students to advanced concepts in website design, user experience, and modern production methodologies. Through hands-on exploration, students examine how design and technology intersect to create compelling, responsive, and interactive web experiences. This course prepares students to design and build production-ready websites for small businesses and collaborate effectively with developers and managers in modern web agencies or tech-centric startups.
Credits 3

GVXD-251
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

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-254
Visual Interaction Design 2

Visual Interaction Design 2 is designed for students who want to build on foundational interaction design principles, diving deeper into design thinking for interactive media. Students focus on process-driven User Experience (UX) design, using research methods such as demographic analysis to develop user scenarios, stories, and interface flows that are both meaningful and intuitive. Students will develop branding systems, organize information, and use storytelling through visuals and prototypes to create cohesive, branded interactive experiences. Students are encouraged to extend or adapt projects from previous or concurrent branding and identity courses.
Credits 3

GVXD-254A
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-256
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

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-303
Comm Design 5: Visual IxD

Students in this course will develop skills in both iconic and typographic identity systems. Working with their established design system, they will apply it across multiple platforms with an emphasis on visual interactive applications.
Credits 3

GVXD-303
Comm Des 5: Visual Interaction

Communication Design 5: Visual Interaction Design emphasizes the development of identity systems within the context of interactive applications. Students will craft a clear vision and strategic approach for cohesive branding of a product or service. Through research and exploration, they will design and test identity systems built from iconic and/or typographic elements, and apply them across a variety of media. A strong focus on interface design will guide the creation of working prototypes for interactive platforms, with iterative making, critical feedback, and innovative thinking driving the process of this rapidly evolving design discipline. It is recommended for students to complete Visual Interaction Design 2 either before or currently with Communication Design 5: Visual Interaction Design.
Credits 3

GVXD-303A
Comm Design 5: Visual IxD

Students in this course will develop skills in both iconic and typographic identity systems. Working with their established design system, they will apply it across multiple platforms with an emphasis on visual interactive applications.
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) Aquire, 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-402

Advanced Vxd Studio

Advanced VxD Studio explores methodologies that inspire designers to predict and design for future developments. Students will learn to futurecast, map possible landscapes, and create envisioning strategies to inform interface, products, services, and system design. The course emphasizes developing future visions that anticipate emerging opportunities in experience design. Students will develop their ideas from concepts to visualized design.
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 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

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 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

HSAP-811A

TLB: Travelism CItrl 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 marketeers, 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 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

IXD-206

Interactive Design 3: Inform

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

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 teamswill 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 teamswill 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 teamswill 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 teamswill 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-361C

Cesar Sponsored Studio

Humanizing the culinary dining experience for pets.
Credits 3

TDS-361D

Nutro Sponsored Project

Reimagining an ad campaign to showcase pet health improvement from Nutro products.
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-392G

Google Sponsored Studio

Explore how students utilize AI and Google's current packaging design process to create case studies around process efficiency, rapid brainstorming, asset creation, and engineering, exploring various AI platforms and creative workflows.
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 Brdng & 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 that 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

TDS-470
IWC Schaffhausen Spon Stud

Bring to life a new visual marketing strategy for IWC, the luxury watch brand with a rich history and heritage. Help introduce the world of IWC to a new generation of watch enthusiasts, while staying true to their legacy. Students with strong skills in visual storytelling and brand messaging are a must. Craftsmanship, unique collaborations, innovation, and personality are all qualities integral to the brand's identity and must be part of the outcomes. Deliverables will be digital and could include short-form or episodic films, games, other cross-platform storytelling. The sponsor wants innovative, fresh thinking and a new form of communication that resonates with young people.
Credits 3

Humanities and Sciences

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 & Professnl 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-210A

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 created branded projects to directly implement what we have learned over the term.
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-221

Creative Cash: Design Finance

This course is designed to equip creative professionals with essential financial literacy skills to make informed business decisions. Students will learn budgeting, pricing strategies, cost estimation, and financial analysis with a specific focus on design projects and business operations. The course emphasizes the importance of understanding key financial tools, such as financial statements and metrics, to effectively plan, launch, and manage a thriving creative business. By the end of the course, students will be able to apply financial principles to their creative ventures, ensuring sustainability and growth from inception through to business exit. Ideal for creatives working in design, entertainment, and other related industries, this course connects the worlds of finance and creativity.

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-301

IP: Law & Business for Artist

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

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-310

Arts & Creative Management

This course explores the intersection of business and professional arts endeavors. It supports gaining a basic understanding of arts administration, strategic planning, project management, marketing, budgeting, fundraising, and leadership in the arts and creative industries, equipping students with skills to manage arts organizations. The goal of this class is to provide an understanding of how sound management practices can strengthen the arts.

Credits 3

HBUS-311

Legal & Ethical Bus. Basics

This course is intended to provide an understanding of basic legal literacy and the ethical reasoning that underpins business law. How these legal principles and ethical considerations play out in the business world that creative professionals encounter will be explored. The goal of this course is to equip students with a solid foundation in the legal and ethical landscape of business, enabling informed decision-making that is legally sound and ethically responsible.

Credits 3

HBUS-312

Capstone: Business Venture

This course provides a culminating experience for Business Minor students to apply their knowledge and skills to an in-house business project or opportunity for a specific client selected by the instructor. Students will work in teams to engage in research, analysis, and critical thinking to develop and propose integrated solutions for the business challenges identified. The production of a recorded presentation along with written analysis will demonstrate appraisal of a business environment, use of business principles and the application of business coupled with creative strategy. The goal of this Capstone is to provide a platform to apply the theories and concepts learned throughout the program and complete the Business Minor degree.

Credits 3

HBUS-412

Capstone: Business Venture

PLEASE NOTE: This class is a designated Business Minor Capstone class, meaning it is only open to students who are completing their Business Minor. Registration for this class is by application only. This course provides a culminating experience for Business Minor students to apply their knowledge and skills to an in-house business project or opportunity for a specific client selected by the instructor. Students will work in teams to engage in research, analysis, and critical thinking to develop and propose integrated solutions for the business challenges identified. The production of a recorded presentation along with written analysis will demonstrate appraisal of a business environment, use of business principles and the application of business coupled with creative strategy. The goal of this Capstone is to provide a platform to apply the theories and concepts learned throughout the program and complete the Business Minor degree.
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-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 aremoments 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-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

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-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-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-400

LAUNCH PREP

PLEASE NOTE: This class is a designated Business Minor Capstone class, meaning it is only open to students who are completing their Business Minor. Registration for this class is by application only. 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.
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-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-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-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-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-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-233

Exploring Latin American Films

This course introduces films made by Latin American filmmakers about Latin America. It explores how cinemas of the Americas narrate their history and portray their societies' experiences, conflicts, and challenges. Students analyze films in historical and cinematic terms, exploring the relationships between cinema and state, ideology and national identity, class, race and ethnicity, gender and political memory, and the use of film as a tool for social change.
Credits 3

HHIS-236

Transpac Histories & Futures

This interdisciplinary course explores the dynamic interactions, exchanges, and conflicts that have shaped the Pacific world across time and space. Focusing on the interconnectedness of the Americas and Asias, and building upon our situatedness within the Los Angeles region, students will examine the historical, cultural, and social transformations that have resulted from these dynamic cross-cultural encounters. Through a combination of history, literature, art, design, and cultural studies, the course delves into key themes such as migration, trade, colonialism, imperialism, and globalization. This course encourages critical engagement with both historical sources and contemporary cultural expressions, examining the legacies of these movements and exchanges in shaping international perspectives, diasporic communities, and modern geopolitics. By blending diverse disciplinary approaches, students will gain a nuanced understanding of the Pacific as a space of both conflict and cooperation while exploring possibilities for their practice in art and design.

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-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-252
Sustainable Fashion

This course will study sustainable fashion through an approach that considers the past, present, and future of clothing consumption. We will explore how designers, organizations, and movements are responding to issues of worker exploitation and environmental pollution. We will examine methods of sustainable production, the role of policy in the fight for change, and the discourse surrounding "sustainability" in the fashion industry. We will practice mending through hand sewing and host a clothing swap. We will consider how the current fashion system was shaped by the radical transformation of clothing consumption in the twentieth century and research innovations in the twenty-first century that are leading towards a sustainable future.
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-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-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-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-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 explores the architectural traditions of the Indigenous cultures of Northern America, Middle America, and South America in historic perspective. Studies will focus on the critical cultural and environmental circumstances in which Indigenous architecture developed in the Americas and consider how architectural forms have changed or found expression today. Topics will include the following: construction methods and material choices, spatial arrangements and use areas, the relationship between physical and social community structure, and architectural manifestation of cultural belief systems. Emphasis will also be placed on manipulations of the landscape in response to social and climatic needs. Architectural culture discussed in this course will range widely in scale, dispersal, and geography from the Inuit igloo or a Tongva kiiy, to the entire Mayan city of Chichen Itza, to the terrace and irrigation systems of the Inca.
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 inquires 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-299B

Humanistic Ecology

This class introduces students to the field of humanistic ecology - a discipline that looks to historical, cultural, political, legal, policy, and economic elements to better understand the role of ecology in a larger sphere outside of (but occasionally inside of) its scientific structure and uses. The class will include a substantial historical perspective. Everything has a history, including ecology, that runs right up to the present day, and looking at how our relationships with the natural world have changed over time is an essential way to understand the world. Humanistic ecology is designed to provide context for the study of ecology, and in a fundamental way, focuses on the appropriate role of human beings in its relationship to nature: what is ethical, or not, what is useful, or not, and a variety of other matters that should be considered when taking a fully three-dimensional view of ecological science.

Credits 3

HHIS-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

HHIS-301B

Designing Democracy

This course will challenge students to explore the past, present, and future of democratic participation and civic engagement. Students will learn about how US elections have changed over time through analyzing the history of voting rights, civil rights, ballot technologies, media representation, and power. With knowledge partners from across the political spectrum, students will conduct primary research to learn about the contemporary landscape of civic participation in the LA metro area, 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

HHIS-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

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-319

Asian America: Graphic Narrat

This course offers an introduction to the historical and contemporary experiences of people of Asian ancestry in the United States through a focus on Asian American graphic narratives. Together, we will explore the diverse styles and perspectives reflected in a selection of fiction and nonfiction graphic works, including the ways Asian American authors have used the visual-verbal form of comics to engage with questions around history, identity, memory, and belonging. Alongside these works, we will also examine how forces such as migration, exclusion, war, and activism have shaped Asian American communities across various contexts, and in turn how graphic narratives can uniquely illuminate, as well as reimagine, the complex formation(s) of Asian America.
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-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 Sinders, 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-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-382

Automation Histories

Automation" is a key term of the present and everyday there are more and more stories about AI art, self-driving cars, and, most prominently, different types of automated job loss. In these especially, automation is treated as both an inevitable outcome of technological development and a radical paradigm shift in the organization of the economy and society. However, automation is far from a new concern and modernity has been defined by the cyclic return of the automation discourse. In the course we will approach automation in a capacious way conceptually and artistically, and we will look at key moments in the history of automation from the nineteenth century to the present. In doing so, the class will think about how automation is connected to race, gender, sexuality, class, labor, (neo)colonialism, the planet, and what it means to be human, alongside technology. Above all, we will look at how theorists and artists working in multiple mediums have engaged with these development, and students will also reflect on their own relationship to an increasingly automated world.

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-402

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

HHIS-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

HHIS-417

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

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-426B

Life on Earth

Ecofeminism is a theoretical, academic, and activist movement that locates critical connections between gender oppression and the exploitation of natural resources. It developed from the environmental, anti-nuclear, and feminist movements in the late 1970s and 1980s; in addition to their primary concerns around the subordination of nature and women, ecofeminists sought to resist racism, homophobia, and the capitalist patriarchy. As quickly as the movement was developed, artists began adopting an ecofeminist position, producing ambitious, often site-specific work that addressed the systemic subjection of women and the environment. This course will use ecofeminism as a both a lens and departure point for considering new methodologies for thinking-with our natural environment in the twenty-first century. We will examine anthropocentric notions around both gender and ecology in order to call for new positions that embrace communality, intersectionality, mythmaking, joy, and reparative action.
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-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-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-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-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-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 workshopping 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 Naussbaum, among others.
Credits 3

HNAR-305

Writing Disaster

As we all increasingly face both natural and man-made disasters, we are also forced to grapple with how these catastrophes reflect our values. Stories have the capacity to both communicate knowledge about disaster after it occurs, but they also instruct the audience about how to "read" and interpret future disasters. In this course, we will look closely at both literary fiction and non-fiction as well as popular culture (television, film) to explore how storytelling is used to reckon with what disaster reveals about ourselves. How do these narratives either reflect or distort reality? What do these stories say about human resilience and fallibility? How does disaster shape identity and culture? Through critically reading and writing in response to a variety of texts, we will explore how writers and creators confront these larger psychological, social and ecological questions.
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-307

The Art of Translation

This course looks at various forms of translations and variations on several themes in literature and art; from the classics (Anne Carson on poems by Sappho), to indigenous literature (Joy Harjo's compendium of contemporary native poetry), to moments in film (Jean Cocteau's Beauty & The Beast, Krystof Zieslowski's translation of the 10 commandments in his television series: "Decalogue"), to music (jazz singer Esperanza Spalding's interpretation of William Blake's "Little Fly," and art (painters Cy Twombly, Edith Schloss, and William Kentridge on mythology). It will offer students the opportunity to not only try their hand at translating for their final project, but also explore how it might alter their concept of design as a translation of a primary source.
Credits 3

HNAR-309

Shapeshifting: Morph Lit

We are metamorphic beings. From conception to death, we, like all things animate and inanimate, are in a constant state of change. It's no wonder, then, that states of change-call it shape-shifting, metamorphoses, transformation, or choose your own term-are reflected in the human imagination, from our earliest records through to contemporary story-telling. In the European canon, this fascination with change is recorded in the Greek poets Homer and Hesiod; the Roman poet Ovid; the Medieval poet Dante; Mary Shelly in the 19th century; and moves forward in history to the early 20th century through the works of Franz Kafka, and Amos Tutuola, and Margarita Karapanou; and the late 20th century and into the 21st in the works of Hayao Miyazaki, among many, many others Ovid thought shape-shifting so important that he titled his compendium of Greek Mythology The Metamorphoses and that's where this course will start. We'll backtrack briefly to Homer and Hesiod and then make several stops through history to delve into an array of stories that feature shape-shifting as crucial elements.
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-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-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-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 know 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-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-329
The Vampire

Since Dracula (1931), vampires have been a key figure in the horror genre, but much like the myth itself of the demon that appears human, secretly feeding off society, the vampire has lurked and stalked romance, action flicks, teen soap operas, and "peak" TV dramas. How can one figure be a metaphor for animal appetite, dark masculinity, illness, addiction, queerness, race, class warfare, and vegetarianism? Sometimes all at once? This class examines the vampire from 19 century literature through contemporary interpretations, with texts such as Joseph Sheridan Le Fanu's Carmilla, Bram Stroker's Dracula, Anne Rice's Interview with the Vampire, and film and TV like True Blood, Vampire Diaries, Buffy the Vampire Slayer, Blade, The Hunger, and whether we like it or not.Twilight.
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 Ranier Fassbinder: director, screenwriter, actor, and one of the most important figures in New German Cinema.
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 Adoor 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 Delueze, William Rothman, Leland Pougue, 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-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-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-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-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 Ángeles 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-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-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-203

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

HPRO-204

Business & Professnl 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

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-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-301

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

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-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

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

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-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 UnderArmour 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 UnderArmour 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

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Credits 3

HSAP-811A

TLB: Travelism Cltrl 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

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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 marketeers, 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 INSEADs 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

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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-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

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-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-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-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-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-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-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-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-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-225

Many Minds

In this class, we will examine diverse intelligence occurring in complex systems through the latest scientific lenses, which offer a critique of traditional cybernetics. While foregrounding AI, we will combine computer science and behavioral science to understand how cognition arises and scales up. We will develop the understanding of mind as a pattern that expresses itself through different interfaces, in many mediums. To that effect, we will look at subjects such as large language models as well as neural and non-neural cognition. Further, the class will develop frameworks for designers to understand and design for diverse intelligence and its expressions in hybrid environments. As we ask questions about the societal and ethical impacts of the above scientific approaches, we will open the discussion to student defined solutions, and speculative explorations of multiple approaches while working towards cognitive sovereignty.
Credits 3

HSCI-232

Physical Computing Projects

This project-oriented class leads students through several open-ended, small-to-mid-scale projects. 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. 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 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-236

Becoming a Cyborg

This class delves into subjects in cybernetics and society as they find their reflection in contemporary culture, design, art, and ethics. We will look at how technology mediates our actions and experiences. As we engage with science in action, we will examine object and human relations through the prism of actors and networks in cybernetics. Metaphors of interactivity will lead us to look at different kinds of interfaces and modeling systems while the idea of cyborg will be examined as a site of knowledge-building to manifest diversity. Finally, the field of biotechnics in the age of immersive media will lead us to consider hybrid subjectivities, new technological platforms for evolving identities, and the ethical questions raised by technology. This course, while exploring contemporary scientific and sociological ideas, is geared toward enriching your art and design practice in practical and meaningful ways.
Credits 3

HSCI-237

Philosophy & Ethics of AI

This course invites students to grapple with the most urgent philosophical questions surrounding artificial intelligence, which is actively reshaping what it means to make, think, and be human. Beginning with the question of whether AI systems can be conscious and what we would owe them if they were, the course moves through a series of interconnected debates. Does AI genuinely understand the world, or is it an extraordinarily sophisticated mirror of human output? Can human values - messy, contradictory, and deeply contextual - ever be faithfully encoded into a machine? Who bears responsibility when AI causes harm? Drawing on contemporary thinkers from diverse cultural backgrounds and following current debates, students will examine how AI challenges our assumptions about authorship, authenticity, and creative agency. We will further look at questions of AI alignment with human values. The course also confronts the political and material realities behind AI: the exploited labor, the concentrated power, the present harms to marginalized communities that tend to get overshadowed by speculation about distant futures. Rather than treating AI as something that happens to artists, this course asks students to position themselves as active participants in the philosophical and cultural conversation about what AI should become and who gets to decide.
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-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-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-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-283

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-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-307

Urban Ecosystems in LA

In Urban Ecosystems in LA, we will learn about novel ecosystems and microhabitats as well as habitat fragmentation and the wildland-urban interface (WUI), concepts central to understanding how organisms interact within the urban environment. The instructor will share how nature-based solutions in urban settings can address biodiversity loss, water and soil health, and human community resilience. Learning activities will include visits with ecologists, designers, and artists to learn about ecological initiatives including wildlife monitoring efforts, soil reclamation projects, and indigenized environmental justice programs. For assignments, students will demonstrate learning with drawing, diagramming, and illustrating. Class includes site visits and field work at model habitats, green infrastructure, and community projects in the Los Angeles and Pasadena area.
Credits 3

HSCI-308

What Would Nature Do?

What if the most sophisticated design solutions on Earth have already been engineered, not by humans, but by nature over the course of the evolutionary refinement? From the superhydrophobic surface of a lotus leaf to the tensile architecture of a spider web, the natural world is a vast repository of optimized systems, adaptive structures, and resource-efficient materials. This course explores two interconnected frameworks, natural materials and nature-inspired design, as foundations for sustainable and innovative design practice. Students will examine how biological systems solve complex design problems across multiple scales. We'll look at examples spanning from the macro-level structural logic of termite mounds, bird nests, and whale fins to the nano-scale material properties of silk fibers, bone composites, and mycelium networks. We will ask not only how these systems work, but what designers, architects, and engineers can learn from their underlying principles. Students will develop fluency in both the science and craft of nature-informed design. No scientific background is required - only curiosity, close observation, and a willingness to look to the natural world for answers.
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-330A

The Extended Mind

This course examines how the human mind is like artificial intelligence and how it is unique. Human sensory processing, which we use to orient ourselves in the world, serves as the basis for our actions and our imaginings, and is quite different from AI. The way we extend our senses and therefore our mind into the outside world, while managing inside perceptions, creates our unique sense of embodiment. Embodiment is a hotly debated subject in the context of machine learning. We take a closer look at the emergence of memory and imaginative-predictive skills in the brain as we look towards optimizing creativity and flow states. Further, we examine the impact of imagination on human technological inventions especially in the field of computational systems and large language models. We will consider how the human mind and artificial intelligence may shape the future of science, design, and art.

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 GRID - 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-340

Intro to Art Conservation

This course provides a global overview of the interdisciplinary fields of art conservation and world heritage preservation. The investigation, treatment, and management of art collections, archaeology, archives, and architecture face diverse challenges ranging from climate change and globalization to air pollution, overtourism, art crime and repatriation claims. The subject also raises fundamental questions of cultural sustainability: What physical legacy of our culture do we want to pass on to the future? How can we prolong the lifespan of a cherished object? How do we provide access to cultural heritage and its ongoing conservation, interpretation, research, and management? What tangible or intangible elements of culture should we work to sustain and why?

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-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-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

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-201A

Gender, Sex & 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

HSOC-202A

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

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-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 created branded projects to directly implement what we have learned over the term.
Credits 3

HSOC-210A

Branding Spatial Experience

The primary focus of this class will be to explore brands and how they shape our ideas, identity and society. Students will gain a better understanding of their brand and the audience they are designing for in their SXD2 studio. Each student will create a brand video that expresses the positioning and purpose of their brand and its desired influence on the target audience. We will seek brand insights that are informative, inspiring, and memorable that will drive the design of studio projects. Translation of the brand through various touchpoints, including what this means for the brand to live its values while engaging audiences in meaningful ways, will be examined. Students will work on presentation skills to better clarify and communicate their SXD2 studio project story and message.
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-214
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

HSOC-215
The Dream

Explore the science of sleep and dreaming, the structure of a dream, and the way "dream logic" informs the work of writers, artists, and filmmakers. In this multidisciplinary course you will learn about the physiology of sleep and sleep disorders and the neurology and phenomenology of dream content. We will also discuss earlier ways of analyzing content (Freud), as well the contemporary scientific understanding of the narrative structure of dreams. Dreams create a sense of experience of meaning: how artists translate these experiences into artistic expressions will be a continuing theme throughout the course. We will also discuss how artistic works can be accessed through the same methods used in making meaning in dreams.
Credits 3

HSOC-218
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

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-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-236

Transpac Histories & Futures

This interdisciplinary course explores the dynamic interactions, exchanges, and conflicts that have shaped the Pacific world across time and space. Focusing on the interconnectedness of the Americas and Asias, and building upon our situatedness within the Los Angeles region, students will examine the historical, cultural, and social transformations that have resulted from these dynamic cross-cultural encounters. Through a combination of history, literature, art, design, and cultural studies, the course delves into key themes such as migration, trade, colonialism, imperialism, and globalization. This course encourages critical engagement with both historical sources and contemporary cultural expressions, examining the legacies of these movements and exchanges in shaping international perspectives, diasporic communities, and modern geopolitics. By blending diverse disciplinary approaches, students will gain a nuanced understanding of the Pacific as a space of both conflict and cooperation while exploring possibilities for their practice in art and design.
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-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-267A

Truth, Lies & Data: Age of AI

Data is all around us. Data on climate change, economics, mental health, gaming, trends in fashion, music, and art. Some of it is accurate; some of it isn't. Influencers exaggerate data claims. Articles and podcasts cite data points out of context. And AI, at least sometimes, outright makes up data. Perhaps more insidious, research studies themselves are sometimes biased: Non-representative samples, skewed questions, and misleading analysis. And more insidious still, our own psychology-and innate cognitive biases-can lead us astray when it comes to interpreting data accurately. In this course, we will learn how to evaluate data with a critical eye. How to determine when it's lying, when it's true, and when it's half-true. And we will learn how to gather, organize, and interpret our own quantitative data. At the same time, we will explore both current and emerging topics related to truth in data, such as data ethics, cross-cultural considerations, misinformation, algorithmic bias, and synthetic respondent data. A large portion of the class will be dedicated to conducting a custom research project.
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-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

SustainableBldgPractices SxD

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-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 inquires 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-301B

Designing Democracy

This course will challenge students to explore the past, present, and future of democratic participation and civic engagement. Students will learn about how US elections have changed over time through analyzing the history of voting rights, civil rights, ballot technologies, media representation, and power. With knowledge partners from across the political spectrum, students will conduct primary research to learn about the contemporary landscape of civic participation in the LA metro area, 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

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-307

Urban Ecosystems in LA

In Urban Ecosystems in LA, we will learn about novel ecosystems and microhabitats as well as habitat fragmentation and the wildland-urban interface (WUI), concepts central to understanding how organisms interact within the urban environment. The instructor will share how nature-based solutions in urban settings can address biodiversity loss, water and soil health, and human community resilience. Learning activities will include visits with ecologists, designers, and artists to learn about ecological initiatives including wildlife monitoring efforts, soil reclamation projects, and indigenized environmental justice programs. For assignments, students will demonstrate learning with drawing, diagramming, and illustrating. Class includes site visits and field work at model habitats, green infrastructure, and community projects in the Los Angeles and Pasadena area.
Credits 3

HSOC-308

The Emotional Life of Spaces

Designed environments-whether physical or digital, static or adaptive, brutalist or biophilic-shape what we notice, how we feel, and what we do. From the lighting of a retail space to the architecture of a transit hub to the logic of a virtual gaming environment, spatial systems function as invisible behavioral infrastructure. Research in psychology, anthropology, urban studies, and human factors shows that subtle cues in the environment have a profound influence on perception and behavior. These cues can incline us toward or away from attention, emotional intensity, group affiliation, or trust. And in virtual environments like gaming and social media, these effects are often more pronounced. This course examines how designed environments shape cognition, emotion, and behavior. Students will engage research on embodied perception, place attachment, environmental signaling, and hybrid spatial systems, and apply these insights to the design of architecture, interiors, branded environments, immersive experiences, and AI-integrated spaces.The course bridges behavioral science and spatial and interactive design, equipping students to think critically and ethically about how environments structure experience-from first encounter to lasting memory. Open to all majors, this course is especially valuable for students interested in the built environment, landscape, experiential branding, interaction design, gaming, and emerging hybrid practices.
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-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-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, LBGT 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 peerto-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-341

Psychology of Branding

A weekly series of critical discussions exploring the application of social psychology to the development of brands and branding strategies. Brands alter our perception of reality! The brain and the brand interact to influence our behavior. We will explore how the brain works and how brands design for it. Brands are looking for a piece of your mind and your wallet! We will explore the connection between our brains and the consumer world, including examples in social innovation. Does it make a difference if marketers are trying to persuade us to do something that is ultimately in our best interest? Who gets to decide?Branding reshapes our brains! Together we will uncover the code behind the brands (and the designs) that influence us, with or without our knowledge or consent. Come with curiosity; leave with creative strategies that leverage your understanding of the psychology of branding.
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 Sinders, 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-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-370

The Extended Mind

This course examines how the human mind is like artificial intelligence and how it is unique. Human sensory processing, which we use to orient ourselves in the world, serves as the basis for our actions and our imaginings, and is quite different from AI. The way we extend our senses and therefore our mind into the outside world, while managing inside perceptions, creates our unique sense of embodiment. Embodiment is a hotly debated subject in the context of machine learning. We take a closer look at the emergence of memory and imaginative-predictive skills in the brain as we look towards optimizing creativity and flow states. Further, we examine the impact of imagination on human technological inventions especially in the field of computational systems and large language models. We will consider how the human mind and artificial intelligence may shape the future of science, design, and art.
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-385

Disability Design

About 15% of the world's people are disabled. This statistic is more complicated than it seems, because it is determined by various bodily, societal, and cultural perceptions. What is design's role, then, in defining and responding to disability? For decades, disabled people have claimed that the social edifice-from beliefs to design standards-causes disability, not bodies. An important position for designers to consider, this course traces the curvature of such discourses and applies them to creative practice. Students will think, sketch, play, and iterate ways to make the worlds of architecture, objects, interfaces, communications, and more, access-centered. A final assignment channels course learnings into an interdisciplinary design project that extends what disability design means and can do in our current moment.
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-417

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

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-467

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

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-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-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
WS:I Placement

Credits 0

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

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-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-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

Illustration

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.

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-019

RISO Printing Workshop

In this Illustration workshop, students will acquire the necessary skill sets to print a duo-tone image, a 3-color separation image, and a 4-color separation image. They will also have 'hands on' experience on how to use the Risograph, how to change ink drums, how to send files from the computer to the machine, and scan directly on the Risograph scanner bed. Students who participate in the workshop series will be eligible for Open Lab Access. The Risograph machine is like a 'print shop in a box.' It is a great way to print in large quantities in vibrant colors, and is cost efficient. Each student will have an opportunity to create a portfolio of zines, a notepad, a greeting card, and other printed items. Sign up with Microsoft Teams form. Limited to 12-15 students, staff, or faculty.
Credits 0

ILL-101

Illustration Now

Illustration Now This class is workshop based and teaches through a hands-on approach, which guides the student to an informed understanding of the wide range of applications and future creative careers that an Illustration education at ArtCenter provides. At the end of this course the student will have knowledge of the complexity of this creative field and be able to make an informed decision as to which track in the Illustration curriculum is of most interest and relevance to their skillset and personal approach. Workshops will be supported by group discussion, skill exploration and refinement, guest demonstrations and informational presentations. All workshop activities and participation will be graded. There will be no homework assignments. Students will be able to select a Path of Study within the Illustration curriculum at the end of class.
Credits 3

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-103

Communication Design 1: Primer

Communication Design 1: Primer provides a a messaging and effective graphic communication. Students will explore the relationship between concept and form, as well as the roles of image, word, and symbol in communication. Through multiple exercises involving word and image, students will learn to create strong messages to intended audiences, establish hierarchy levels, and produce numerous concepts and solutions. ? This is a foundational course required for all Graphic Design students.
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-115
Drawing 1

In this class students will develop a drawing practice based on observation. Subjects covered include the figure, head and hands, and basic anatomy. In addition to the figure, observational drawing will be developed through a situational series of exercises focusing on both natural and urban environments and their related subjects. Descriptive drawing, image construction, analysis of form, and how to understand the effect of light will be demonstrated. Students will learn to interpret and utilize multiple drawing methodologies through in class projects, emphasizing descriptive line, structure, proportion, and multiple approaches to the use of value. Projects will be supported by lectures, demonstrations, assignments, and critiques. Students will also learn how to develop a robust sketchbook practice.
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-152
Comm Des 2: Info & Context

Building on Communication Design 1: Primer, Communication Design 2: Information & Context provides a deeper, process-based approach to utilizing research as a catalyst for design concepts. Students will consider content, audience, and context in their development of design across multiple media. Design principles such as the modular division of space, construction of simple grids, and meaningful use of color will be explored and discussed. This class encourages visual experimentation of multiple ideas. ?This is a foundational course required for all Graphic Design students.
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-200
Type 3: Context

Type 3: Context builds on the foundational skills developed in Type 2: Structure by challenging students to apply their typographic knowledge to more complex and content-driven projects. Emphasis is placed on the relationship between form and meaning, as students consider content, context, and audience to drive their design decisions. Through a series of assignments that explore long form text and image integration, students refine their ability to construct visual hierarchies, organize information, and communicate with clarity and intention.
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 forshortening 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-211A

Motion Design 1

Motion Design 1 is an introductory course in which students learn to bring their ideas to life through the power of motion. Building on foundational knowledge in typography, image-making, and illustration, this course invites students to explore how design and storytelling intersect in time-based media. Through hands-on projects, students will transform their narrative ideas into compelling animated sequences, learning how to convey meaning through movement. The course also emphasizes the professional creative workflow-from initial concept to final output-equipping students with the tools and mindset of a motion designer. This is a foundational course required for all Graphic Design and Illustration/Motion track students.
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-212

Comm Des 3: Narrative & Scale

Building on Communication Design 2: Information & Context, Communication Design 3: Narrative & Scale introduces narrative storytelling through in-depth research and the curation of visual and written assets. Students will learn to build conventional and unconventional sequencing to engage their audience. Additionally, students will extend from the core project to develop a system across multiple media. There will be an emphasis on maximizing typesetting and technical skills acquired in Type 1: Fundamentals and Type 2: Structure. This is a foundational course required for all Graphic Design students.
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 discretionary of the faculty.
Credits 3

ILL-214A

3D Motion Graphics

3D Motion Graphics is an introductory course that invites students into the immersive world of three-dimensional design and storytelling. Using Maxon Cinema 4D, they will explore core techniques in modeling, lighting, animation, and rendering to bring form, depth, and atmosphere to their motion design work. The course builds a solid foundation in the 3D animation workflow, setting the stage for more ambitious visual narratives.
Credits 3

ILL-215

Drawing 2

In this class students will learn to build upon the observational drawing foundations learned in Drawing 1. Drawing methodologies focused on gesture, observation, and composition will be further developed. Innovative approaches to descriptive figure drawing, portraits and observational drawing will be expanded in scope to include the study of nature, animals, and human activity, dance, sport, travel, architecture, and social environments. You will learn how to combine intuitive and analytical approaches towards tackling these various subjects furthering your own informed and individual approach to observing and depicting the world around you. Students will learn how to develop their daily Sketchbook practice into a series of complementary books which will inform their future direction.
Credits 3

ILL-216

Advanced Portraiture

The enduring need and success of the portrait lies in it146s 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: Portaiture 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 todays Art World. Art History will be examined in relation to how it is referenced in work as well as how cultural shifts have required it's 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-247

Type 4

Building on Type 3: Context, Type 4: Editorial goes beyond foundational typographic skills and introduces students to the complexities of editorial design. Emphasis is placed on navigating dense content, advanced text hierarchies, and multi-page formats through the use of grid systems and thoughtful integration of type and image. Students will explore the importance of research, context, pacing, and visual storytelling in shaping cohesive editorial narratives. A key focus of the course is developing an appropriate typographic voice or tonality tailored to a project's subject matter and audience. Assignments may range from structured information design to more experimental explorations that push the boundaries of editorial communication, encouraging expressive and conceptual typographic solutions. Outcomes demonstrate a vision for how a campaign can cohesively exist as a multi-sensory experience across touchpoints. ??This is a foundational course required for all Graphic Design students.
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 practicecharacter drawing, design and composition as homework assignments. Studentslearn 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-264

Comm Des 4: Identity Systems

Building on Communication Design 3: Narrative & Scale, Communication Design 4: Identity Systems empowers graphic design students to build compelling, purpose-driven brand identity systems through market and audience research, definition of a basic strategic approach, and thorough visual exploration. The resulting term-long project will demonstrate a vision for how the brand can cohesively exist as a multi-sensory experience across touchpoints. By the end of the course, students will have created a complete brand identity system-including logo design, realistic application examples, and graphic standards guidelines-along with a professional-level presentation package for client or stakeholder. This is a foundational course required for all Graphic Design students.
Credits 3

ILL-265

Motion Design 2

Credits 3

ILL-265

Motion Design 2

Motion Design 2 challenges students to deepen their storytelling abilities through intermediate-level work in After Effects and Cinema 4D. Building on the foundations established in Motion Design 1, 3D Motion Graphics, and Sequential Design 1, students will develop and execute projects that strengthen conceptual thinking, elevate visual aesthetics, and enhance technical execution. Emphasis is placed on creating compelling motion-based narratives while advancing both creative vision and production skills.
Credits 3

ILL-266

Sequential Design 1

Teaches foundational storytelling and design-based narratives. Students should be 2nd-3rd term standing.
Credits 3

ILL-266

Sequential Design 1

Sequential Design 1 explores how to frame a story in the most dynamic and impactful way. Introducing the core principles of visual storytelling for motion design, the course focuses on crafting ideas, refining transitions, and building narratives with clarity and intent. Through lectures, critiques, and exposure to industry work, students will develop a strong foundation in visual communication by creating storyboards and style frames. Emphasis is placed on simplifying complex ideas while enhancing visual detail to support effective, compelling storytelling.
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 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 Fundmntls

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 exampled. 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 bult 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-302

Type 5: Motion

Type 5: Motion explores the creation of effective typographic identity systems and their adaptation across multiple platforms, with a strong emphasis on motion design as a dynamic tool for communication. Students will learn how movement enhances brand expression and strengthens messaging across digital platforms. They will develop a strategic identity package and extend their design seamlessly across print, screen, and motion-based applications, optimizing content delivery and visual impact.
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), aclothing, 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 Illustr

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: Contemp 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 todays 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-320A
Dynamic Environments

This class builds on traditional Perspective and Viscom fundamentals in order to explore and master a more integrated approach to creating all types of environments full of action and drama, emphasizing storytelling.
Credits 3

ILL-321
Storyboarding

Please see Department Chair
Credits 3

ILL-322A
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 Desgn

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

lLL-340
Color Trend for Surface Design

Credits 3

lLL-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

lLL-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

lLL-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

lLL-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-352B
Risograph Printing Studio

Learn to the art of beautiful Risograph printing in the Maker's Lab studio. The class will address printing methods, understanding the Risograph color palette and how to use multiple techniques to create effects. In Class assignments will include printing designs for application to multiple surfaces including prints, printed borders and developing designs for repeat patterns for decoration for goods aimed at the youth market.
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 or 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 emphasis 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-368
Sequential Design 2

Sequential Design 2 builds on the storytelling and sequencing skills developed in Sequential Design 1, introducing live-action elements into the visual narrative process. Students will plan and direct their own shoots, including casting (when applicable), lighting, and working with live subjects or creating still-life setups. They will also have the option to integrate computer-generated imagery (CG) alongside live-action assets. Emphasis is placed on expanding beyond the screen-encouraging hands-on production, collaboration, and creative direction. The final outcome will be a set of finished styleframes that combine live-action and design to communicate a cohesive visual story.
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-i t-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 earn 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 earn 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-413

Entertainment Strategies

Entertainment Strategies for Entertainment Arts (EA) is a dynamic studio and orientation course to help Illustration EA students make informed decisions relating to their 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 career paths and roles, realities of the industry, trends in the global market, and how they can plan for project-based, freelance, in- house, domestic and international market opportunities and how they structure their career paths. The final studio project will be presented in a personal aesthetic expression that addresses their understanding of Illustration, Entertainment Arts.
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-416

Comics Studio

Study and implement visual and narrative strategies used in a variety of comic form. Lectures focus on composition, rhythm and the value of structure in this popular, often misunderstood art form. Through in-class exercises and projects, students will work with observation, memory, adaptation, branding and traditional and emerging genres. Develop techniques and ideas for your graphic novel while working on a series of compelling, shorter-term comics. A love of storytelling is strongly encouraged.
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-466

Sequential Design 3

Sequential Design 3 is an advanced course designed for upper-term students ready to push their storytelling and design skills to a professional level. Building on the foundations of SD1 and SD2, this class emphasizes in-depth character analysis, conceptual narrative development, and the highest level of finish in storyboarding. SD3 challenges you to work faster and more efficiently under time constraints. Students respond to creative prompts-ranging from client briefs to open narratives-and produce polished, visually compelling storyboards that reflect industry expectations for speed, clarity, and creative depth. THIS COURSE IS ONLY OFFERED IN THE FALL AND SPRING TERMS, DEPENDENT ON DEMAND.

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-473

Advanced Motion Studio

Advanced Motion Studio is designed for advanced-level students who want to be challenged to apply their full range of skills and knowledge in creating compelling visual motion projects from concept through final animated execution. Working collaboratively in teams, students will develop strong concepts and establish a distinct visual "lens" to guide their work. The term-long group project replicates professional commercial industry workflows, preparing students for real-world creative collaboration and production demands.

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

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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 Stu 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 Stu 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 Stu 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
Costume 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-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-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-102A
Design 1

This class establishes a solid foundation for the students' expanding abilities as artists and designers. Problem solving processes, analytical thinking and craftsmanship are emphasized in compositional, grayscale, and color exercises. This course introduces key art and design principles and theories, in addition to contemporary and historical references. Design 1 also provides an introduction to common digital design tools alongside analog projects.
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-103A
Design 1: Comp, Light, Color

This course is about understanding how we see, observe, and interpret, with an introduction to composition, lighting, and color. Students will begin to develop the ability to think, perceive, and communicate design concepts verbally and visually. Students will start to recognize the cultural and social relevance of design by engaging in projects that address basic social themes or issues. Students will develop familiarity with foundational digital and/or analog design tools.
Credits 3

INT-103A
Design 1: Comp, Light, Color

This course is about understanding how we see, observe, and interpret, with an introduction to composition, lighting, and color. Students will begin to develop the ability to think, perceive, and communicate design concepts verbally and visually. Students will start to recognize the cultural and social relevance of design by engaging in projects that address basic social themes or issues. Students will develop familiarity with foundational digital and/or analog design tools.
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-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-115

Blender

This class explores 3d content creation through the modeling and rendering workflows of the open-source software Blender. Along with sub-d modeling and offline rendering, it will introduce digital sculpting, physically based simulations, and the parametric system of geometry nodes. Through step-by-step modeling and rendering of a variety of projects, students will gain proficiency in creating content applicable to their chosen field of study, whether it be Product, Transportation, Entertainment, or Spatial Design. Industry standard techniques and round-trip exchanges between traditional cad modeling programs like RHINO and SOLIDWORKS will be a consistent point of focus. At the end of the course, students will have a level of technical competency and confidence to pursue advanced studies in 3d content creation. No prior experience in 3d modeling is required.
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-122A

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

INT-130

Sketching for Communication

This course will focus on the timeliness and relevance of sketching and drawing as a tool for designers to communicate visually. Students will learn a variety of ways to capture and express ideas visually, using hand skills including basic pencil sketching, marker sketching, perspective drawing, and digital painting. Students will learn to draw the figure in a narrative context, interacting with objects and the environment, understanding the basics of proportion 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. This 14-week class covers topics such as composition, human scale, artful storytelling, story boarding, and learning to draw simple forms from ellipses to complex exploded views.
Credits 3

INT-152A

Design 2

Students deepen their understanding of foundational art and design principles developed in Design 1, with more complex compositional principles, integrating 2D and 3D design fundamentals with more sophistication. Students will investigate practical color theories and perceptual effects with both digital and analog color systems. The 3D component for this course provides a basic foundation guideline for working with dimensional elements. 3D exercises and projects focus on simple fabrication, prototyping models, visual translation, and structural tension and stability. 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-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 calligrafitti 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 Capitols 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-204

Persuasive Sketching

Persuasive Sketching supports drawing skills and techniques, working with an array of hand skills, including basic pencil sketching, rapid visualization, digital painting, and image making. 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, storyboarding, narrative, and artful storytelling.
Credits 3

INT-205
Collage

This interdisciplinary studio course introduces collage as a dynamic visual language and critical design method. Through the integration of found, observed, and appropriated two-dimensional elements, students will explore personal and cultural narratives to develop a unique visual voice. Emphasis is placed on storytelling, metaphor, and sequential structure-key tools for artists, designers, illustrators, and communicators. Students will investigate how images operate across various contexts-fine art, advertising, editorial, and social media-and examine their biographical, geographical, and interpersonal relationships to visual content. Traditional and experimental approaches to collage will be explored, with students encouraged to incorporate media and techniques aligned with their individual disciplines, including photography, illustration, digital media, and print.
Credits 3

INT-206
Persuasive Sequencing

This course introduces students to the fundamentals of time-based media. Through project-based learning, students will explore and manipulate sequencing in various mediums, including drawings, digital photography, video, and audio. Emphasis will be placed on understanding and utilizing elements such as order, time, duration, pacing, rhythm, tempo, and movement to construct meaningful narratives and creative expressions.
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 at an off-site location. The location will be posted on Canvas.
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 at an off-site location. The location will be posted on Canvas.
Credits 3

INT-211
Alt Photo Process Printing

This course explores Alternative Photographic Processes such as cyanotype, salt prints, and platinum/palladium work. Students will learn to produce images that fuse photographic content with the tactile, material qualities of printmaking. Emphasis will be placed on learning these techniques through art history and contemporary practices.
Credits 3

INT-212

Experimental Printing

Experimental Printing investigates innovation across traditional and emerging platforms. Students will explore a range of letterpress printing techniques such as wood type, linoleum, laser cutting, and photopolymer plates, as well as unconventional materials through hybrid processes and interdisciplinary experimentation.
Credits 3

INT-213

Relief Printmaking

Relief Printmaking introduces students to the expressive potential of traditional and experimental approaches such as linoleum block printing, woodcut, and collagraphy. Emphasizing hands-on process and material exploration, students will learn to design, carve, and print original images that respond to the unique characteristics of each method. Emphasis will be placed on learning relief printing techniques through art history and contemporary practices.
Credits 3

INT-215

Screen Printing

In Screen Printing students will gain hands-on experience with stencil-based processes to create multi-layered, edition prints, developing both technical skills and a personal visual language through the medium. Emphasis will be placed on learning screen printing techniques through art history and contemporary practices. By the end of the course, students will demonstrate technical fluency, conceptual intention, and an understanding of silk screen's place within the broader field of printmaking, art, and design.
Credits 3

INT-220

Intro to Printmaking

This course teaches introductory to intermediate printmaking processes of intaglio, lithography, silk screen and photographic printing. The manipulation of inks, media, printing papers, and technical mastery are highly emphasized. The class is based on demos, studio-time, and critiques.
Credits 3

INT-220

Intro to Printmaking

Intro to Printmaking introduces students to foundational printmaking techniques and concepts through hands-on experience in Intaglio, Aquatint, Toner Transfer, Woodcut, and Silkscreen. Students will explore each medium's unique visual language and expressive potential. Emphasis will be placed on learning printmaking techniques through art history and contemporary practices. By the end of the term, students will demonstrate competence in both the craft and critical understanding of printmaking as a dynamic and historically rich art form.
Credits 3

INT-221

Printmaking

This course teaches introductory to intermediate printmaking processes of intaglio, lithography, silk screen and photographic printing. The manipulation of inks, media, printing papers, and technical mastery are highly emphasized. The class is based on demos, studio-time, and critiques.
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-253

Human+AI: Design Futures

This interdisciplinary undergraduate course explores the integration of Artificial Intelligence (AI) into the design process, welcoming students from All majors. Through hands-on engagement with tools such as ChatGPT, Midjourney, Vizcom, Runway, and others, students will apply AI for ideation, visualization, storytelling, animation, and rapid prototyping. With a strong emphasis on co-creation, the course positions designers not just as makers, but as curators of intelligent systems-guiding, filtering, and refining AI-generated content to align with intentional design goals. Students will explore how to bring authorship, ethics, and human-centered thinking into workflows that increasingly involve machine intelligence. By the end of the course, students will develop a portfolio-ready prototype or animated concept that demonstrates their ability to collaborate with AI while asserting their human voice.

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-304

Advanced Printmaking

Advanced Printmaking expands students' technical and conceptual understanding of print as a medium for visual expression. Building on foundational skills, this course focuses on techniques such as Intaglio, Intaglio with soft ground and Chine Collé, Photogravure (both copper and polymer), and Lithography (stone and plate). Students will generate and translate ideas effectively across varied print media with emphasis on critical research into historical and contemporary print practices. By the end of the course, students will demonstrate deeper technical proficiency and conceptual clarity in their printed work.
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

INT-503ML

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 3

TDS-316
TDS:Text,Image & Written Word

This course is for advanced students, 5th 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. Course Objectives Emphasize the dynamic relationship between the meaning a text and its graphic representation. Explore the origins of a particular text as a method of learning how to begin to discover "meaning" in a literary work. Begin to make solid connections between the graphic and the literary arts. To embrace several departments [TDS], creating collaborative projects between writers and the practitioners of ACCD's various disciplines. To produce three chapbooks per year that would be suitable for sale to individual and institutional collections, and to distribute as gifts to major donors to the college and others
Credits 3

Integrated Studies

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.

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-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-109
Forms of Making

This 3-unit course engages students in multiple projects throughout the semester, introducing tools, techniques, methods, and 3D modeling through interactive lectures and hands-on work in the Art Center shops. Taught in conjunction with Visual Thinking 1, it involves completing a substantial project demonstrating an understanding and proficiency in woodworking. The course is dedicated to enhancing students' comprehension of the inherent characteristics of various materials in order to explore their best applications for communicating intention. This exploration broadens students' understanding of creative problem-solving, originality, and the analysis of 3D forms in space.
Credits 3

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

Interaction Design

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 2026 and Spring 2027

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-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-104

Intro to IXD

Interaction designers shape how humans use technology. This studio introduces students to a comprehensive design process from problem discovery to solution making. Students will practice applying human-centered design methods to inform their interaction design and creative intent.
Credits 3

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-107

Creative Tech 1: Form & Code

Interaction designers communicate with humans and machines using code. Drawing parallels between drawing and programming, this studio introduces students to using code to design visual signals that convey meaning to humans and computers. Students will practice making time-based communication driven by human action.
Credits 3

IXD-150

Studio 2: UI Design

The graphical user interface (GUI) is the foundation of visual communication within interaction design. In this studio, students will learn to organize information through the application of design elements and principles. Through a process of ideation, students will practice creating forms and functions within the interface that effectively represent ideas, emotions, and actions visually.
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-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-154

Comm Des 2: Info & Context

Building on Communication Design 1: Primer, Communication Design 2: Information & Context provides a deeper, process-based approach to utilizing research as a catalyst for design concepts. Students will consider content, audience, and context in their development of design across multiple media. Design principles such as the modular division of space, construction of simple grids, and meaningful use of color will be explored and discussed. This class encourages visual experimentation of multiple ideas.
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-157

Creative Tech 2: Networks

User interfaces are visual representations of information networks. This course introduces the fundamentals of designing responsive user interfaces for the web. Leveraging the programming languages of web development, students will learn to build connections and representations of data, systems, and people.

Credits 3

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-200A

3rd Term Review

The 3rd Term Review aims to evaluate students' completion of IxD foundation courses, demonstrating introductory IxD skills. Student work, portfolio, class results, and development are discussed.

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-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-203

Type 3: Context

Type 3: Context builds on the foundational skills developed in Type 2: Structure by challenging students to apply their typographic knowledge to more complex and content-driven projects. Emphasis is placed on the relationship between form and meaning, as students consider content, context, and audience to drive their design decisions. Through a series of assignments that explore long form text and image integration, students refine their ability to construct visual hierarchies, organize information, and communicate with clarity and intention.
Credits 3

IXD-204

Studio 3: User Research

To create effective design solutions, interaction designers need to understand the needs, preferences, and behaviors of their target audience. This studio will focus on uncovering these essential insights using human-centered research methods. Students will learn collaborative and analytical techniques to define clear research insights that lead to empathetic design proposals.
Credits 3

IXD-205

Creative Tech 4: AI

This course introduces students to the fundamental concepts and tools of software automation, including artificial intelligence and algorithms. Through hands-on making with data sets and learning structures, students will develop software designs that emulate human behavior, language, and perception, adapting in real-time.
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-206

Interactive Design 3: Inform

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

IXD-206
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

IXD-206
Visual IxD 2: UX/UI

Visual Interaction Design 2 is designed for students who want to build on foundational interaction design principles, diving deeper into design thinking for interactive media. Students focus on process-driven User Experience (UX) design, using research methods such as demographic analysis to develop user scenarios, stories, and interface flows that are both meaningful and intuitive. Students will develop branding systems, organize information, and use storytelling through visuals and prototypes to create cohesive, branded interactive experiences. Students are encouraged to extend or adapt projects from previous or concurrent branding and identity courses.
Credits 3

IXD-207
Interactive Prototyping 3

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

IXD-208
Creative Tech 3: Build & Test

Interaction designs come to life through people's actions. This course introduces user testing methods that help students evaluate user interaction with prototypes, gather feedback for iterative improvements, and develop designs that effectively communicate with, respect, and serve their intended communities.
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-211A

Motion Design 1

Motion Design 1 is an introductory course in which students learn to bring their ideas to life through the power of motion. Building on foundational knowledge in typography, image-making, and illustration, this course invites students to explore how design and storytelling intersect in time-based media. Through hands-on projects, students will transform their narrative ideas into compelling animated sequences, learning how to convey meaning through movement. The course also emphasizes the professional creative workflow-from initial concept to final output-equipping students with the tools and mindset of a motion designer.
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 discretionary of the faculty.
Credits 3

IXD-231

HCI Experiments

Human-Computer Interaction (HCI) encompasses a range of research methodologies at the intersection of computer science, psychology, and cognitive science. In this course, students will learn advanced research techniques and principles to gain a deeper understanding of diverse human behavior. Students will conduct experiments to practice applying HCI methods in their interaction design work to increase digital usability, access, and inclusivity.
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-243
VXD1: Intro to UI

Visual Interaction Design 1: Intro to UI introduces students to basic principles of UI (user interface) design, while cultivating excitement for crafting effective, intuitive, and inspiring interfaces. Students will learn Figma, a collaborative design tool, and use basic design thinking techniques to facilitate the exploration of design solutions for websites and mobile apps. This is a foundational course required for all Graphic Design students.
Credits 3

IXD-250
Studio 4: Digital Products

Building on Interaction Design foundations, this studio focuses on designing interactions for digital products. Students will learn to design solutions that align with business needs, industry standards, and professional workflows. Through the design process, students will practice fostering collaborative discussions with team members and effectively persuading and justifying their design decisions to stakeholders. Previous IxD concepts and methods will be revisited to further develop design skills, knowledge, and craft.
Credits 3

IXD-251A
IXD 4: Digital Products

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-254
Information Design

Information Design explores the principles and practices of transforming complex data into clear, compelling, and accessible visual communication. Students will learn to research, organize, and distill raw data into meaningful visual narratives that inform, persuade, or explain. Emphasis is placed on infographic design as a tool for analytical storytelling, combining typography, imagery, and diagrammatic systems to clarify statistics, processes, and relationships. Through applied projects, students develop skills in data visualization, critical research, content development, and contextual awareness.
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-257

Interactive Prototyping 4

In this studio, students will be introduced to 3D engines (Unreal/Unity) as simulation tools to design interactive systems and human-machine interactions. Students will learn foundations of game development engines and workflows to explore interactions within automotive, transportation, robotic, architectural, and autonomous scenarios.
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-302
3D Engines

In this studio, students will be introduced to 3D engines, specifically Unreal and Unity, as tools for real-time rendering in interaction design. They will learn the fundamentals of game development engines and workflows, enabling them to explore physics-based spatial interactions and scenarios in fields such as automotive, transportation, robotics, and architecture.
Credits 3

IXD-303
Controls & Inputs

From a computer mouse to eye tracking software, this course explores Interaction Design's use of the human form to express our intent to a computer. Crafting innovative input systems that utilize both software and hardware, students will determine which actions and body parts to give meaning to. Students will learn how to design interactions that consider both digital interfaces and physical objects simultaneously.
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-305
Software Systems

In this studio, students will learn how to design large-scale software solutions by utilizing existing brands, business goals, customer profiles, and design patterns. Students will practice systematic design methods, learning to think creatively within established design structures while crafting their work with consistency and cohesion.
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-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-350A
6th Term Review

The 6th Term Review aims to evaluate students' completion of advanced and exploratory 4th through 6th term courses, including. Student work, portfolio, class results, and development are discussed.
Credits 0

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-375
Emerging Tech Studio: AI

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-401

Adv IxD: Web Technologies

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-404

Advanced Interface

In this studio, students will learn to diversify their visual communication and create innovative graphical user interfaces. Students will advance their drawing skills and deepen their understanding of design elements and principles to improve the representation of information across various digital platforms. Through expansive ideation, students will analyze their work, discuss their design decisions, and justify their choices to advance their expertise in digital interface design.
Credits 3

IXD-410

Adv IXD Studio: Mobility

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-413

Machine Interactions

In this studio, students will learn how to design interactions between humans and machines. By combining physical and digital interfaces, input systems, and spatial 3D simulations, projects will focus on Interaction Design within the context of mobility and robotics systems. Students will explore new control systems designed to enhance trust, safety, inclusivity, and sustainability.
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-421

Portfolio: Process Narratives

This studio prepares students with the skills and knowledge to create compelling web portfolios and project narratives. Students will learn to showcase their unique strengths through careful curation and present their thinking through engaging stories. This course will prepare students to communicate their work effectively with diverse audiences, enhancing their opportunities for internships, reviews, and scholarships.
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-452

Grad Studio: Prof Practices

This studio prepares Interaction Design students with the skills to confidently articulate their design perspectives as they approach graduation. Students will learn to visually and verbally represent their unique strengths and interests through the creation of portfolios, presentations, and resumes, preparing them to pursue their desired professional pathways.
Credits 3

TDS-208

24Hour HomeCare Spons Studio

Help shape the future of an app empowering a vibrant community of over 20,000 users. Reimagine the UX/UI experience for this meaningful platform that connects families of individuals with disabilities to trusted wellness and health support providers in their area. (Must have completed IxD 3 and/or VxD 2 to participate).
Credits 3

TDS-257

IxP 4: 3D Engines

In this studio, students will be introduced to 3D engines (Unreal/Unity) as simulation tools to design interactive systems and human-machine interactions. Students will learn foundations of game development engines and workflows to explore interactions within automotive, transportation, robotic, architectural, and autonomous scenarios.
Credits 3

TDS-321B

Hermes Sponsored Studio

In an increasingly interconnected world, you will create a tech product for Hermès. It will be innovative, original, and bold in its form and materials. It will consider the notion of eco-design and corporate social responsibility while also being durable and repairable. Designs will integrate the values of timelessness and use, central to the Hermès brand.
Credits 3

TDS-351A

Oberthur Fiduciaire Studio

In this studio, students will create a new series of banknote designs for Hervé, an established currency printing manufacturer, that challenges established conventions and focuses on the user experience.
Credits 3

TDS-360A

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

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 that 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 & Desgn

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 & Desgn 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 & Desgn 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 & Desgn 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 & Desgn 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-862

Aalto Exchange Program

This is a one semester exchange program with Aalto University in Finland. By Permission Only. 12 unit placeholder course

Credits 12

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-866
CENTRO Exchange Program

This is a one semester exchange program with CENTRO. By Permission Only. 12 unit placeholder course
Credits 12

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-866G
CENTRO H&S 3

This is a one semester exchange program with CENTRO. By Permission Only. 3 Cr
Credits 3

SAP-867
Linnaeus Exchange Program

This is a one semester exchange program with Linnaeus. By Permission Only. 12 unit placeholder course
Credits 12

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 Exchange Program

This is a one semester exchange program with Gobelins School. 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

SAP-881G
Gobelins School H&S 1

This is a one semester exchange program with Gobelins School of Image. By Permission Only.
Credits 3

Photography and Imaging

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 2026 and Spring 2027

PHOT-101
Analog + Digital

This course introduces ALL photographic film formats: small, medium, large, film, and digital, along with a simple but essential Introduction to traditional darkroom practices, their tools, processes, and outcomes.
Credits 3

PHOT-102A

Concept & Art of Observation

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-103

The Language of Design

This course is about understanding the anatomy of Psych, Perception, and how we see, observe, and interpret; with an introduction to composition, lighting, and color.
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-111A

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-112A

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-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-122A

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-153

The Long-Term Experiment 1

This class is one-year-long deep dive into your chosen camera format. The student focuses on the long-term project, storytelling through time and the class ends, editing and sequencing and public critique. Includes an Immersive Digital Workshop where students will learn the digital tools needed in photography.
Credits 3

PHOT-157

Photographing Others

Contemporary and historical perspectives on people. A cross-cultural exploration of humanity through the lens of photography.
Credits 3

PHOT-158

Object, Form, and Meaning

Deep dive into relationship with object, its form and its significance. Deeper dive into principles of lighting whether indoors or outdoors. Includes an Immersive Digital Workshop where students will learn the digital tools needed in photography.
Credits 3

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-167
The Color Darkroom

Introduction to color darkroom printing and experimental printing techniques. Conceptual perspective and critique stay central to all classes.
Credits 3

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-203
The Long-Term Experiment 2

This course is the second half of a year-long class that will help students refine their long-term projects through careful editing and sequencing, ensuring that their work is both conceptually strong and visually compelling. Includes an Immersive Digital Workshop where students will learn the digital tools needed in photography.
Credits 3

PHOT-207A
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-208A

AI Generative Imaging

On the threshold of art created by word-prompted artificial intelligence, this 3-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 it's 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 3

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. 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

PHOT-217A

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-231

Found, Built & Imagined Worlds

This course is designed to guide students in developing their skills in both architectural photography and the creation of imagined environments, ensuring they can blend these approaches into compelling visual narratives.
Credits 3

PHOT-250
Skewing the Archive

Students will read and discuss forms of manipulation used by individuals, governments, and NGOs to form consensus based on identifications and notions of community. Students will confront how these efforts have affected their production, and use that knowledge to assess how the work they produce, or like, and possibly emulate, has embraced or unveiled these ideas. Over the term, students will make work that embraces and undermines these notions, bringing forms of manipulation to the forefront as a more conscious means of production. Open to image making by any technology from AI, to phone, to traditional photo, drawing, painting, design, sculpture, etc. This course is open to students from any major and term level including graduate students. Class time will include discussion around the archive of artistic production-historic and contemporary-and how its use in culture is used to create an impression of humanity that follows a transactional and trajectory model of history. Some themes of the class will include: marketing, commodity fetish, the illusion of choice, manufactured consent.
Credits 3

PHOT-251A
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-254A
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-255A
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. Subtstrate 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 3

PHOT-257A
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 inherit 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-259
Art + Tech

Art and Technology explores the dynamic intersection of artistic practice and technological innovation. This course examines how emerging technologies-such as digital media, artificial intelligence, virtual and augmented reality, 3D printing, and interactive design-reshape how artists create, present, and experience art. Through historical analysis, critical discussions, hands-on experimentation, and creative projects, students will investigate the evolving relationship between art, science, and industry. Students will engage with key concepts such as digital aesthetics and interactive media while also considering the ethical and cultural implications of technological advancements in the arts. By the end of the course, students will have developed a portfolio of work demonstrating their ability to integrate technology into their practice and critically reflect on the role of technology in contemporary art.
Credits 3

PHOT-264
What Makes a Book Work

In this course students will gain both the technical skills and conceptual understanding needed to create a successful book.
Credits 3

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 student146s 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-306A
Haute Capture

Explore the dynamic relationship between cutting-edge artificial intelligence technologies and the artistry of high-fashion photography in this 14-week course. This course delves into essential aspects of fashion photography, enhanced by current AI tools (Midjourney, Generative fill, Adobe Firefly). Students will learn how to blend strong editorial fashion sensibilities with professional production, styled wardrobes, and sophisticated hair and makeup, and use AI to create unique sets, locations and accessories that seamlessly integrate products, emotions, and fantastical elements. The course includes hands-on assignments such as in vivo photoshoots and in silico post-processing, where students working in teams will add environmental elements, elaborate sets and wardrobe enhancements. Discussions and assignments will focus on directing, communicating, solving problems, collaborating, and understanding the roles of creative partners. Participants will also have the opportunity to develop mood boards, proposals, and research resources that span from traditional and historical influences to contemporary expressions of Haute Couture inspired fashion. Open to Photography, Illustration, Film and Product Design students.
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-312A
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-316A
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-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-338A

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-341A

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-342

Lighting Studio

This course will challenge advanced students to refine their lighting skills, encourage innovation, and apply their knowledge to sophisticated projects that require both technical expertise and creative vision.
Credits 3

PHOT-350
6th Term Review

This review addresses academic, aesthetic, and technical issues in each student's work. Some kind of 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-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-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-360A
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-379
Advanced Time-Based Seminar

This course will challenge advanced students to push the boundaries of time-based media, integrating technical excellence with innovative storytelling and critical analysis.
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-402
Concept & Context 1

This class will guide students through a deep and focused exploration of a specific topic, encouraging both critical thinking and creative innovation while also preparing them to present their work professionally.
Credits 3

PHOT-403
Vison and Voice 1

This course will guide students through the initial stages of their capstone project, ensuring they have a solid foundation, clear direction, and the necessary skills to successfully complete their work for the chosen client in this term.
Credits 3

PHOT-404
Experimental Futures 1

This class will prepare students to effectively use and critically engage with emerging technologies in their professional practice, ensuring they are equipped to navigate and innovate within a rapidly evolving technological landscape.
Credits 3

PHOT-405A
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-452

Concept & Context 2

This class will guide students through a deep and focused exploration of a specific topic, encouraging both critical thinking and creative innovation while also preparing them to present their work professionally.
Credits 3

PHOT-453

Vision and Voice 2

This course will guide students through the final stages of their capstone project, ensuring they have a solid foundation, clear direction, and the necessary skills to successfully complete their work for the chosen client in this term.
Credits 3

PHOT-454

Experimental Futures 2

This class will equip students with the skills needed to create and manage a brand effectively, from conceptual development through to implementation and evaluation, ensuring they are prepared to handle real-world branding challenges.
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-250

Skewing the Archive

Students will read and discuss forms of manipulation used by individuals, governments, and NGOs to form consensus based on identifications and notions of community. Students will confront how these efforts have affected their production, and use that knowledge to assess how the work they produce, or like, and possibly emulate, has embraced or unveiled these ideas. Over the term, students will make work that embraces and undermines these notions, bringing forms of manipulation to the forefront as a more conscious means of production. Open to image making by any technology from AI, to phone, to traditional photo, drawing, painting, design, sculpture, etc. This course is open to students from any major and term level including graduate students. Class time will include discussion around the archive of artistic production-historic and contemporary-and how its use in culture is used to create an impression of humanity that follows a transactional and trajectory model of history. Some themes of the class will include: marketing, commodity fetish, the illusion of choice, manufactured consent.

Credits 3

TDS-309A

Idea Collage

This course is designed to foster an environment where students can explore the intersections of media, technology, and design through collaboration, pushing the boundaries of traditional disciplinary approaches and encouraging innovative thinking.

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

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).

Curriculum is subject to change.

For students entering Fall 2026 and Spring 2027

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 UnderArmour 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 UnderArmour 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 INSEADs 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-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-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-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 were 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 vivd 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. Your 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-208
Keyshot I

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-210
Blender Intro for ID

This course is an introduction to Blender for Product Design as a powerful modeling tool to bring your concepts into the 3D digital world. You will follow step by step Demos to narrow down the vast functionality of Blender for a beginners approach onto building objects with confidence. We will focus on software interface, foundational tools, workflow, modeling from sketches and EEVEE as our Rendering Engine for our final visualizations. The final outcome from this course will give you the skills to build 3D objects in Blender using tools like Subdivide, Loop cuts, Bevels, Extrudes and Insert Faces. Students will have a good overview on setting up clean scenes with emphasis in lighting control to create strong 2D presentation images, applying Materials and Textures, and to create simple but effective animations for a well rounded beginner's course.
Credits 3

PRD-211
Intro to 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-214

Way Things Work

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-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-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 unchartered territories for new methods of problem solving. With the use of cross disciplinary evaluation techniques students will better understand their own learning process and be able to apply them to expand their range of creative thinking skills.
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-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-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-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-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-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-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-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-312
Package Des 3: Interactive Sys

Building on Package Design 2: Brand Systems, Package Design 3: Interactive Systems focuses on the development of an extensive packaging system and retail consumer experience with interactive components and AI visualization. The result will be an in-depth, visionary case study founded on the assessment of a brand's global equity and portfolio needs that includes innovative manufacturing, technology, 3D modeling/rendering, and sustainable materials and techniques. Sub-branding, co-branding, global considerations, and industry-standard retail systems such as end caps, counter tops, freestanding retail and interactive displays will add to the understanding of the complete packaging and brand experience. THIS COURSE IS ONLY OFFERED IN THE FALL AND SPRING TERMS, DEPENDENT ON DEMAND
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-320
3D Modeling 4

This advanced course is designed for students ready to elevate their parametric modeling skills, progressing from their SolidWorks foundation. 3D Modeling 4 introduces Siemens NX, the industry-standard software employed by top-tier global product manufacturers. This course will immerse students in creating intricate models driven by a deep understanding of parameters, relationships, and constraints, while also developing expertise in sophisticated surfacing techniques to achieve aesthetic excellence and precise form. The curriculum emphasizes practical application, specifically how advanced parametric and surfacing modeling enhances Manufacturability (DFM) processes, and optimizes production follow-up. The course structure includes foundational NX modeling exercises leading to a substantial final project with flexibility.
Credits 3

PRD-328
Keyshot II

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-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-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-400

7th Term Review

Required for all 7th term Product Design students. Consists of a portfolio review & successful review by the Dept Chair.
Credits 0

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-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-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 Univerisity, 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-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-441

Package Des 1: Des Principles

Package Design 1 introduces the fundamentals of packaging design through hands-on exploration of structure, materials, printing methods, and production techniques. Students will create strategic packaging concepts that respond to content and context, and develop the ability to evaluate, synthesize, and communicate ideas. Emphasis is placed on developing thoughtful, innovative package design solutions that integrate both technical knowledge and conceptual rigor.
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 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

PRD-442

Package Design 2: Brand Sys

Building on Package Design 1: Design Principles, Package Design 2: Brand Systems focuses on packaging design as a core component of a strategic branding system. Students will develop creative concepts that are appropriate to the brand's goals and intent, as well as the market in which the brand is positioned. Additional emphasis will be placed on exploring sustainability within the world of package design, creating high-quality physical and digital prototypes, and expanding the packaging system into promotional campaign assets.
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-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-455
Product Design 8

In this course, students will develop a final project by exploring the typical process of bringing a product to market in the corporate landscape.
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-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-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-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, preferrably 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, preferrably 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 UnderArmour 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 UnderArmour 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 UnderArmour 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-888
Ceramics Manufacturing

The course explores the dynamic interplay between architecture, interior design, graphic design, and product design. Students will engage with various ceramics design strategies, ranging from traditional hand-based methods to cutting-edge manufacturing techniques. A vital aspect of the course is researching "Jugaad," which involves frugal and sustainable fabrication methods. This includes studying various modes of development and stylistic integrations in a modern society with a traditional cultural background. Additionally, the course delves into the rich history of Thai culture, emphasizing its contributions to sustainable design. A particular focus is given to Thai cuisine, both traditional and contemporary, to design tableware. The expected outcomes are diverse, including wall tiles, vessels, and objects that serve dual purposes and act as both intermittently. Students are encouraged to apply their observations and learnings from Thailand to create ceramic tableware and interior fixtures suitable for a restaurant setting. The course emphasizes approaching everyday objects in unconventional ways and learning to effectively communicate design ideas to manufacturers, retailers, and consumers through use-case scenarios.
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-209
Materials Innovation: Seaweed

Discover how sustainability and creativity intersect through material innovation. In this course, you'll explore and create seaweed-based materials to develop new solutions for furniture design. Consider taking the new materials a step further in the summer term by creating furniture.
Credits 3

TDS-315A
Meyers Manx Sponsored Studio

Students will reimagine a golf cart that transcends navigation on a traditional recreational course. Push the limits of what the driving and passenger experience can look and feel like for the current and next generations of golf cart users, including use in other environments like resorts, event venues, etc. This is an opportunity to envision a new model of this multi-purpose vehicle that could potentially go straight to production for a leading industry brand that is always looking to blend their classic heritage style with forward-thinking innovation. By petition; 5th term or higher.
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-335E

New Balance Sponsored Studio

Reinvent and create an advantageous tech and material-forward running experience. Design a concept that challenges athletes to run farther, faster, and more inclusively. Students will work in teams to create a shoe concept that pushes the current New Balance experience of running.
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-392E

Samsung Sponsored Studio

Design Gen Z/A's ideal collaboration partner for Samsung that will excite young people. New opportunities for the brand in sports, luxury, transportation, soft goods and beyond. Students will be asked to research Gen Z and Gen A. Based on the insights gathered, students will (in teams) create bold and forward thinking concepts to help broaden opportunities for the Samsung brand beyond the traditional wearable tech and mobile phones they are known for. A strong interest in CMF and trend forecasting is a must.
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

Adv CMF Navigating Business

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.
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 unchartered territories for new methods of problem solving. With the use of cross disciplinary evaluation techniques students will better understand their own learning process and be able to apply them to expand their range of creative thinking skills.
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 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

Spatial Experience Design

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 2026 and Spring 2027

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 ti 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

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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 (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-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-101
Digital Process 1

Digital Process 1 focuses on the development of digital modeling and rendering skills. The course provides a comprehensive introduction to Rhinoceros 3D for digital modeling, 2D drawing, and rendering, which are important representational tools for spatial design. Students will build foundational skills in creating and visualizing spatial environments, enabling them to articulate complex design ideas effectively. Emphasis is placed on practical applications, from basic orthogonal modeling to more advanced forms and basic rendering techniques.
Credits 3

SXD-102A
Spatial Design 1A

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-102A
Spatial Design 1A

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-102B
Spatial Design 1B

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-102B
Spatial Design 1B

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-103
Design Lab

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-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-151
Digital Process 2

Building on the foundation of Digital Process 1, this course advances students' skills in 3D modeling, digital fabrication, and visual communication. Students will explore direct modeling techniques in Rhino and use tools such as 3D printing, laser cutting, and CNC milling to create physical representations of their designs. The course also emphasizes the development of clear, precise 2D drawings and the use of Unreal Engine 5 to produce photo-realistic renderings that communicate projects in context.
Credits 3

SXD-152A
Spatial Design 2A

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-152A
Spatial Design 2A

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-152B
Spatial Design 2B

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-152B
Spatial Design 2B

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-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

Students will learn to create high quality renderings of their spatial projects in real-time for still images and cinematic sequences using Unreal Engine. Students will be able to: set up and establish proper lighting and materials, create still renderings and cinematic sequences using unreal engine and to create custom materials, interactive experiences and effects using unreal engine.
Credits 3

SXD-201
Digital Process 3

Students will learn to create high quality renderings of their spatial projects in real-time for still images and cinematic sequences using Unreal Engine. Students will be able to: set up and establish proper lighting and materials, create still renderings and cinematic sequences using unreal engine and to create custom materials, interactive experiences and effects using unreal engine.
Credits 3

SXD-202A
Spatial Design 3A

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-202A
Spatial Design 3A

This studio explored conceptual strategies in the development of a design idea. Students are challenged to explore an idea intellectually and intuitively. Emphasis is on the formal, experiential and material issues inherent in cultivating a design sensibility or language. Students will learn to generate design solutions that are both conceptually innovative and commercially viable. Projects range in topic, integrating the design and articulation of space, furniture, materials and lighting at several scales.
Credits 3

SXD-202B
Spatial Design 3B

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-202B
Spatial Design 3B

This studio explored conceptual strategies in the development of a design idea. Students are challenged to explore an idea intellectually and intuitively. Emphasis is on the formal, experiential and material issues inherent in cultivating a design sensibility or language. Students will learn to generate design solutions that are both conceptually innovative and commercially viable. Projects range in topic, integrating the design and articulation of space, furniture, materials and lighting at several scales.
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-203

Applied Graphics

This course focuses on diagramming techniques for data visualization, concept communication, and architectural representation. Data visualization, or information graphics, involves gathering project data and presenting it visually to convey relevant and useful information. Conceptual diagramming, often in the form of a storyboard, allows students to clearly articulate the unique aspects of a project and its overall concept. Representational diagrams, such as exploded axonometric views or section perspectives, illustrate the complexity of building systems. Additionally, fly-through animations provide an interactive and dynamic way to present the project. The primary objective is to ensure clear communication of the design intent.

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-204

Color, Material and Concept

This course explores the emotive and spatial impact of materials and color as integral elements of the design process, not as separate disciplines, but as essential to shaping experience. Through research and hands-on exploration, students examine how the fundamental qualities of materials and color influence perception across scales, from object to building. Material and color strategies developed in this class directly inform work in the main studio, supporting students in making intentional, concept driven decisions that complement their overall design direction. The course includes design challenges, precedent studies, and exercises that encourage students to uncover the expressive potential of materials and color in spatial environments.

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-252A

Spatial Design 4A

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-252B

Spatial Design 4B

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 tranditional 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 dirrerent? 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-254

Ambient Media

This course explores a holistic approach to designing experiential and interpretive environments through the lens of emerging technologies and ambient media. Students will investigate how people perceive and move through space, using tools such as projection mapping, interactive systems, sensors, and spatial audio and lighting to shape meaningful visitor experiences. Emphasis is placed on crafting compelling narratives and takeaways that unfold through physical, graphic, and digital modalities. The course highlights the multidisciplinary nature of spatial storytelling and the evolving role of technology in creating impactful, immersive environments.

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-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-300
Digital Process 4

This class offers students insight into contemporary methods for design and manufacturing. 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 class integrates 3d modeling using Solidworks as one of the most popular 3d modeling and manufacturing software for Product Design and Engineering. Different techniques of solid modeling will be discussed to measure modeling time and effectiveness. Standard fabrication processes, materiality finishes and joinery will be also discussed in a weekly basis to prepare students to deal with outside vendors.
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-310A
Topic Studio: Sustainability

This topic studio challenges students to critically examine and redesign products, environments, and processes to achieve meaningful sustainability outcomes. Moving beyond a "less harm" approach, students investigate how design can create positive ecological and social impact, meeting present needs without compromising future generations. Through research, analysis, and field engagement, students explore strategies such as circular material systems, up-cycling, elimination of waste, and reduction of ecological footprint. Emphasis is placed on integrating contextual and cultural research, applying materials and fabrication knowledge, and using systems thinking to propose innovative, buildable solutions. By the end of the course, students articulate sustainable design narratives with clarity and support them through drawings, models, and professional presentations.
Credits 3

SXD-312A
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 students desire professional direction.
Credits 3

SXD-313
Portfolio Studio

The goal of this class is to design a portfolio that represents not only existing work, but to establish a system that communicates a student's aptitude in a desired professional field. Students will practice the essential concepts and skills in graphic communication, as it applies in explaining Spatial Design projects to an online viewer. Exercises and exploratory projects will provide a foundation for making graphic design decisions, focusing on concepts such as composition, hierarchy, color, typography as a means of communicating their ideas and skills.
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-354
Spatial Materials & Surfaces

This advanced course focuses on the professional application and communication of materials and surfaces in the built environment, directly supporting each student's Experience Design studio project. Students explore sustainable material selection, surface treatments, and finish techniques while considering user experience and design narrative. Emphasis is placed on how materials shape perception and how they come together through methods of connection and assembly. Final outcomes include refined renderings, detailed drawings, sample displays, and portfolio-ready presentations that enhance the material resolution of studio work and prepare students for real-world design practice.
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

This studio marks the beginning of a two-part capstone experience, guiding students in the definition and conceptual development of their final degree projects. In this first phase, students identify their professional area of interest and initiate self-directed design inquiries through research, precedent analysis, and personal reflection. With faculty mentorship, students shape their direction into a compelling design proposal, articulating the project's intent, audience, context, and conceptual framework. The focus of the term is on developing a strong narrative, spatial concept, and early design strategies that will form the foundation for detailed development in the following term. Outcomes include a clearly defined project brief, design visuals, and a road map for the next stage of the design process.
Credits 3

SXD-415

Degree Project: Development

This studio marks the beginning of a two-part capstone experience, guiding students in the definition and conceptual development of their final degree projects. In this first phase, students identify their professional area of interest and initiate self-directed design inquiries through research, precedent analysis, and personal reflection. With faculty mentorship, students shape their direction into a compelling design proposal, articulating the project's intent, audience, context, and conceptual framework. The focus of the term is on developing a strong narrative, spatial concept, and early design strategies that will form the foundation for detailed development in the following term. Outcomes include a clearly defined project brief, design visuals, and a road map for the next stage of the design process.
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-207

Pacific Edge Hotel Studio

Transform the essence of coastal luxury. Bring your fresh ideas to life as you reimagine the look and feel for a five-star resort in Laguna Beach- where your design could become the next California icon.
Credits 3

TDS-210A

TasteMaking LA Studio A

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-210B

Tastemaking LA Studio B

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-210C

TasteMaking Taiwan

By Application Only. Learn about Taiwan's rich food cultures and explore design of dining experiences as a driver for international connections between Taiwan and the world. Inspired by a 2-week Taiwan discovery tour, students will return to Pasadena for the remainder of the term to design outcomes such as: food experiences, tableware, dining spaces, fixtures and lighting.
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-310B

Topic Studio: Furniture SXD

Each Topic Studio segment has a different course description. See the Department Chairs Office for more information.
Credits 3

TDS-311B

Immersive Live Experiences

The future of entertainment isn't on a screen, it's all around you! This interdisciplinary studio explores the future of immersive entertainment, where storytelling, architecture, media, lighting, sound, technology, and interaction merge into unforgettable live experiences. Students will conceive and develop original environments that blur the line between fiction and reality, crafting spaces that invite audiences to explore, discover, and become part of the story. Through world-building, spatial storytelling, experiential design, and rapid prototyping, students will transform imaginative concepts into compelling, buildable experiences while learning how to orchestrate emotion, movement, and participation through design.
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-354A

Haworth Sponsored Studio

To create a new spatial environment, furniture,lighting, and fixtures that reflects how the experience of work has changed in the office. A space that attracts people and enables them to interact, be productive, and ultimately achieve a sense of joy in doing their best work. The office is changing. Technology has enabled work from anywhere. The pandemic solidified the idea of alternative spaces to get work done. But the office remains a central space to establish a company identity, create a culture, have deep social connections, and enable one's best work with the right tools and spaces. It needs to be a place people choose to come to (rather than must come to) because it helps you be more productive, healthier, and ultimately brings a sense of joy. For most knowledge workers, work is a process that toggles between individual focus, virtual and physical collaboration and in person social connection. Significant change is taking place in the workforce including a new generation that have a completely different concept of where and how work gets done. Today's offices struggle to support these activities with the occupant's performance in mind. The health and wellbeing of the office dwellers are top of mind as we bring people back to support creativity and innovation. Through Haworth's research lenses like the Affordance framework, we focus on human performance in the workplace- to ensure they are physically, emotionally, and cognitively tuned for optimal performance. What we need are solutions that balance the variety of work activities in offices that are thoughtful and inspirational with a fresh lens to how work can get done in the office. The outcomes of a well-designed space should increase productivity, creativity, social connections, and wellbeing. How might we create a sense of 'Joy' in the workplace, where productivity, affinity, and innovation are supported? We will not only be designing the spatial experience, but the furniture, lighting and fixtures which redefine the opportunities for connection between knowledge workers, destination and experience.
Credits 3

TDS-354B

Festival Sponsored Studio

Design for a forward-thinking furniture company, Festival Trading, dedicated to providing stylish and functional dining solutions for the Gen Y demographic (aged 25-40). Festival Trading's focus is on affordability without compromising on quality or design aesthetic. With an expanding product line to include dining chairs utilizing eco-friendly plastic materials. This class will explore manufacturing trends, technological advancements, and consumer preferences related to dining furniture. Students passionate about designing furniture, ensuring designs align with market trends and are interested in the manufacturing technique of injection molding should apply.
Credits 3

TDS-373A

Sustainability Studio

THE STUDIO BRIEF: This studio will consider issues of sustainability through the exploration and design of: public furnishings, bus shelters, interactive installations and experiences that have us re-thinking our southern california infrastructure As we approach the 2028 olympics here in the city of angels how can we create an infrastructure with adequate shade structures, comfortable seating, arrival time information, greenery and other public amenities that are hospitable to buses, bikers, pedestrians with dignity, creativity, and not be dominated by automobiles? Lectures, panel discussions, field trips and workshops will explore contemporary urban landscape and public garden design, xeriscaping, native plantings, play apparatus, sustainability in public and outdoor spaces. We also consider the reintegration of the public amenities into a streetscape environment, and the various attributes of fun affordable and inclusive public spaces in a city dominated by automobile culture. OPEN TO ALL MAJORS: hosted by Spatial Experience Design
Credits 3

TDS-373C

Sustainability: Res Futures

In this course, students from diverse design disciplines will collaborate to create innovative systems to address the complex needs of communities affected by natural disasters in Southern California. With wildfires increasingly devastating areas like the Pacific Palisades, Eaton Canyon, and Altadena, combined with the persistent threat of earthquakes, the studio will focus on developing sustainable, portable, and resilient designs for home, emergency shelter, healthcare, and mobility. The design solutions will prioritize not only fire and seismic resilience but also health and well-being, addressing both physical and mental health needs. Students will explore how to create spaces and experiences that support recovery and dignity, fostering safety, stability, and psychological well-being during and after disasters.
Credits 3

TDS-379

Pacific Rim 10: Socal Sanctury

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 visits 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 Ninos 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-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

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 2026 and Spring 2027

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 ill 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

TDS-206
General Motors Studio

Reimagine the Chevy brand on different use case levels for the next generation. Push the limits of how a vehicle can enhance the user's lifestyle and the interactive experience in 2035 - all through the unique lens of the California way of life.
Credits 3

TDS-443
Stellantis Sponsored Studio

Join forces with the Stellantis Global Design Studio to craft visionary experiences across a diverse mix of brands-bringing together the heritage of Europe and the innovation of America. Open to Product, Spatial, and Trans with CMF experience.
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
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-210
Blender Intro for ID (TRN)

This course is an introduction to Blender for Product Design as a powerful modeling tool to bring your concepts into the 3D digital world. You will follow step by step Demos to narrow down the vast functionality of Blender for a beginners approach onto building objects with confidence. We will focus on software interface, foundational tools, workflow, modeling from sketches and EEVEE as our Rendering Engine for our final visualizations. The final outcome from this course will give you the skills to build 3D objects in Blender using tools like Subdivide, Loop cuts, Bevels, Extrudes and Insert Faces. Students will have a good overview on setting up clean scenes with emphasis in lighting control to create strong 2D presentation images, applying Materials and Textures, and to create simple but effective animations for a well rounded beginner's course.
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-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-251LB
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
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 though 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-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-301LB
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-305
Design 5

This advanced studio builds upon the skills developed in Design 4 Interior and Exterior, allowing students to focus on either interior or exterior design based on their individual interests and career goals. Whether pursuing an interior or exterior project, students will engage in deep concept development supported by customer and brand research, storytelling, and market positioning. Emphasis is placed on creative concepts with a compelling use case scenario, aligned brand identity, and refined design execution. Students will develop their concepts into a 1/5th scale physical model, supported by refined 2D design work and digital modeling. The course is closely supported by Model 5, which builds digital modeling skills, and workshops in advanced fabrication techniques, equipping students with the technical capabilities needed to realize their designs at a high level. Strong emphasis is placed on visual and verbal communication, including sketching, renderings, Alias modeling, and formal presentations. The course reinforces legitimate design development, professional standards, and craftsmanship while giving students the flexibility to specialize in either interior or exterior design.
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-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-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
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-392
AI for Automotive Design

This course immerses students in the use of generative AI tools for automotive design, focusing on hands-on experimentation and innovation. Students will explore text-based LLMs for concept development, text-to-image workflows for mood boards and rapid ideation, and sketch-to-image techniques for refining designs. Additional topics include image-to-3D processes, image inputs and blending for unique form inspiration/influence, image to video, and ethics of LLM usage. Emphasizing experimentation and ethics, the course equips students to evaluate tools and integrate AI into their design practices, pushing the boundaries of automotive creativity.
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-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-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
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-471
Visual 8

Credits 1

TRAN-471A

Visual 8

This course, connected with the Design 8 class, provides students with guidance and support in producing highly sophisticated 3D visualization of their Senior Thesis projects. Focusing on creative storytelling describing vehicle use-case scenarios, students will explore a range of animation techniques, including 3D animation, 2.5D effects, and CGI integration, utilizing various software tools. The curriculum emphasizes seamless composition of digital vehicle designs with environment creation, moving human figures, lighting, texturing, and animation principles, leading students from initial storyboarding to final animations. By the end of the course, participants will produce a compelling animation deliverable that maximally showcases their vehicle design project.

Credits 3

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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

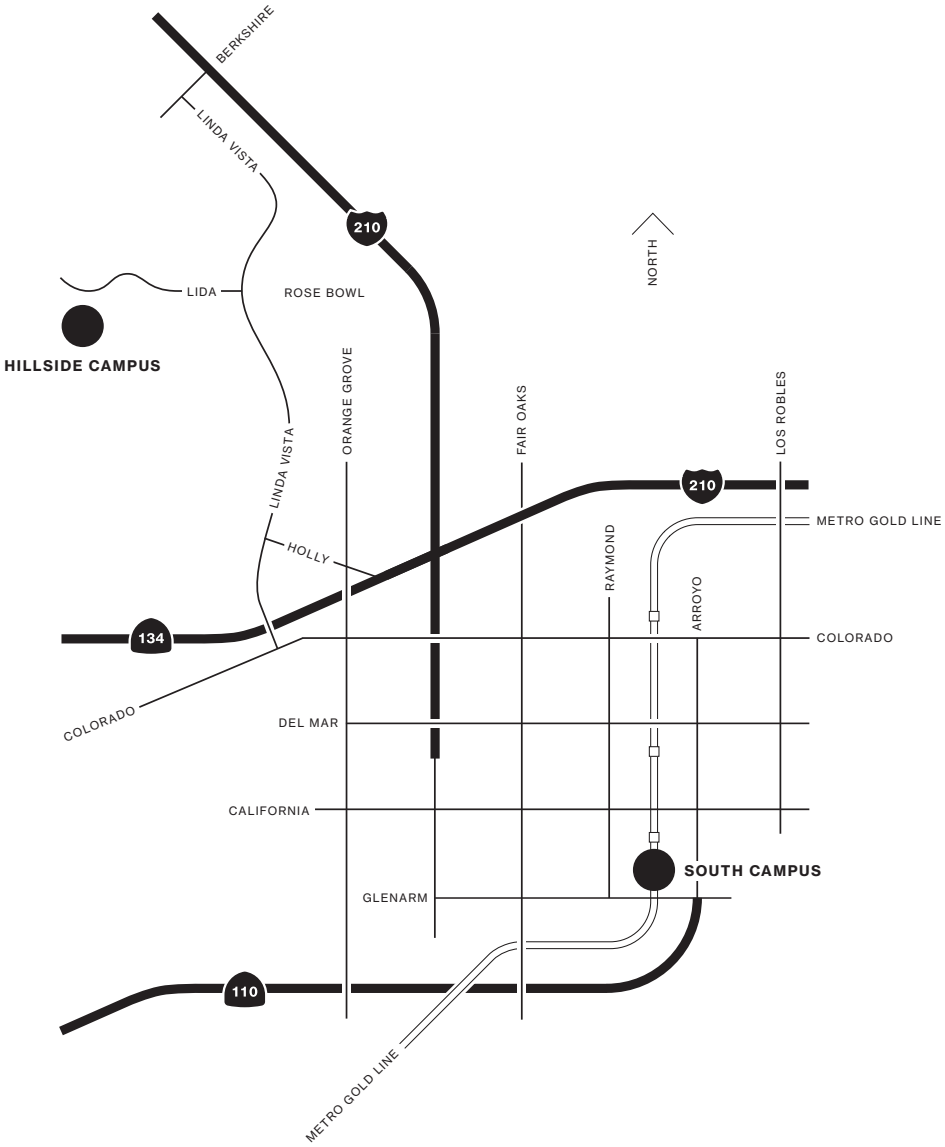
ArtCenter DTLA
114 W. 4th St.
Los Angeles, CA 90013

ArtCenter at the Petersen
6060 Wilshire Blvd.
Los Angeles, CA 90036

ArtCenter Berlin
Budapester Str. 38–50
10787 Berlin, Germany

4952 | 0519

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

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)

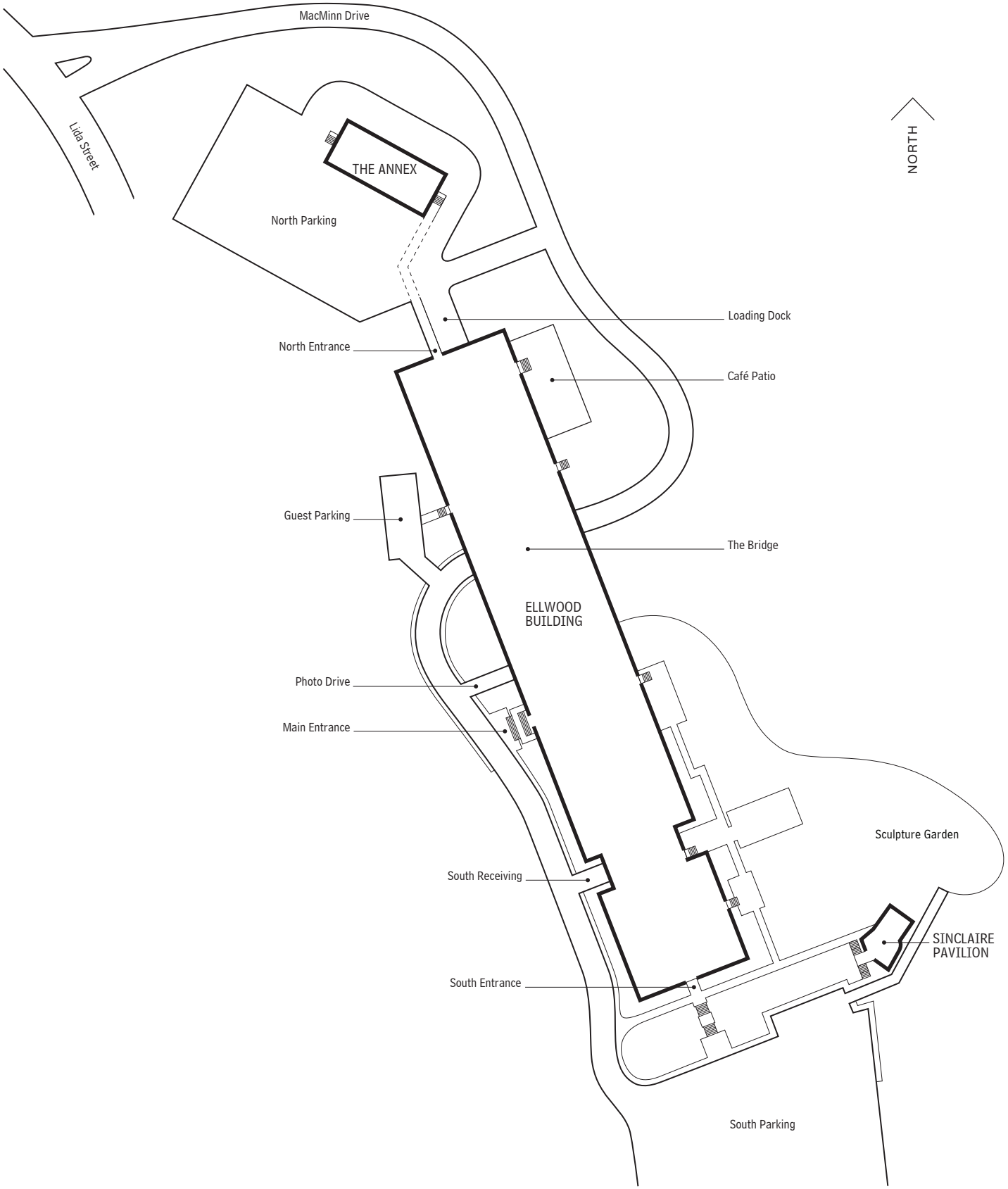
Turn **left** onto Lida St. (0.9 miles)

Turn **left** at the sign for ArtCenter College of Design

4952 | 0519

ArtCenter College of Design Hillside Campus

1700 Lida Street, Pasadena, California 91103
August 2023



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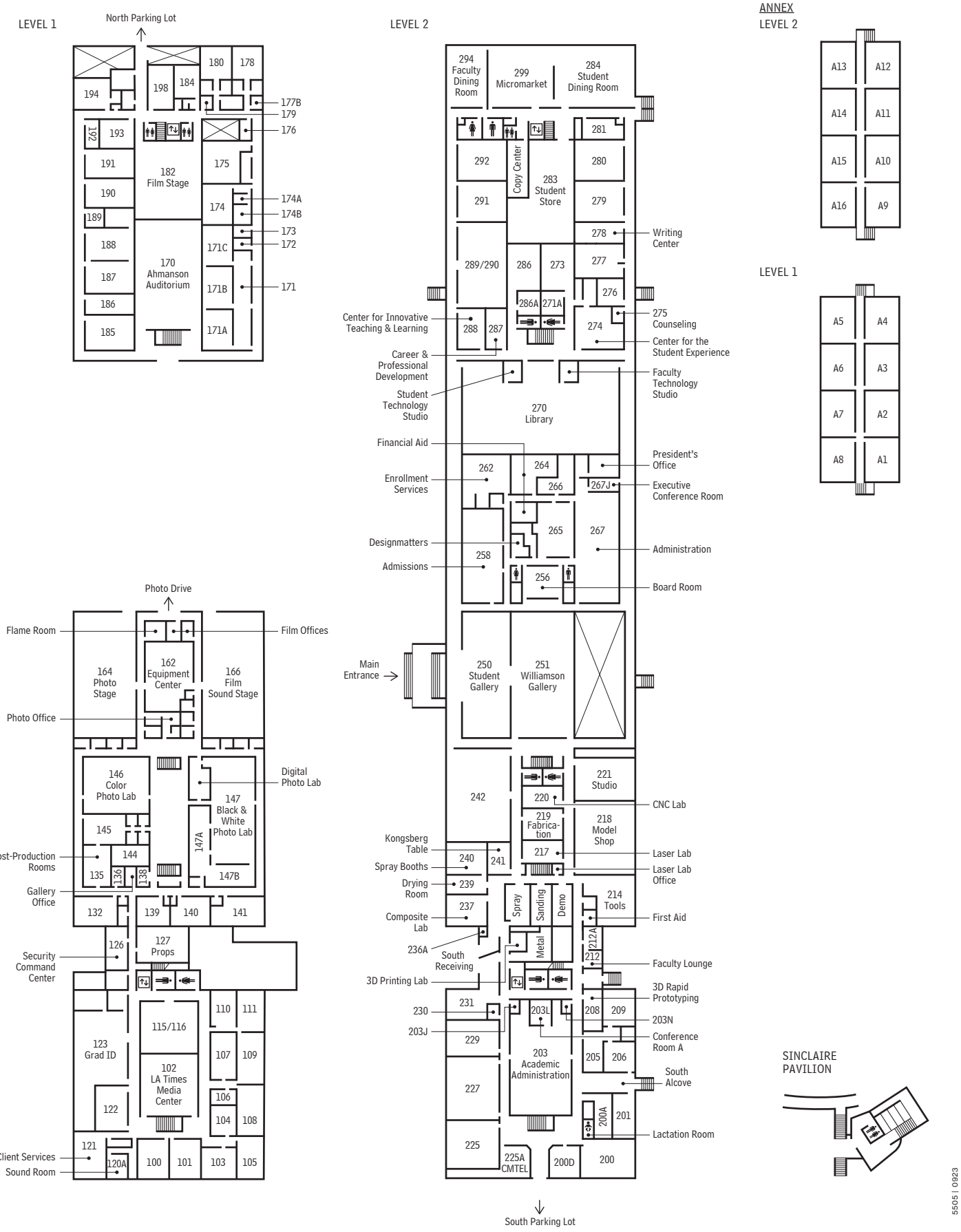
ArtCenter College of Design Ellwood Building

1700 Lida Street, Pasadena, California 91103
September 2023



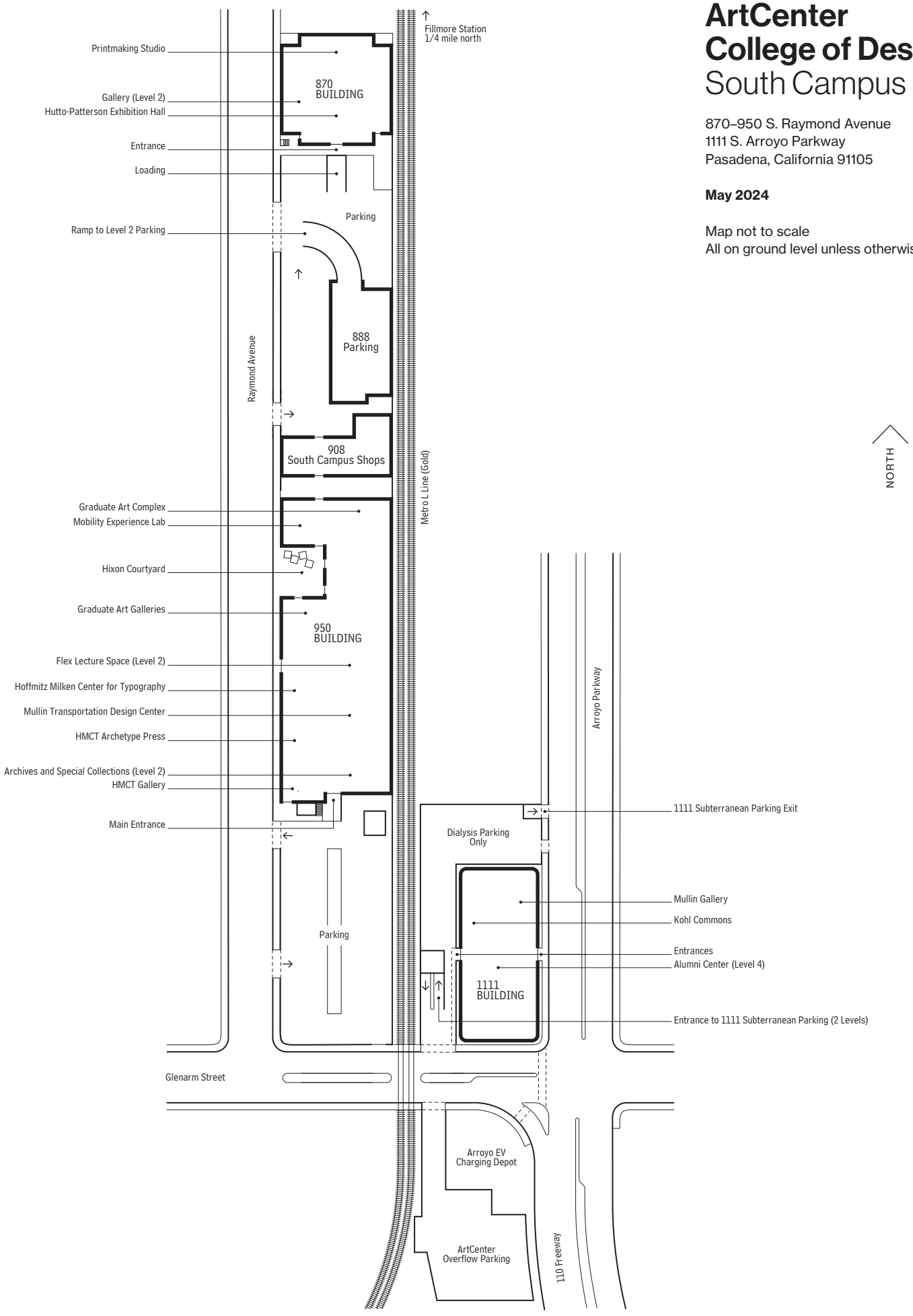
5505 | 0923

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



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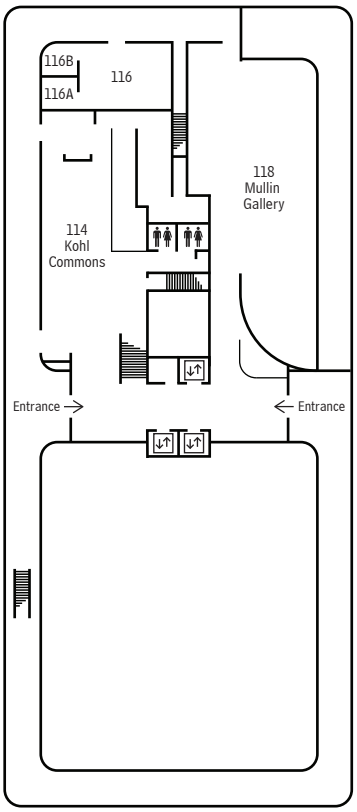
ArtCenter College of Design 1111 Building

South Campus, 1111 S. Arroyo Parkway, Pasadena, California 91105
August 2023

NORTH

LEVEL 1



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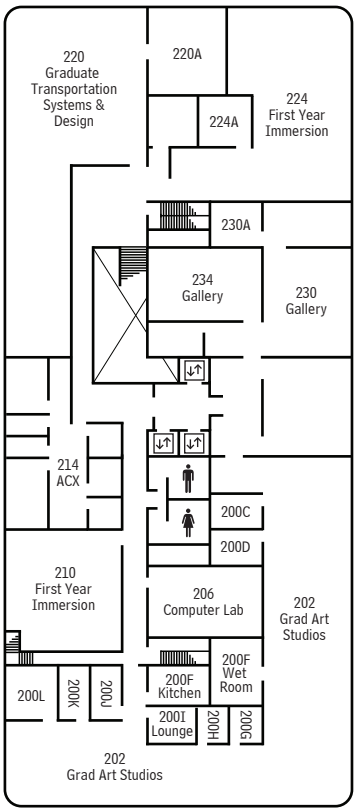

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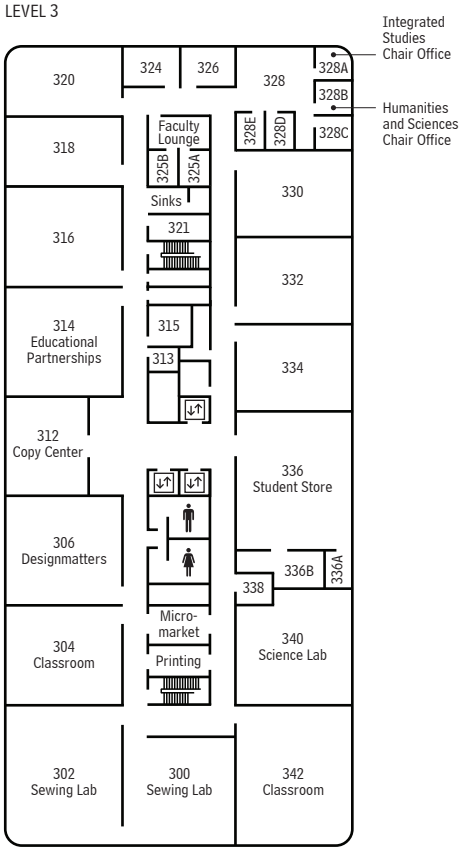

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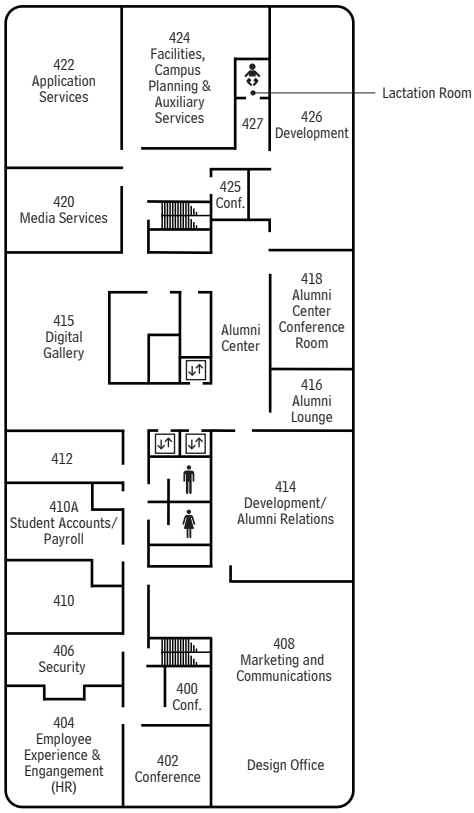
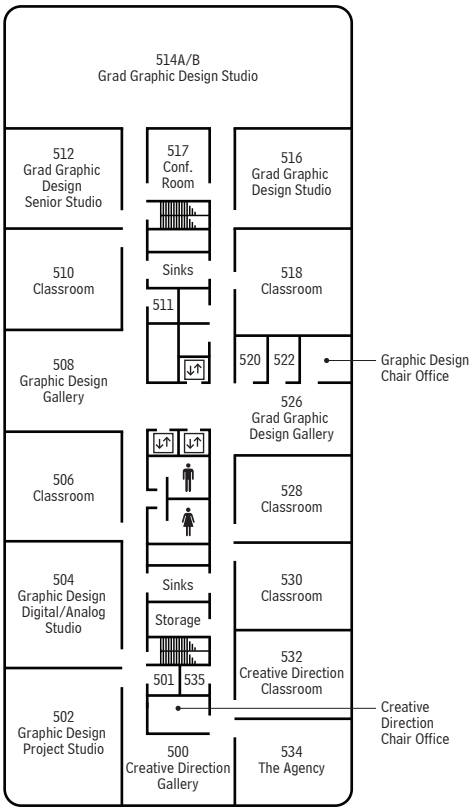


LEVEL 5



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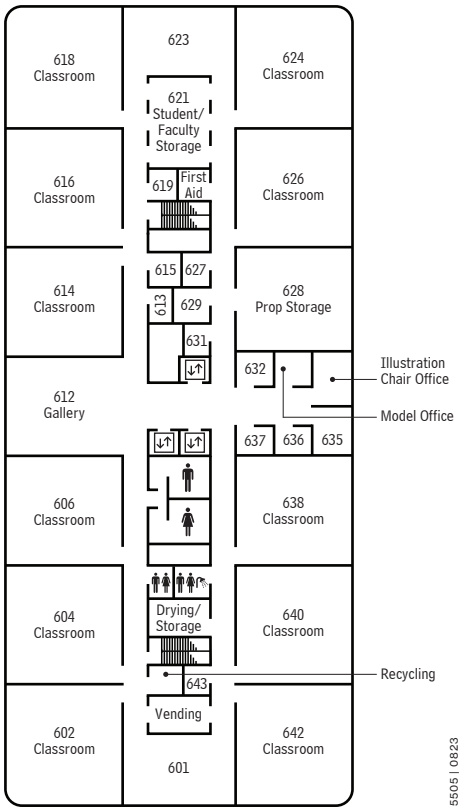

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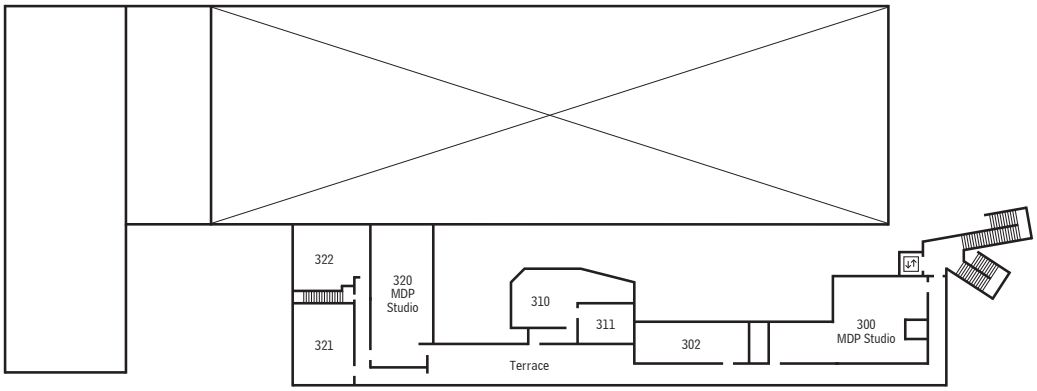
ArtCenter College of Design 950 Building

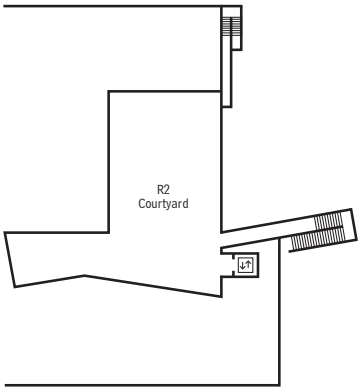
South Campus, 950 S. Raymond Avenue, Pasadena, California 91105
May 2024

NORTH

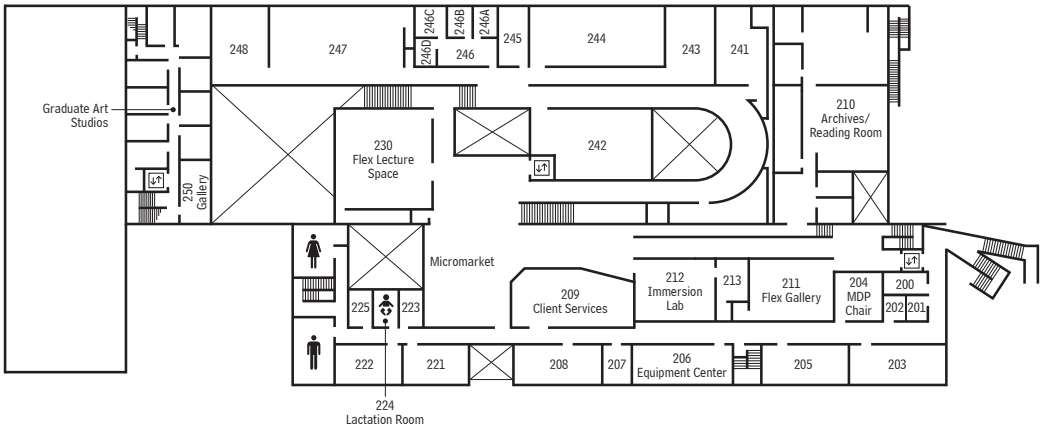
MEZZANINE



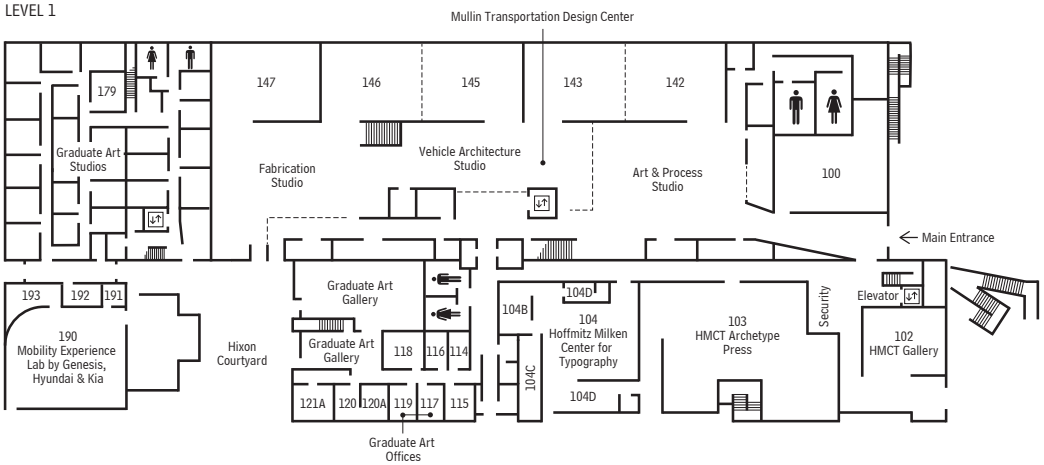
ROOFTOP



LEVEL 2

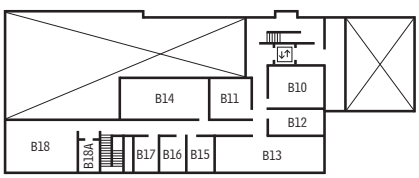


LEVEL 1



Parking Lot

LEVEL B1



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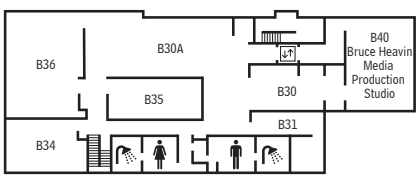

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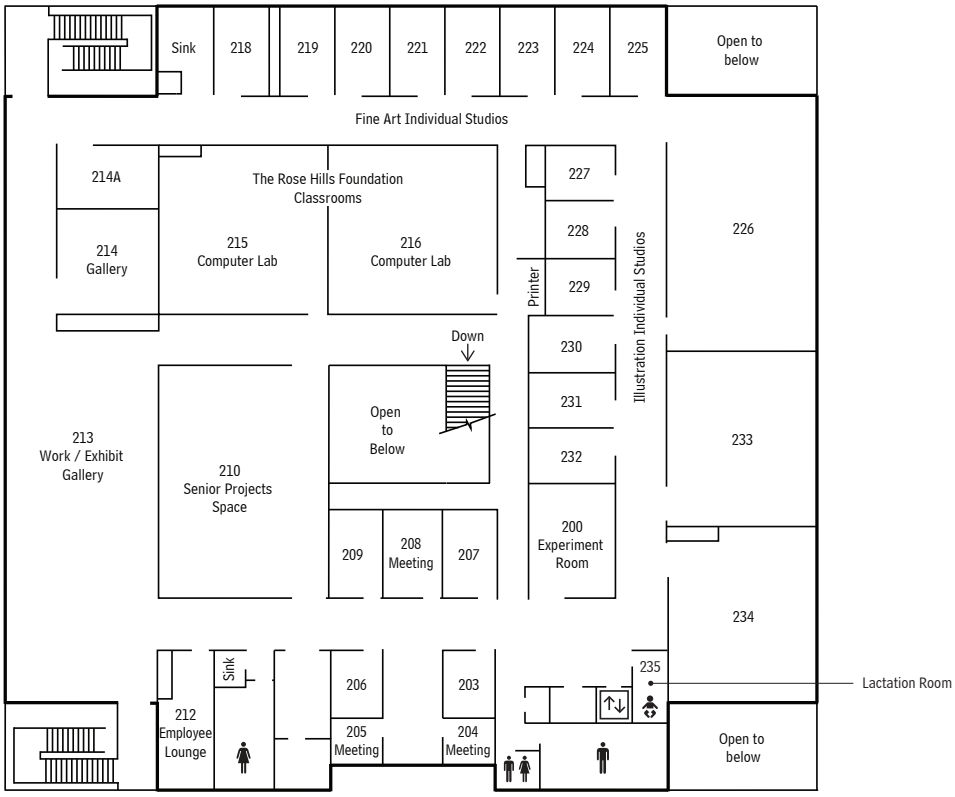
ArtCenter College of Design 870 Building

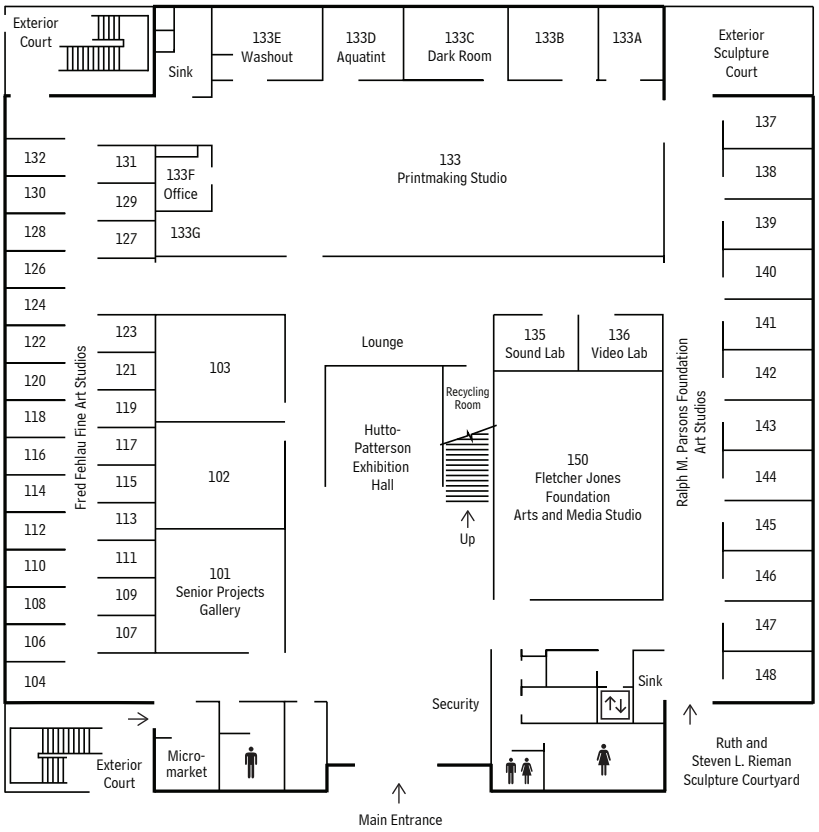
South Campus, 870 S. Raymond Avenue, Pasadena, California 91105
August 2023

NORTH

LEVEL 2



LEVEL 1



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