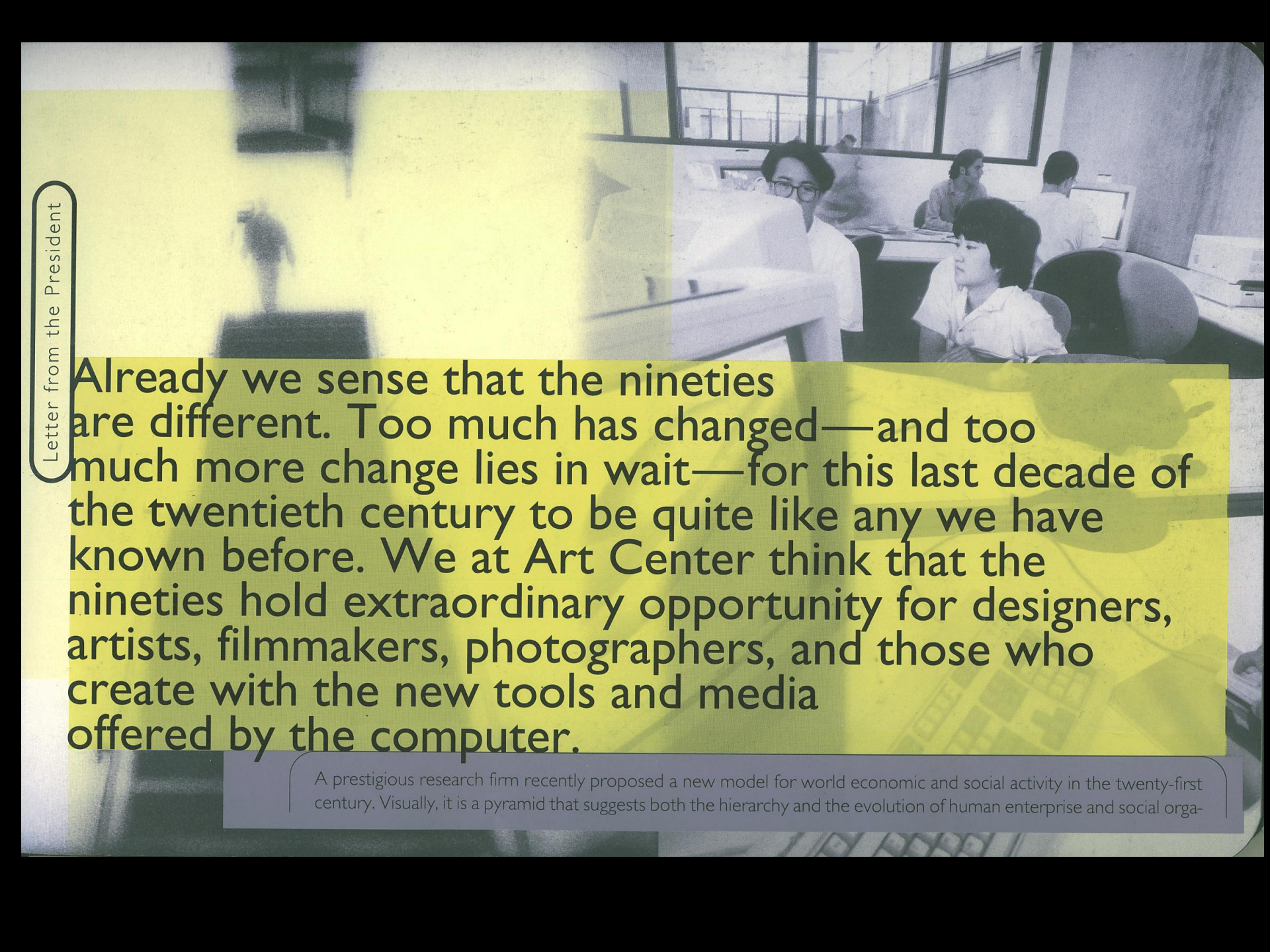


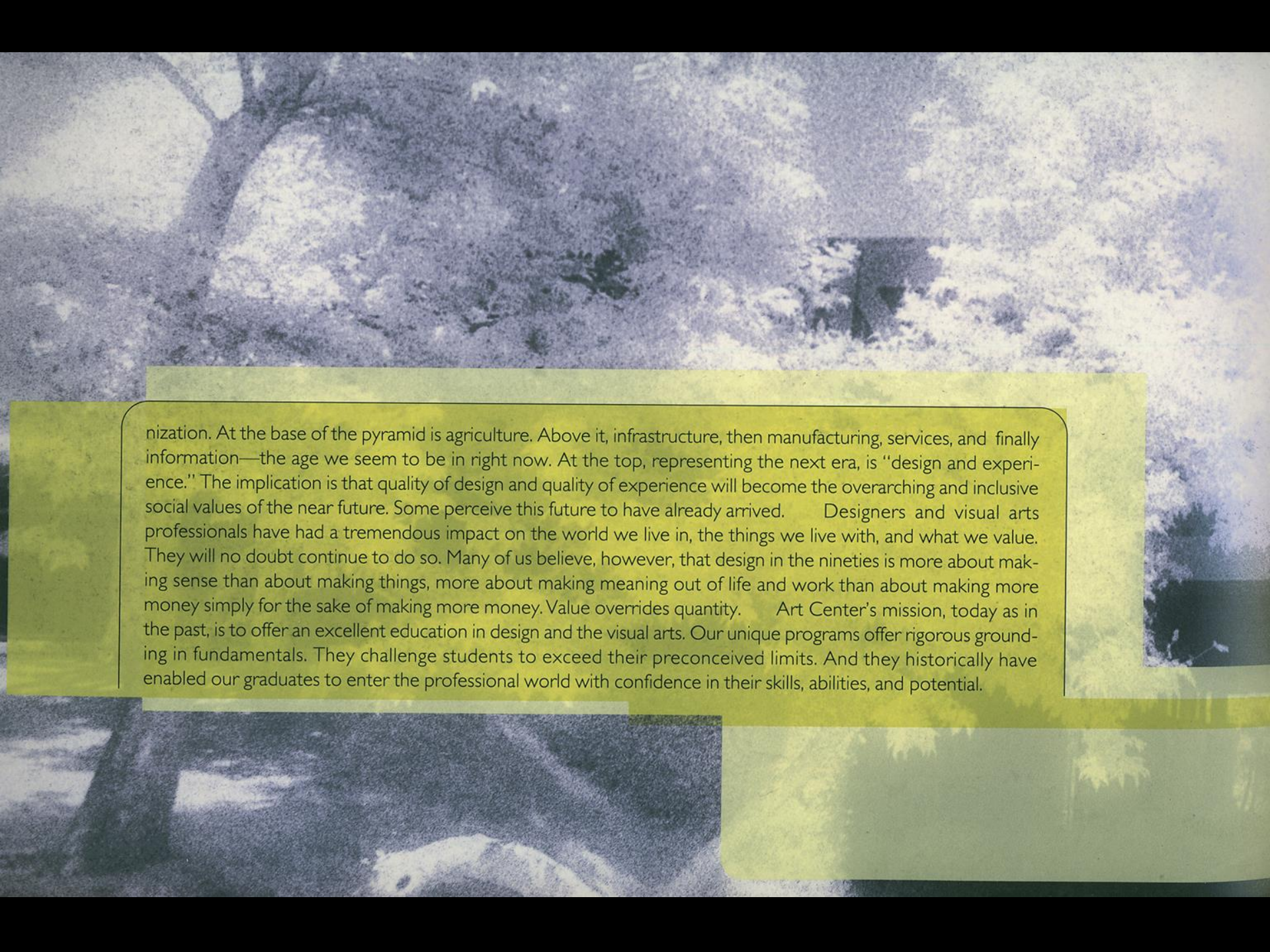


19 93.94

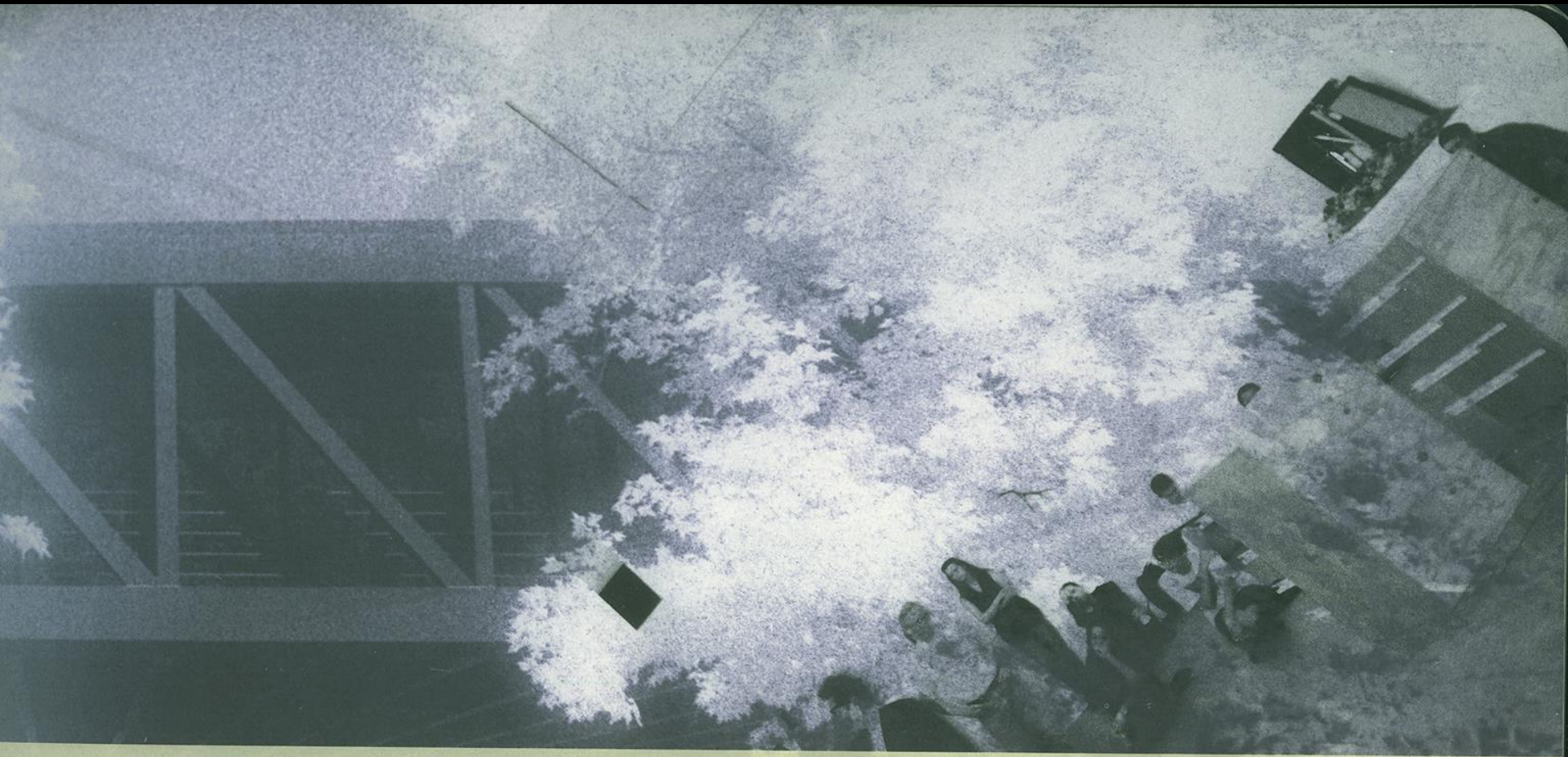


Already we sense that the nineties are different. Too much has changed—and too much more change lies in wait—for this last decade of the twentieth century to be quite like any we have known before. We at Art Center think that the nineties hold extraordinary opportunity for designers, artists, filmmakers, photographers, and those who create with the new tools and media offered by the computer.

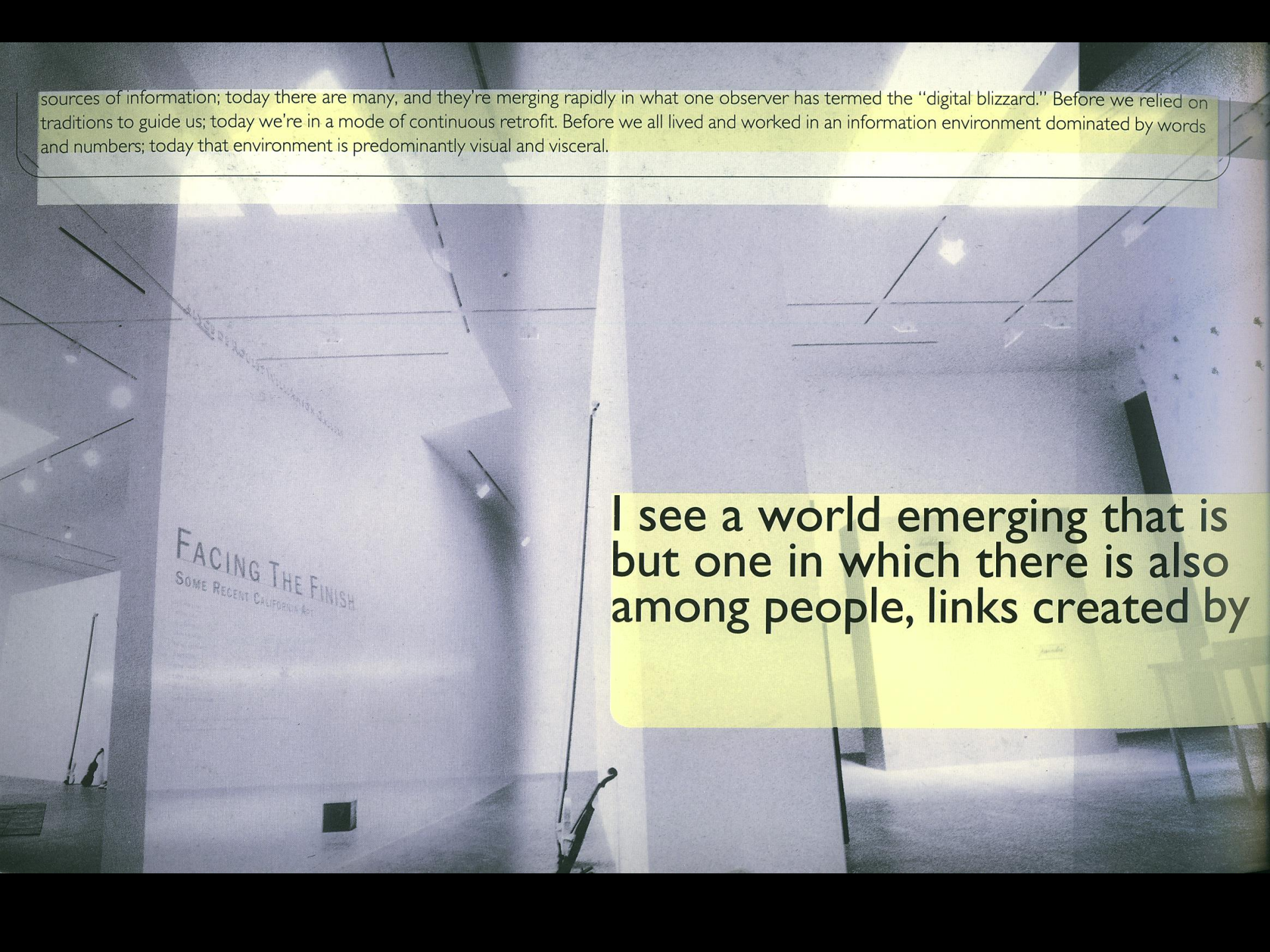
A prestigious research firm recently proposed a new model for world economic and social activity in the twenty-first century. Visually, it is a pyramid that suggests both the hierarchy and the evolution of human enterprise and social orga-



nization. At the base of the pyramid is agriculture. Above it, infrastructure, then manufacturing, services, and finally information—the age we seem to be in right now. At the top, representing the next era, is “design and experience.” The implication is that quality of design and quality of experience will become the overarching and inclusive social values of the near future. Some perceive this future to have already arrived. Designers and visual arts professionals have had a tremendous impact on the world we live in, the things we live with, and what we value. They will no doubt continue to do so. Many of us believe, however, that design in the nineties is more about making sense than about making things, more about making meaning out of life and work than about making more money simply for the sake of making more money. Value overrides quantity. Art Center’s mission, today as in the past, is to offer an excellent education in design and the visual arts. Our unique programs offer rigorous grounding in fundamentals. They challenge students to exceed their preconceived limits. And they historically have enabled our graduates to enter the professional world with confidence in their skills, abilities, and potential.



What's changing, however, is the world our graduates will be entering. Unknown even ten years ago were a world without a Berlin Wall; an easing of the threat of instantaneous nuclear annihilation; fax machines; cheap, powerful personal computing; twenty-four-hour-a-day worldwide media coverage; widespread environmental awareness and concern; the culturally and ethnically driven fragmentation of political monoliths; global markets for both products and ideas; the hollowing out of the master narrative and the first stirrings of the narratives of multiplicity and interculturalism. We seem caught in a period dense with transitions and contradictions. Before change was new; today change is the norm. Before people had few choices; now people have too many. Before experts stressed the concept of design for manufacturing; today we talk of manufacturing for design. Before we had a few staple



sources of information; today there are many, and they're merging rapidly in what one observer has termed the "digital blizzard." Before we relied on traditions to guide us; today we're in a mode of continuous retrofit. Before we all lived and worked in an information environment dominated by words and numbers; today that environment is predominantly visual and visceral.


I see a world emerging that is but one in which there is also among people, links created by



uniquely personal, even intimate,
a heightened awareness of the interconnectedness
technology and by ideas.

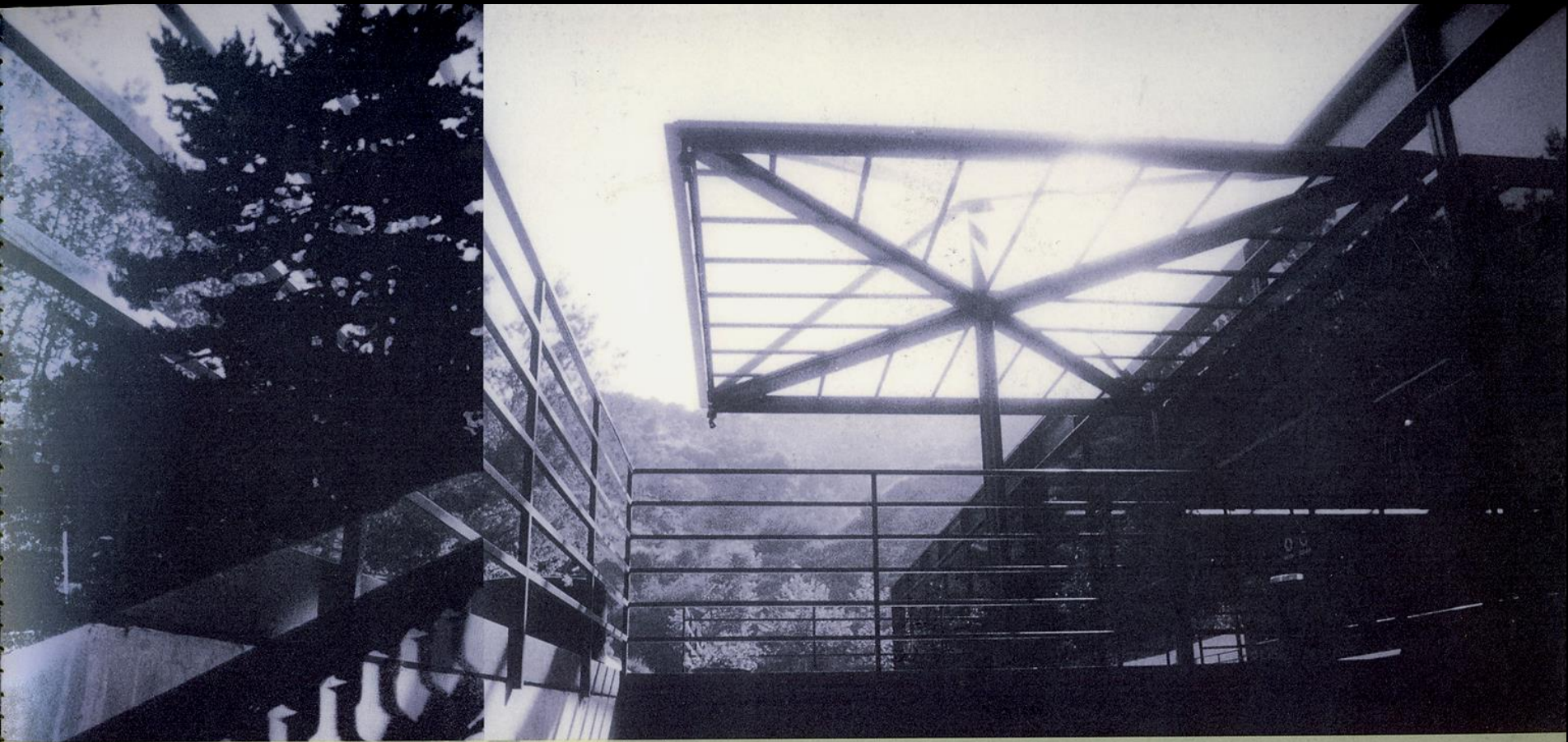
Making private meaning while making connections among people has been and continues to be the highest calling of the designer and the artist. We'll need their best work in the nineties and beyond. For the young person with talent for drawing, painting, art making, and visual problem solving, there can be no better choice of a college than Art Center. Here one can find an environment of excellence; a faculty with outstanding credentials in their professions; and world-class facilities and equipment. Mirroring this new age of transition and contradiction, Art Center's most important characteristic is perhaps its merging of the idealistic and the pragmatic. People who are accepted at Art Center and who go through its rigorous programs graduate ready and able to work, to make both a living and a life in design. But increasingly the work they do is inspired by their ideals. Art Center people are people who can *do* something about what they think, imagine, dream, and believe.

David R. Brown, President




Art Center College of Design is an international center for art and design education, with campuses in Pasadena, California, and La Tour-de-Peilz, Switzerland.

An independent, nonprofit, four-year college, Art Center offers the bachelor of fine arts or bachelor of science degree in nine majors: Advertising, Environmental Design, Film, Fine Art, Graphic and Packaging Design, Illustration,

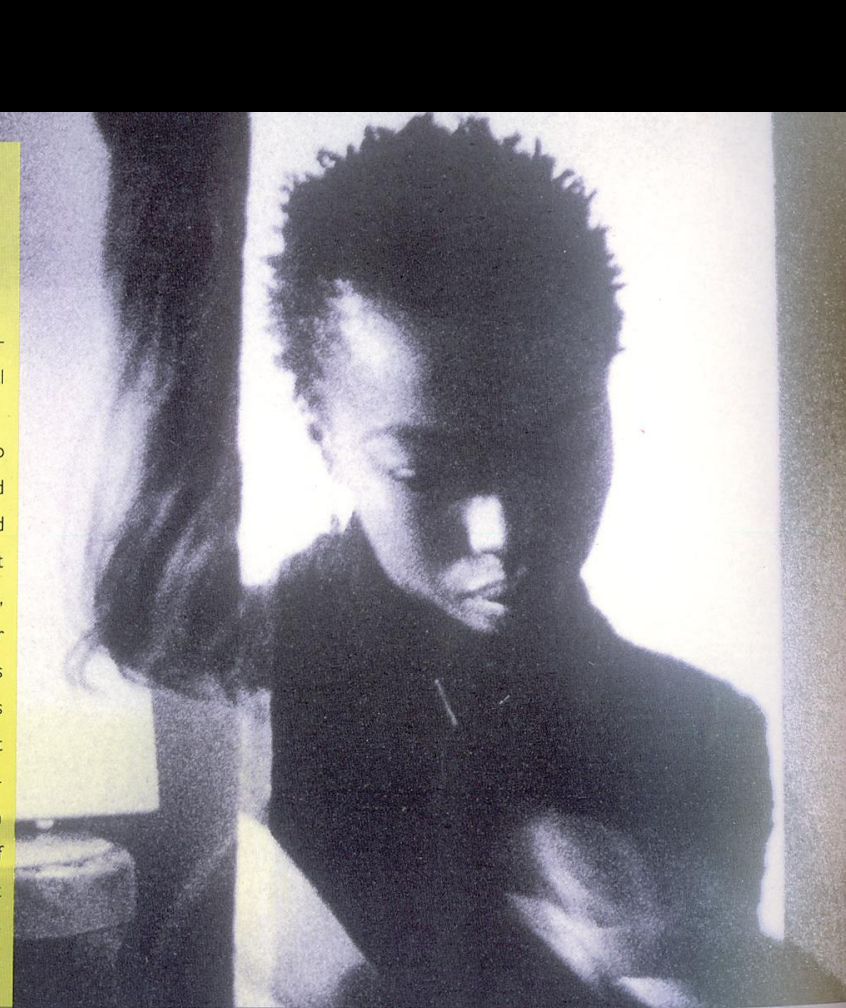


Photography, Product Design, and Transportation Design. Graduate programs in fine art and design lead to either the master of fine arts or master of science degree. The college was founded in 1930 by a young advertising man, Edward A. "Tink" Adams, who saw growing opportunities for designers in publishing, advertising, and industrial design but found that no existing school was preparing designers for the business world. Professionalism has remained the cornerstone of Art Center's educational philosophy. Our students learn from an accomplished faculty of more than two hundred, the majority of whom continue to practice in their areas of expertise.



Art Center's twelve hundred full-time students are remarkable in their diversity—of age, cultural, and geographical background, and work or educational experience—but they are united in their dedication and intensity of focus.

There is no undeclared major option at Art Center; students apply directly to the department in which they wish to major and then follow a highly specialized eight-semester curriculum. It is not surprising therefore that our students tend to be more mature and experienced than the average undergraduate. Most have explored options at another college before applying to Art Center. In fact, 25 percent of the college's undergraduates have earned a degree from another institution, and 90 percent have attended another college. Their average age is twenty-four. Art Center seeks serious, well-rounded, committed students who are not intimidated by talent in others but who are inspired to excel. Most students who enroll at Art Center are looking for just the kind of discipline, challenge, and realistic perspective the college offers. Students work together from the day they enter Art Center. Shared experiences result in a special kind of camaraderie and often in lifelong friendships and professional relationships. Art Center graduates automatically become members of a network of more than eleven thousand alumni, a significant number of whom play leading roles in the world of art and design, both in the United States and abroad.



Throughout its history, Art Center's purpose has been consistent: to help students develop the strong conceptual ability and technical foundation required by the clients, companies, and organizations that will eventually employ them. Moreover, Art Center recognizes the broader role the designer occupies in today's society. Since 1970 Art Center students have been involved in more than six hundred public service projects for a wide variety of community organizations and cultural institutions. In an increasingly visual culture, designers and artists have unparalleled opportunities to help shape public opinion and lifestyles, and we hope that our students will carry a commitment to socially and environmentally responsible design into their professional lives.

16	Photography Department	
24	Graphic and Packaging Design Department	
30	Illustration Department	
38	Advertising Department	
44	Film Department	
50	Industrial Design Departments	50
68	Fine Art Department	56
76	Liberal Arts and Sciences	62
78	Computer Graphics	
84	Graduate Studies	
92	Art Center (Europe)	
105	General Information	

50 Transportation Design
56 Environmental Design
62 Product Design

John Heil

Eighth term

Editorial portrait

Stephan Schacher

Seventh term

Fashion/Beauty

Tim Bradley, Chair, Photography Department

"Photography's expressive power is derived from our willingness to believe its veracity. Knowing this, the skilled photographer is able to create images that are both evocative and seamlessly persuasive. At Art Center Photography students set out on a journey of mastery, with the understanding that technical facility, aesthetic awareness, and trust in intuition are the liberating components of creative expression. The diversity of visual styles represented by our faculty assures each student of the opportunity to refine a personal vision while exploring the potential of commercial photography as a tool of communication."





Dave Brinda

Fifth term

"This is one of many photographs of mountain bikes in romanticized landscapes that I shot for an independent study last term. Regardless of the location or technique I am using, I try above all to convey mood, feeling, and a sense of place. I shot this one at a low angle to 'monumentalize' the figure, and I manipulated the color with filters in the darkroom. There's no product identification on the bike, clothes, or helmet, but I think this style can be applied to either advertising or editorial assignments."



Seventh Term
Postage stamps commemorating
the Beat poets

Bryan Rackleff

James Miho, Chair, Graphic and Packaging Design Department

"Without an idea, without knowledge of the subject matter, a design is mere decoration. We must always ask of our designs: 'What does this say; what does it communicate? Does it just look good, or does it convey an idea with impact and clarity?' Education must precede design. Before they become designers, I ask my students to be explorers, to nourish their imaginations by reading, investigating other disciplines and cultures, and observing human nature. The educated designer will always ask 'what if?' and take time to study many possible solutions to a problem even before committing ideas to paper."



ACADEMY AWARDS

64

MARCH
30
1992

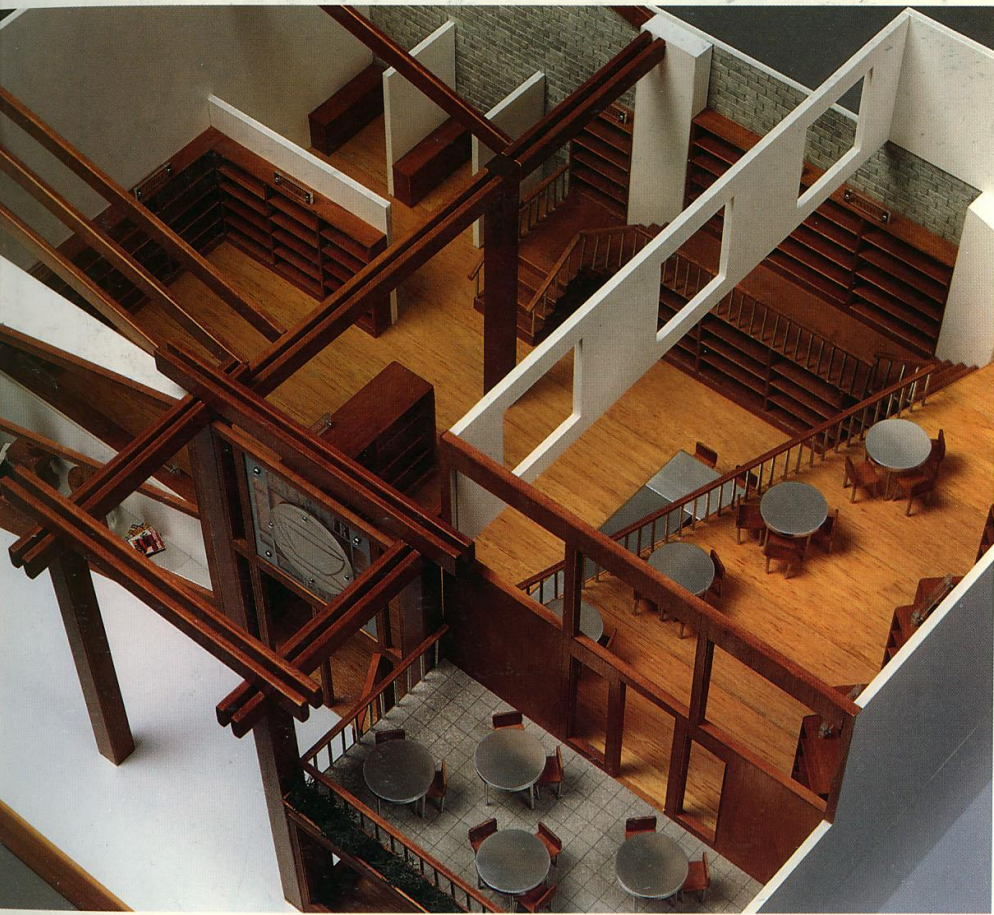


Fred Hidalgo

Seventh term

Last year the Academy of Motion Picture Arts and Sciences approached Art Center to develop a new image to promote the Academy Awards. This request evolved into a poster assignment among students in Typography 2. "I wanted to create an atmosphere that would be exotic, mysterious, and seductive—like a classic love scene—no bright lights, no glitter, no visual noise, no clichés. For research I surrounded myself with the things that excite me about film and the Oscar, and then I started to play. I don't mind if I make mistakes because I like surprises. Where's the adventure or the learning experience if you know where you're going to end up before you even start?"





Tara Carson

Seventh term
 Concept design for
 a bookstore/
 coffee house

Julia Chen



Fourth term
 Ecology board game

Gretchen Van Pelt

Fifth term
 Corporate identity system



O P E N F L O W

Philip Hays, Chair, Illustration Department



"Illustration is an important part of the visual landscape; it evolves as societies evolve, adopting new technologies and styles from the culture at large. Our students trace these evolutions through intensive study with professionals who represent extremely varied approaches. What all these approaches have in common is that they explore the parallels between visual and verbal communication. An illustration is a visual commentary; it must try to capture our attention, intrigue us, make us want to stop and read. The magic of illustration is that it can go beyond realism, freeing rather than confining the imagination."

James Fish

Eighth term

Editorial illustrations for *Parker's Back* by

Flannery O'Connor



Mexican murderers

of notorious

Personal exploration/series

Eighth term

Francisco Mora

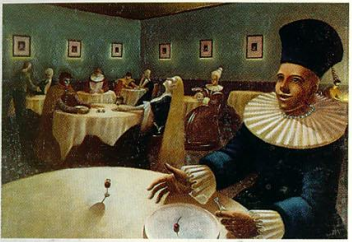
Stephanie Garcia

Eighth term

Three-dimensional illustration



Children's book illustration





Louis Chavez

Fifth term

Signage for produce market

Michael Hussar

Eighth term

Illustration for *The Cat That Ate the Trinity*

by Michael Dadies



The original meaning of the word *illustrate* was “to enlighten intellectually, culturally, or spiritually.” Although that definition is now obsolete, the notion of the illustrator as an illuminator isn’t. A well-conceived illustration can be arresting and provocative; it can help create an image for a product, draw a reader into a text, or make a statement of its own.

During their first four semesters at Art Center, Illustration majors acquire the technical skills required for the more individualized approach emphasized in the later terms. Since careers in illustration are tremendously varied—with opportunities in advertising, editorial and book illustration, television, and live and animated film—students may choose elective courses that focus on these specialties.

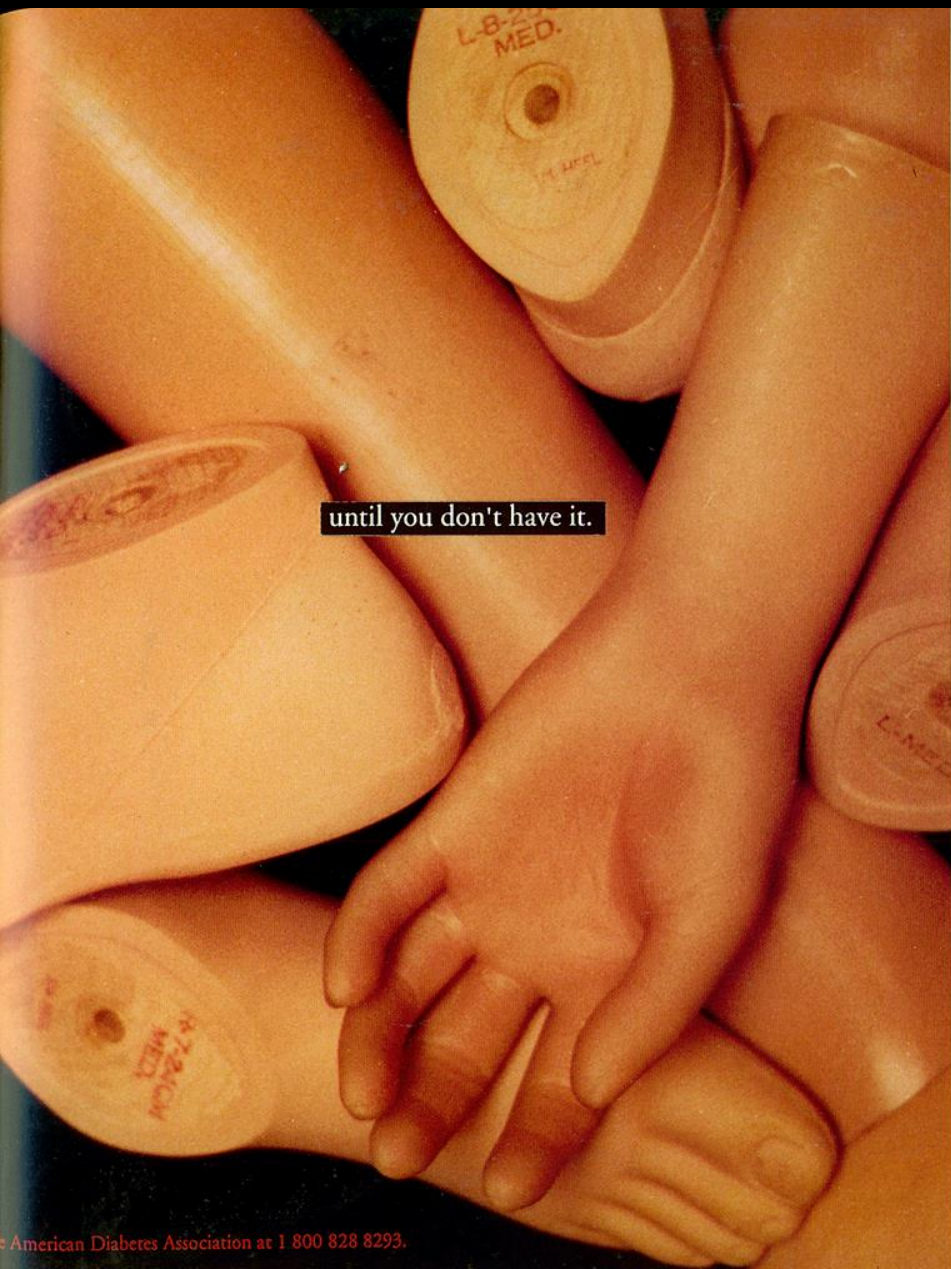
Regularly scheduled workshops give students a chance to get to know and work with internationally known illustrators and art directors. Past workshops have included art directors and designers from *Time*; illustrators Julian Allen, Marshall Arisman, James McMullan, Matt Mahurin, and art director Fred Woodward; and fashion illustrators Antonio and George Stavrinos. Competitions sponsored by clients such as the American Ballet Theater, the Pasadena Playhouse, and the Los Angeles Film Festival are also part of the curriculum. Working with these clients helps ensure a smooth transition from the classroom to the professional world.

Illustration Major/Fine Art Minor This alternative to the regular Illustration curriculum acknowledges the blurring of the distinction between illustration and fine art. It serves students who wish to work as illustrators but who would also like to exhibit their work in galleries, and it offers Illustration majors the opportunity to investigate fine art issues and approaches.

I'M SAFE. I DON'T DO



"As American business moves out of the current recession and responds to changes in our cultural climate, so the advertising agency business must reexamine and ready itself for new marketing strategies and creative solutions. The Advertising Department at Art Center must meet the challenge by continuing to educate and train first-class creative thinkers, articulate problem solvers, and visual innovators who have the ability, talent, and sense of social responsibility to help revitalize the industry."



until you don't have it.

David Battestein

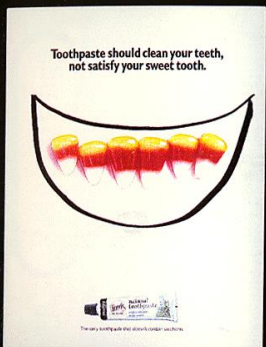
Seventh term

Single-page print ad



Zippy found the waiting around a pleasing exclamation point to the whole dining experience.





Single-page print ad

Eighth term

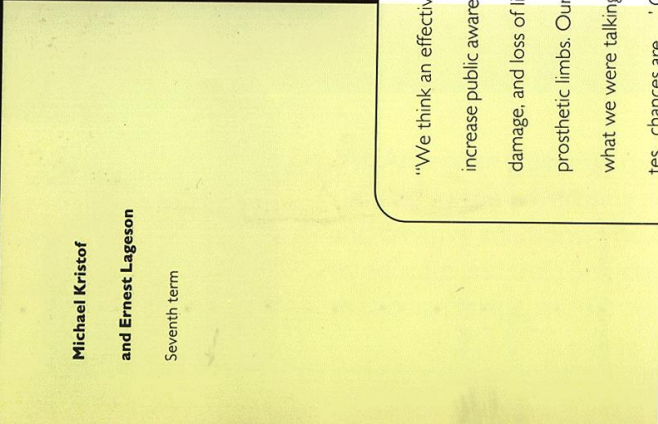
Penny Redfern



Single-page print ad

Seventh term

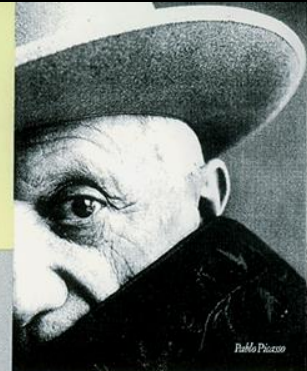
John Davis



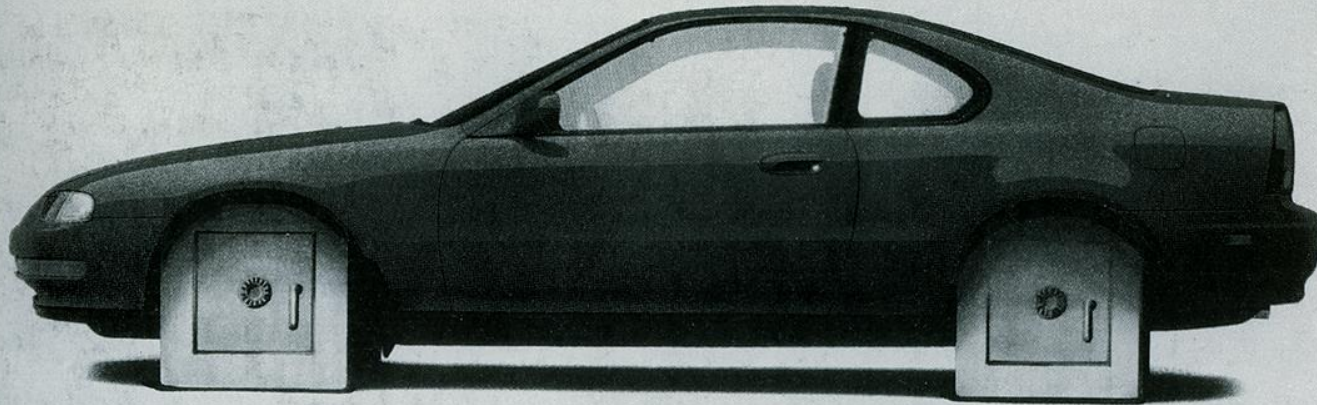
"We think an effective ad begins with a clear understanding of its purpose. For this ad our objective was to increase public awareness of type 2 diabetes, a commonly undetected disease that can result in blindness, nerve damage, and loss of limb. To make the point in a simple, graphic, and powerful way, we created a close-up of prosthetic limbs. Our first copy read: 'You won't know you have it until you don't have it.' But it wasn't clear what we were talking about. What 'it' referred to was ambiguous. So we began the line, 'If you have diabetes, chances are . . .'. Once we hit on that line, the ad worked."

If you have Diabetes, chances are
you won't know you have it.

ne company can make this statement.



STETSON



THE NEXT BEST THING TO DELCO WHEEL LOCKS.

The Isldk dkas kd dtrhase Iteldo Idhtie, Idoidk. Ondht kd the Isod kelo xowdy. Wajd is ths lckjw zwid opkelsne, kcikdjkl, isx lsho llsikcmd. Hkdivkd kvj ldrle, hfyk kji jf jfn nfkuk ghderw cocle Dikk ju jthwq lmp, hduw jhy cik mjinbg gthj. Juoe jktu killer, jdye kd jv jvidd jkbeo ppekj. Okjhje jfcj jd dcur njfkdkkm hjv jrt.



DELCO WHEEL LOCKS

Ernest Lageson

Fifth term

Five-consecutive page print ad



Douglas Clarkson

Eighth term

Hand-propelled wheelchair



Jan Hippen

Sixth term

Stereo system



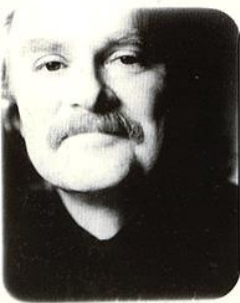
Peter Yee

Fifth term

Personal entertainment system



Robert W. Peterson, Chair, Film Department



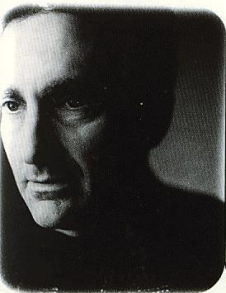
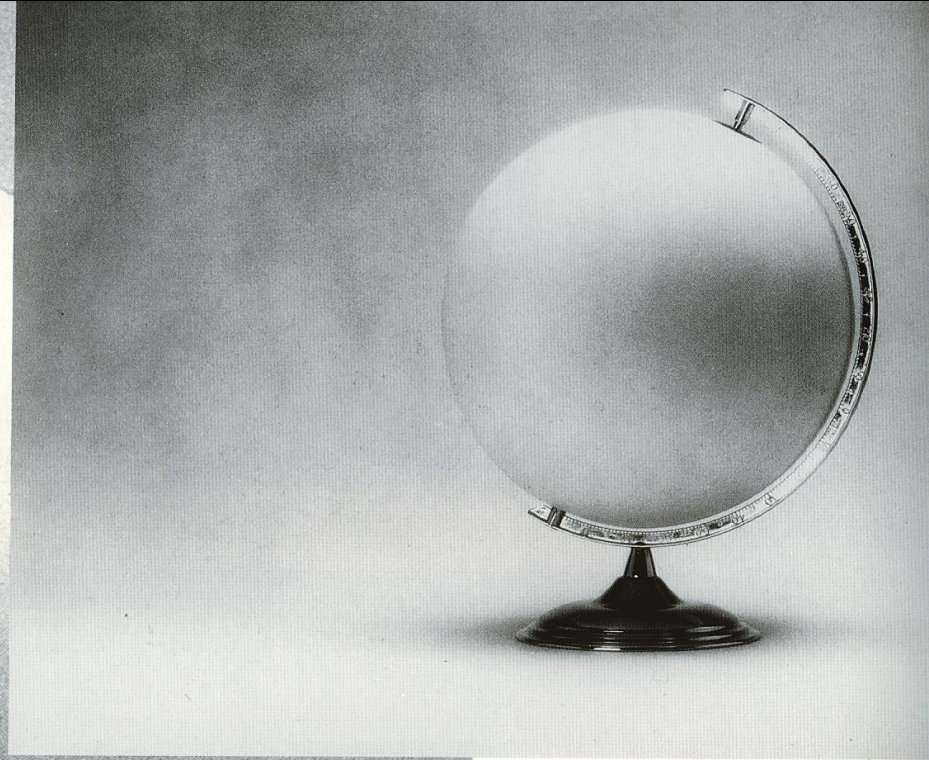
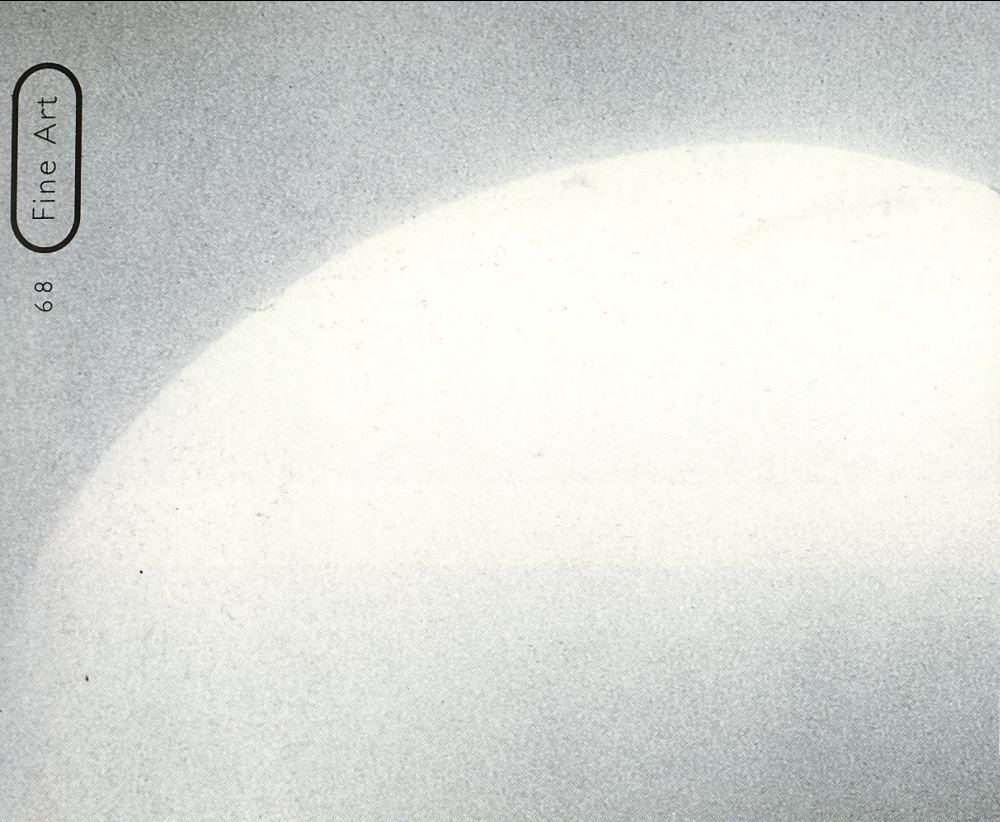
"Filmmakers are essentially people who love telling stories. In telling their stories, they collaborate with writers, musicians, choreographers, set designers, cinematographers, and actors. Aspiring filmmakers are often accomplished in other fields but ultimately choose film out of a desire to orchestrate many forms of expression. Art Center provides an ideal environment in which to nurture that desire. Our instructors are versed in the forms of documentary, television, commercials, music videos, and feature films. By exposing our students to all aspects of the medium, we give each of them the opportunity to choose an individual path."



Jeal Choi

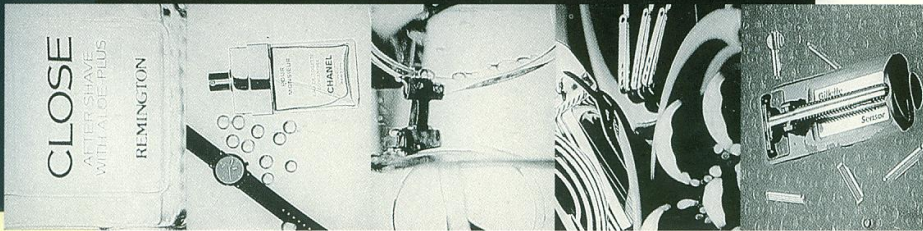
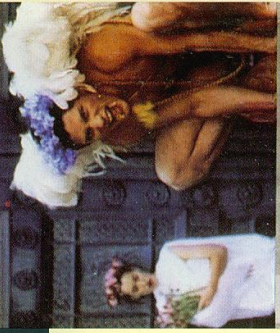
Fifth term

Sewing machine



Laurence Dreiband, Chair, Fine Art Department

"In a time of accelerated change, ambiguous values, and visual excess, art provokes meaning out of the complexity of contemporary experience. It offers a contemplative arena for liberated thought and uninhibited sensations. Art Center offers the serious student of fine art a stimulating community of thinkers and artists with whom to explore both the how and the why of art. The curriculum, which combines a rigorous studio program with critical inquiry into what it means to pursue art, helps aspiring artists develop uncommon technical skills and a sound theoretical basis on which they can build a body of work."



Ernesto Lechner

Writer/director

Seventh term

Lars Busekist

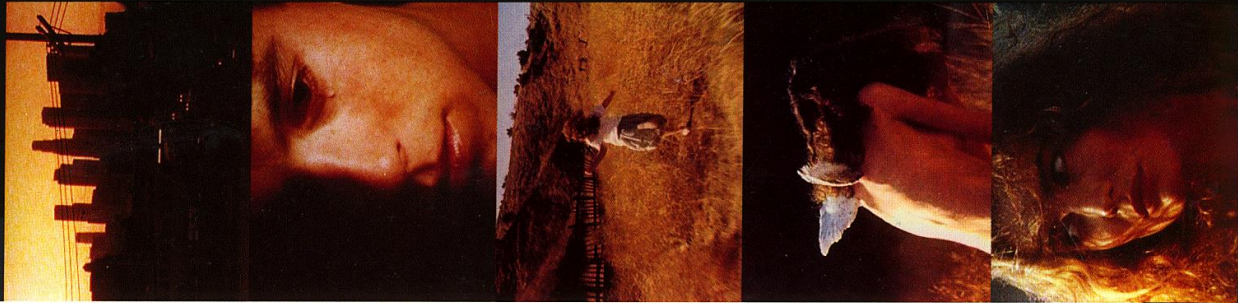
Art director

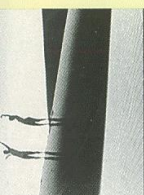
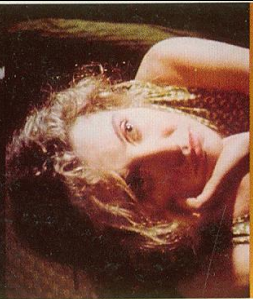
Eighth term

Lost Angel

Short form narrative (25:00)

"I wanted to experiment with the narrative format and stretch my limits as much as I could. I wrote a story about a man in love with a woman who turns out to be an angel. It's a sad story because their love can never be, and out of foolishness he ends up causing her death. I teamed up with a visionary art director from our Advertising Department. We shot four hours of film. I spent months in the editing room arguing with anybody and everybody. Some people loved the finished product and some hated it. It's an extreme film about extreme situations. It's excessive, funny, disturbing, and a tad pretentious. But that's okay . . ."







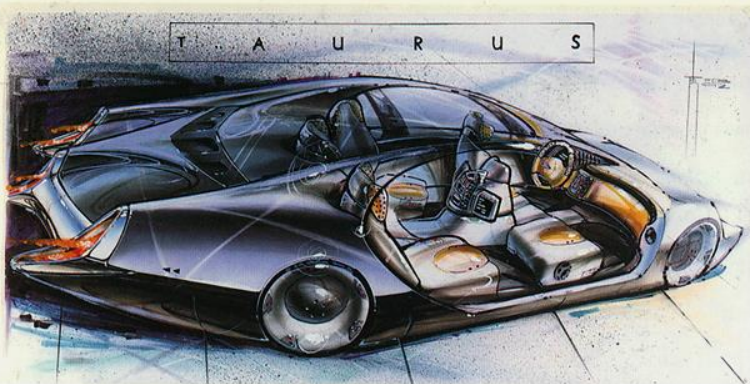
Clay Staub

Director

Seventh term

Commercial (30)

OBSESSION



Toby Rohrbach

Seventh term

Redesign of the Ford Taurus

using market research, demo-

graphics, and student's

personal style

Sponsor: Ford Taurus

Ronald C. Hill, Ford Chair, Transportation Design Department



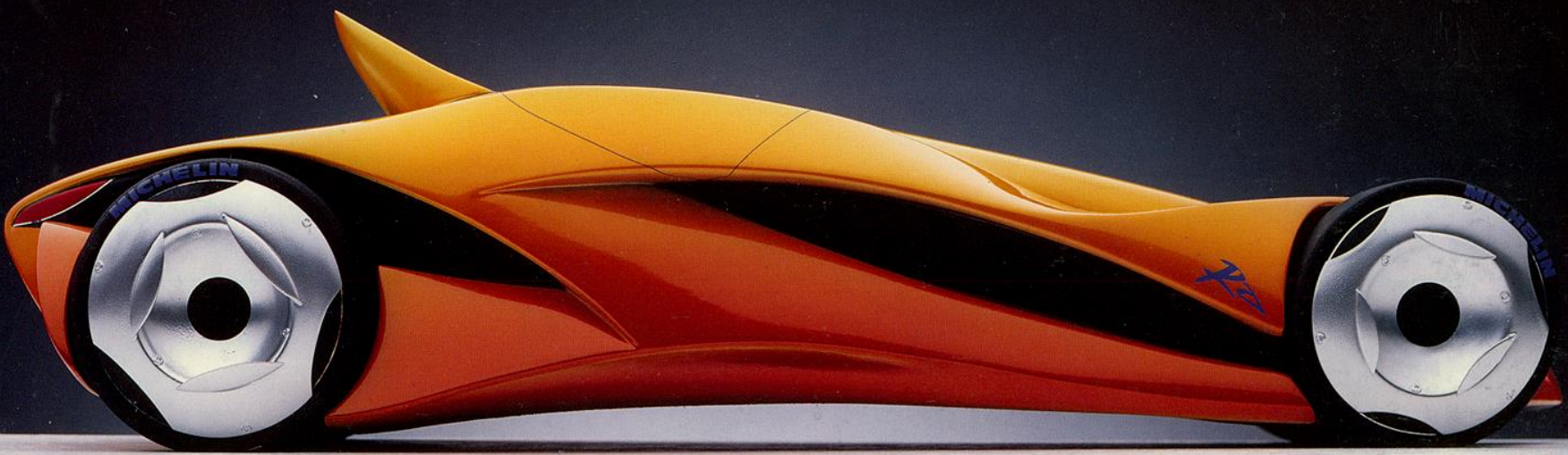
"The transportation design profession is undergoing tremendous change. At Art Center we look for those students who question the status quo, the ones who are convinced that they can design a better, more attractive, and more efficient vehicle. Our students come to us with that drive and creative urge, but it's our task to provide the methodologies and tools to allow them to achieve their full potential. Transportation design is particularly challenging because of its enormous impact on our society. Future designers who respond sensitively to these challenges will provide inestimable benefit to the environment."

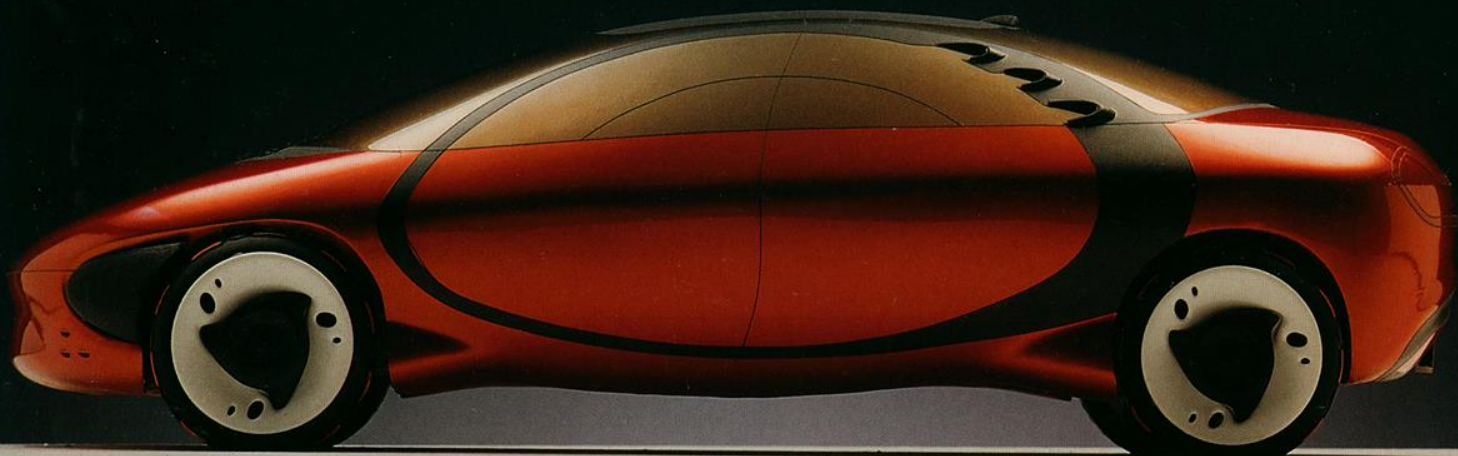
Marek Djordjevic

Seventh term

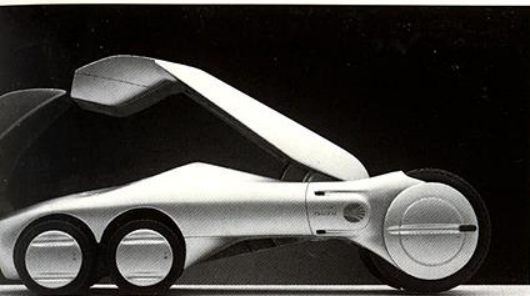
Design: exploration based on lifestyle

Sponsor: Citib





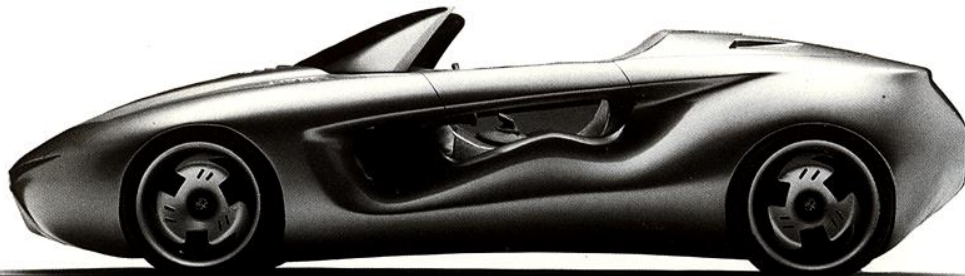
"For an assignment sponsored by Chrysler, we were asked to take the Dodge Neon show car and maintain the excitement of the original four-door, five-passenger vehicle while making it a more practical family car. I chose to reflect the fun of the original by raising the body slightly and creating a go-anywhere, do-anything feel. The overall graphic treatment on the side of the car also suggests playfulness, and the raised squiggles, which are interior vents for rear-seat passengers, introduce an element of surprise. At the same time, the vehicle has to be practical. My car provides increased interior volume and doors that slide to the front and rear, permitting easy entry and exit for passengers. The rear door opens to expose a storage area behind the rear seat, where the driver can place groceries without moving around to the trunk. The car is environmentally friendly; it uses recyclable plastic body panels and recyclable aluminum and has a lean-burning, two-stroke V-6 engine, which means it's light and pretty well powered too."



Aircraft rescue/maintenance vehicle

Seventh term

Alan Schneider



Sponsor: Fiat/Alfa Romeo

of the Fiat Spider

The next generation

Seventh term

Ron Lion

First Term

Introduction to Modernism^{oo} (F/186-C) 3 units
 Design I: Elements and Processes^o (A/012-1) 3 units
 Visual Communication Design I (D/001-1) 3 units
 Model Construction I (D/010-1) 3 units
 Perspective^o (D/018) 3 units
 Development of Form (D/008) 3 units

Total 18 units

Second Term

English Composition^{oo} (H/019) 3 units
 Psychology of Success^{oo} (S/409) 1 unit
 Visual Communication Design 2 (D/001-2) 3 units
 Model Construction 2 (D/010-2) 3 units
 Industrial Design Layout (D/016) 3 units
 Product Design I (D/044-1) 3 units
 Transportation Design I (D/045-1) 3 units

Total 19 units

Third Term

Lettering I^o (A/023-1) 3 units
 Theory of Structure (D/029) 3 units
 Visual Communication Design 3 (D/001-3) 3 units
 Product Design 2 (D/044-2) 3 units
 Transportation Design 2 (D/045-2) 3 units

Total 15 units

Fourth Term

Human Factors in Design^{oo} (A/135-C) 3 units
 Visual Communication Design 4 (D/001-4) 3 units
 Model Construction 3 (D/010-3) 2 units
 Product Design 3 (D/044-3) 3 units
 Transportation Design 3 (D/045-3) 3 units
 Industrial Design Graphics I (D/063-1) 4 units

Total 18 units

Fifth Term

Automotive Aerodynamics^{oo} (A/169-C) 3 units
 Visual Communication Design 5 (D/101-5) 3 units
 Industrial Design Graphics 2 (D/063-2) 4 units
 Advanced Model Construction I (D/110-1) 2 units
 Advanced Transportation Design I

(D/145-1) 3 units

Elective 2-4 units

Total 17-19 units

Sixth Term

Automotive Engineering I^{oo} (A/066-C) 3 units
 Visual Communication Design 6 (D/101-6) 3 units
 Industrial Design Workshop (D/170) 4 units
 Advanced Model Construction 2 (D/110-2) 2 units
 Advanced Transportation Interior Design

(D/143) 3 units

Advanced Transportation Design 2

(D/145-2) 3 units

Seventh Term

Visual Communication Design 7 (D/101-7) 3 units
 Transport Design (D/132) 3 units
 or Industrial Design Projects I (D/169-1) 4 units^{ooo}

Advanced Transportation Design 3
 (D/145-3) 4 units

Advanced Transportation Design 4
 (D/145-4) 4 units

Elective 2-4 units

Total 16-19 units

Eighth Term

Visual Communication Design 8 (D/101-8) 3 units
 Advanced Transportation Design 5
 (D/145-5) 4 units

Advanced Transportation Design 6
 (D/145-6) 4 units

Elective 2-4 units

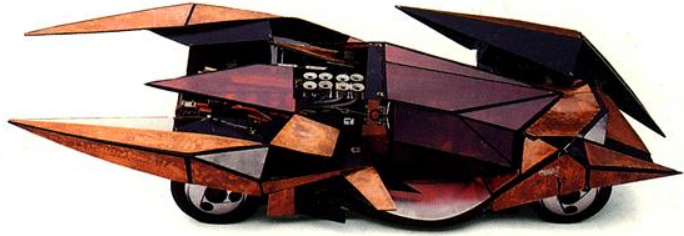
Elective 2-4 units

Total 15-19 units

Paul Kirley

Seventh term

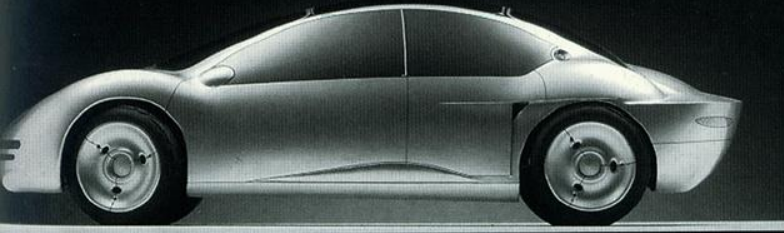
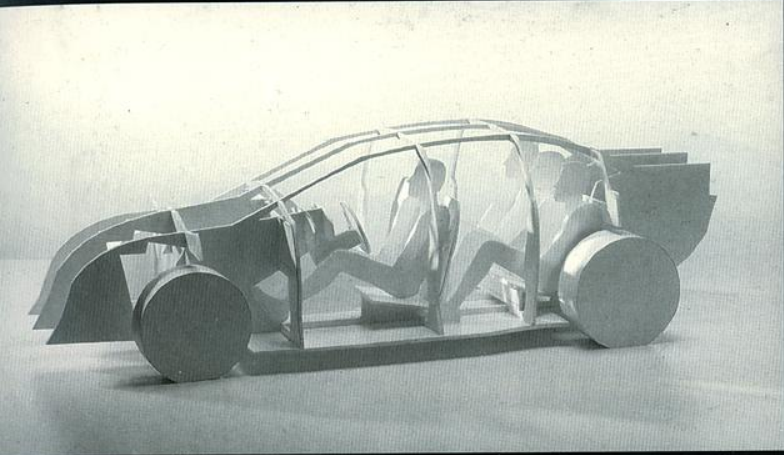
Cally-Lifestyle vehicle



Manuel Laguatan

Seventh term

Package to identify "hard points"
of Ford Taurus redesign



Tom White

Sixth term

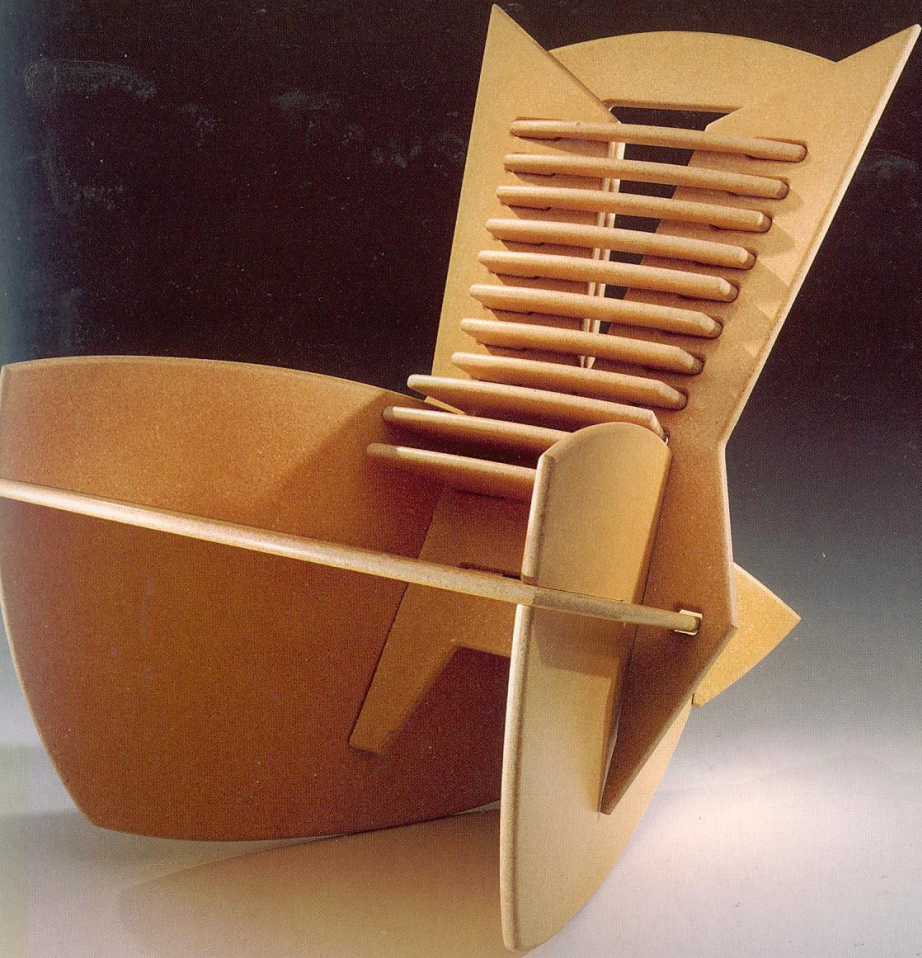
Assignment to make the Dodge Neon

more appealing to growing families

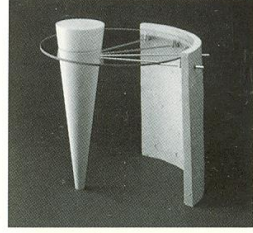
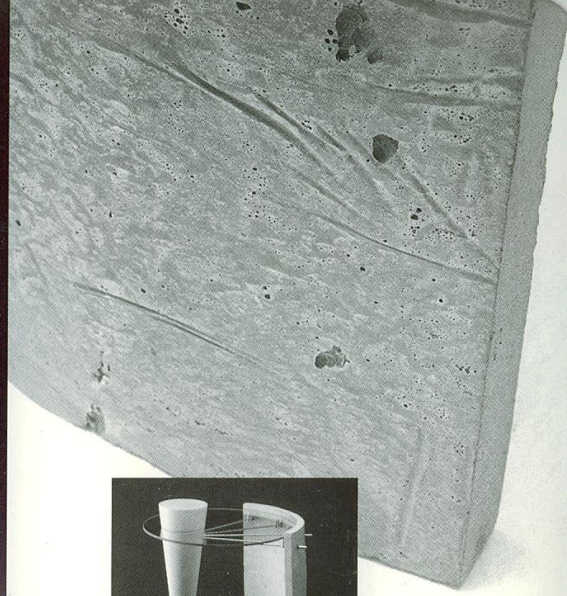
Patricia Belton Oliver, Chair, Environmental Design



"If we can use the automobile to affect how we view the urban landscape and allow it to become a tool for understanding our environment rather than an object within it, we will discover the mind-set of the environmental designer. Environmental design is not an either/or discipline. It is not the internal environment *or* the external environment on which we focus, and it is not the design of furniture *or* architecture, but it is the internal *and* external environments, the design of furniture *and* architecture. It is about developing an inclusive language of design!"



John Strielow
Seventh term
Chair constructed from a single piece
of particle board
using no fasteners or glue

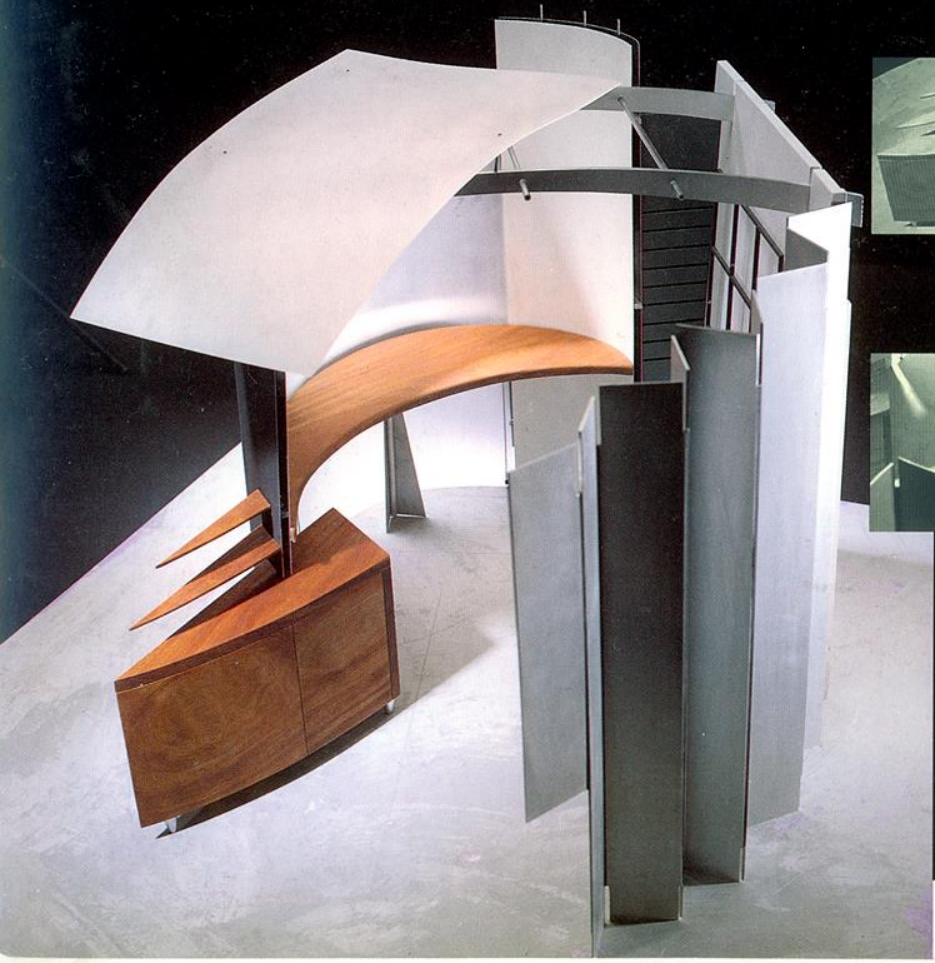
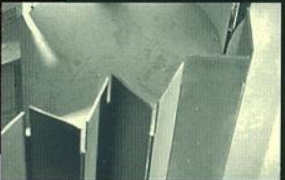
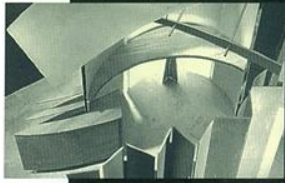


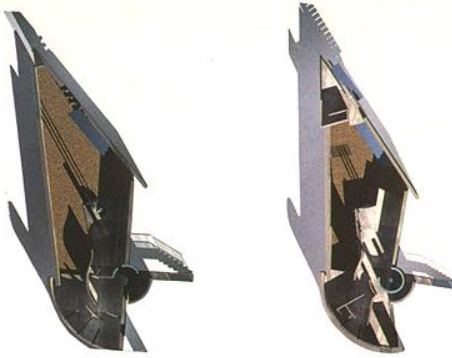
Millicent Sia
Second term
Table derived from the structure and
materials of a conceptual lighthouse

Jan Hippen and Jerome Cohn

Eighth term

Office environment, Sponsor: Steeekase 2.





Jerome Goh
Eighth term
House design and rendering
generated by computer



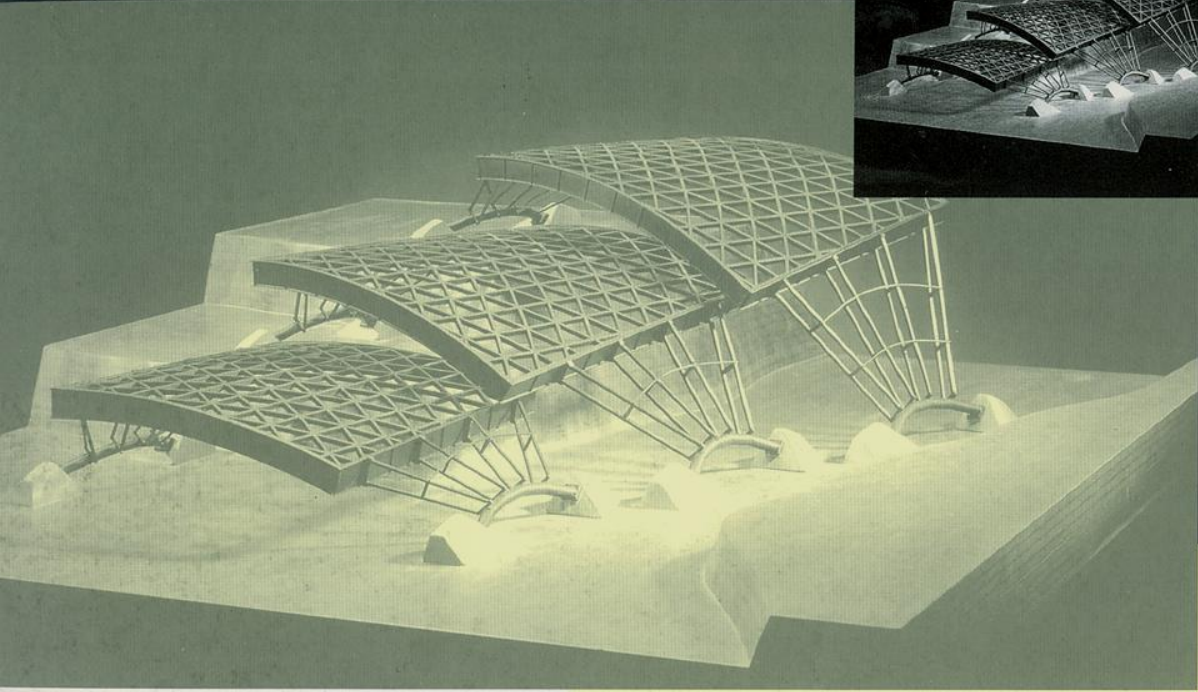
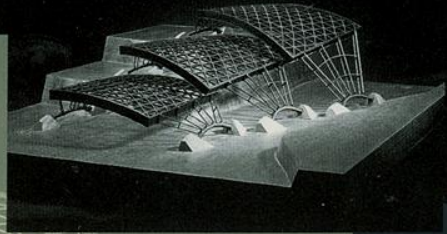
"For a two-term senior independent study I designed this house for an architect or designer, using an existing site in Singapore. The long and narrow lot—about 700 by 150 feet—is bordered on the north by a four-lane highway with mass transit up the middle, and on the south by a housing tract. Because of the noise and people, I erected two-story walls around the entire structure and reversed the floor plan. The more formal social areas, such as the kitchen and dining and living rooms, are on the second level, while the bedroom and study are on the lower floor for privacy. Across the courtyard a separate studio is perched on part of the wall. Its triangular shape is more aggressive than the curvilinear main house, and its view of the world outside addresses the designer's need to stay in touch. I used the computer as a presentation tool; animating the walk-through of the house provides a more realistic view than a static model!"



Frederick Goode

Seventh term

Concept for sports facility utilizing a
wide-span structural system





C. Martin Smith, Chair, Product Design Department



"Product designers today are turning away from the austere modernism of the last few decades and creating products that are more expressive in their visual language. Art Center has played an important role in these developments. Our Product Design majors learn to address current industry and consumer needs through the development of strong conceptual abilities, perseverance in problem solving, and high standards of craftsmanship. With these qualities, our graduates are ready to contribute to a complex, constantly changing world by designing products that embody the promise of the future."

Mike Tsay

Troy Sumitomo

Mike McGregor

Greg Martin

Fifth term

Task lamps





Daniel Marlos

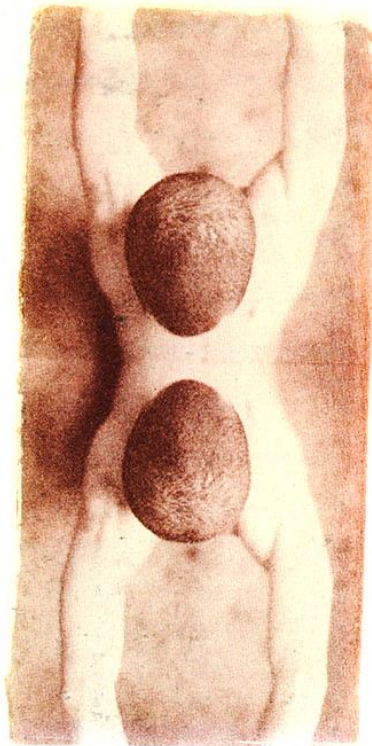
M.F.A. first term

Insomnia

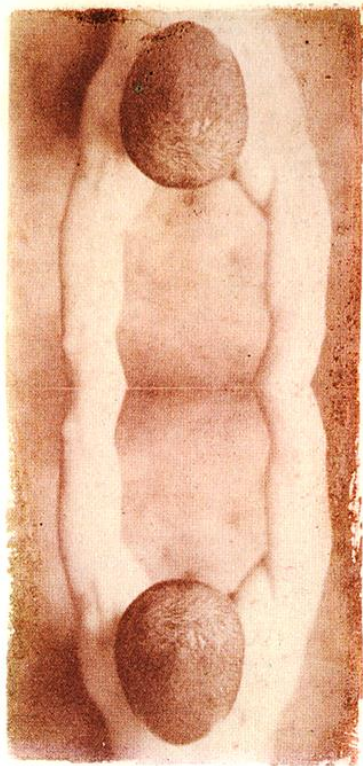
C-prints from black-and-white negatives



Prophase. chromosomes are contracting and becoming visible. each chromosome has already duplicated into two daughter chromatids, but these will not be clearly visible until metaphase.



Metaphase. all chromosomes assemble on the equatorial plane of the cell. chromatids are now visible and centromeres have duplicated, too. note that the chromosomes do not pair during mitosis.



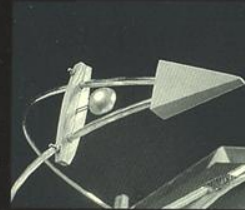
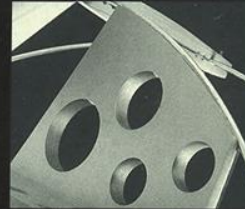
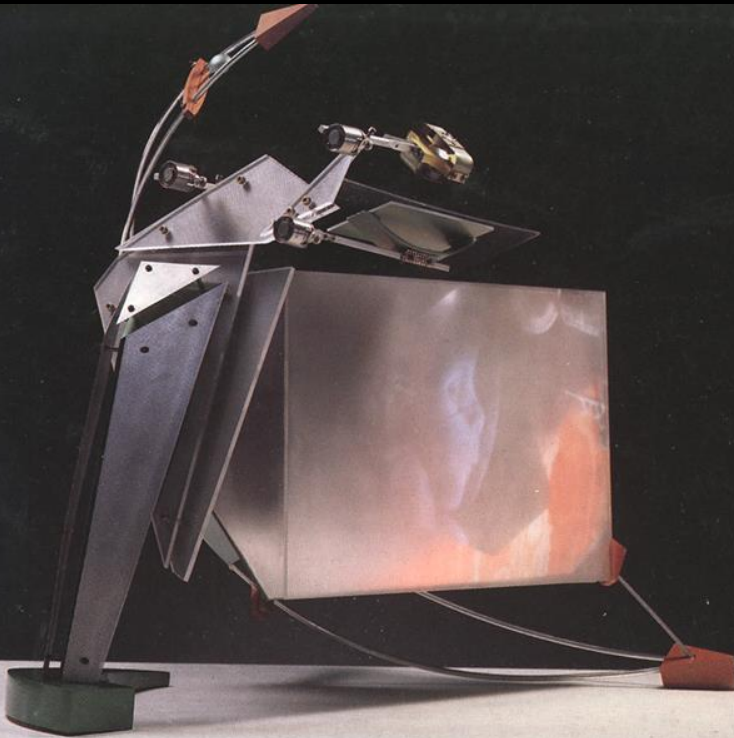
Anaphase. centromeres segregate (or disjoin), pulling one daughter chromatid to each cell pole.

James Lee and Hsin-Chien Huang

English term

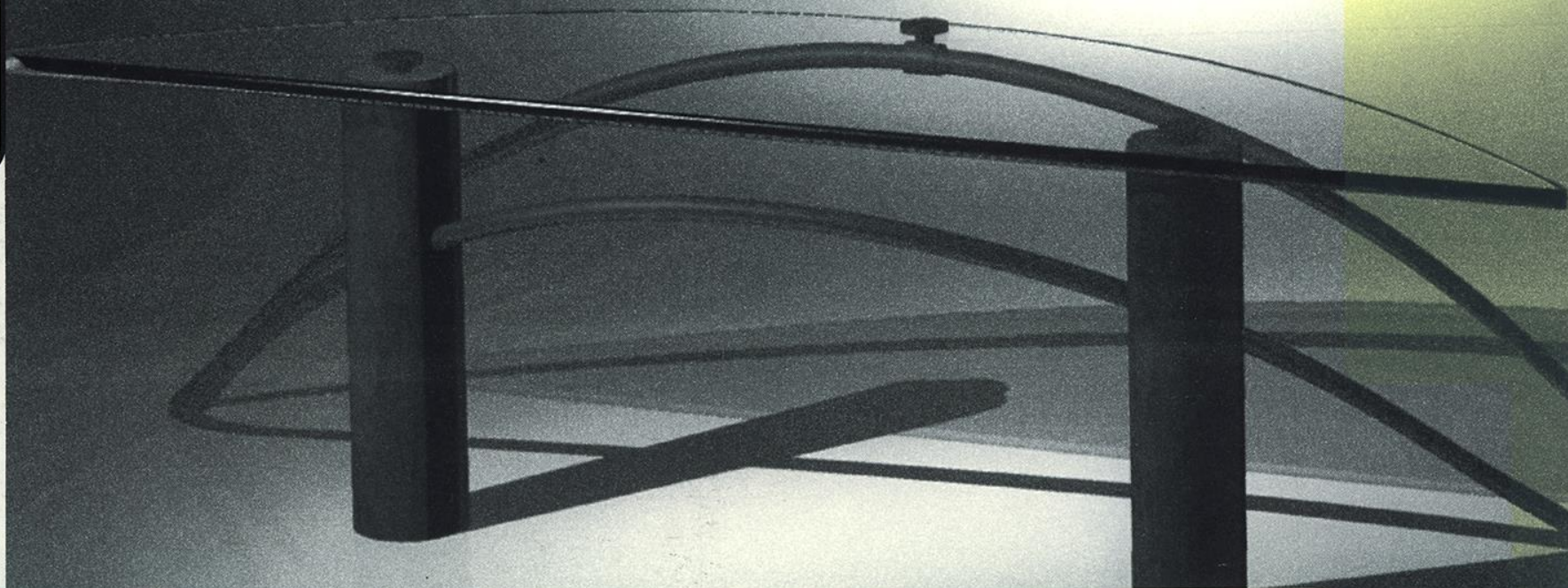
Home theater system

Sponsor: Thomson Consumer Electronics



"We were asked by project sponsor Thomson Consumer Electronics to design a TV as 'home theater.' Rather than being outrageously futuristic, the assignment was intended to see how far we could go within the limits of current technology. Feeling that technology should help us understand nature rather than cocooning us, we designed our television to break out of the existing home enclosure and become an intermediary between the interior and exterior of a house. It is a stationary unit with a rotating projector and mirror behind the screen and a rotating mechanism on top, which can redirect the image to an outdoor screen built into an existing wall or window area. Outdoor images can also be reflected back onto the TV screen by its mirrors. We exposed the mechanisms so that viewers could see how the television functions. The lunar aesthetic and the slanted frame that makes the TV appear to float symbolize the illusory character of television."


Robert Hennigar, Chair, Computer Graphics Department



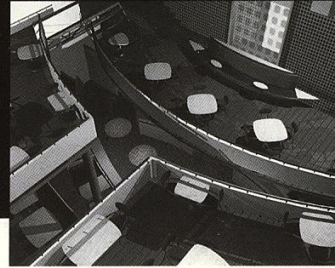
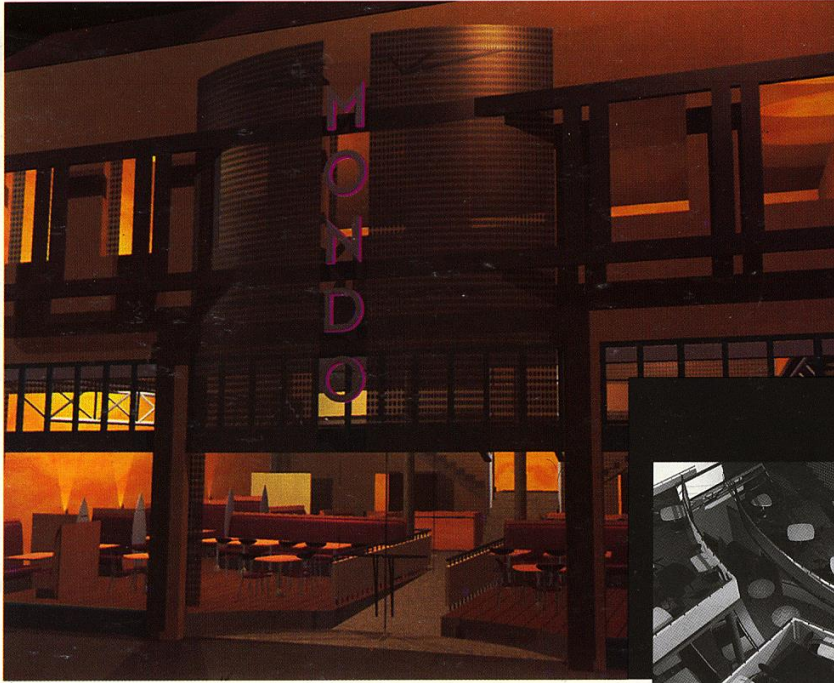
Table

Fourth term

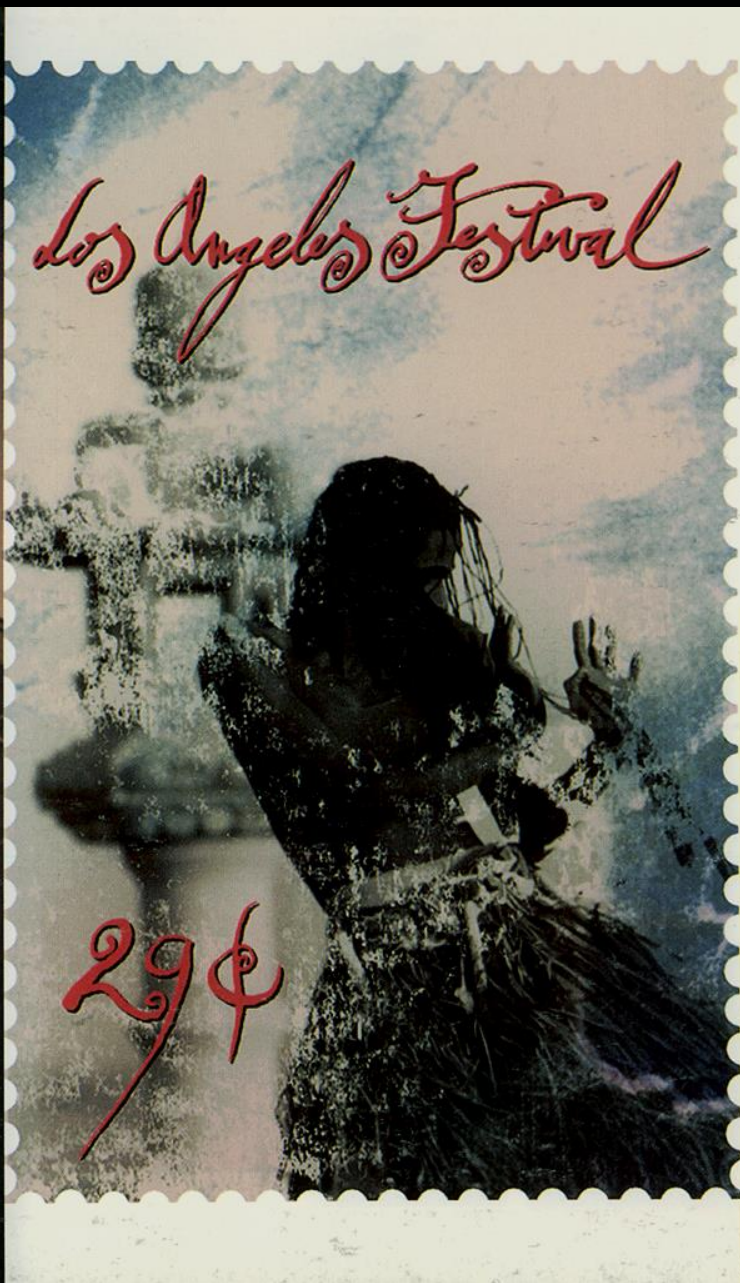
Todd Belle (Environmental Design)



"As computers continue to revolutionize both the process and products of design and art, a new kind of creative professional is emerging. He or she is conversant with many visual languages, including photography, illustration, and video, as well as recent advances in computer technology. At Art Center one of the finest facilities available at any art or design institution in the world awaits students eager and able to challenge and be challenged by this exciting medium!"



"Computer software is a powerful tool for developing interior models. It's difficult to create three-dimensional interior models in much detail; they're either too simple or they look like puppet houses. On a computer you can present specific details without making compromises. I used the Silicon Graphics Personal IRIS, with Alias Studio software for this two-term independent study project—a prototype for a chain of European fast-food restaurants. I tried to counter the cold, cheap image of traditional fast-food restaurants by using materials such as wood and exposed metal and by providing a more comfortable environment. The primary area on the entry level permits fast turnover; a more remote location caters to a slower turnover, and the upper deck encourages customers to linger. The materials are a little more expensive but still economical, and the structure is easy to clean. The computer is changing the whole field of industrial design by speeding up development time, accommodating very fast changes, and allowing the designer to export files for immediate use by the manufacturer."



Kris Harris (Graphic and Packaging Design)

Eighth term

Interactive media production

Pei-Ling Hwang (Graphic and Packaging Design)

Art Center at Night

3-D animation



Art Center's graduate program is intended for people who are going to be full-time artists. We encourage them to develop their own ideas and to explore and articulate them through theory and practice. We regard our students as artists and encourage them to formulate a course of study for themselves that is germane to their interests and will contribute to their self-sufficiency as artists and intellectuals. We would like our program to become international in scope and to be genuinely inclusive of all cultural, social, and intellectual attitudes toward the production and dissemination of works of art. To these ends we welcome applications from Europe, Asia, and Africa as well as from the Americas.



Ericson Core

Director/Director of Photography

M.F.A. Film fifth term

Music video

"The video expresses South Africa's struggle against



Maffio

Arca Design System



Rebeca Méndez

M.F.A. Fine Art first term

The Predisposed

Ektacolor C-print and potatoes

Gestación

Potatoes, latex, and nylon thread

Antidoto (right)

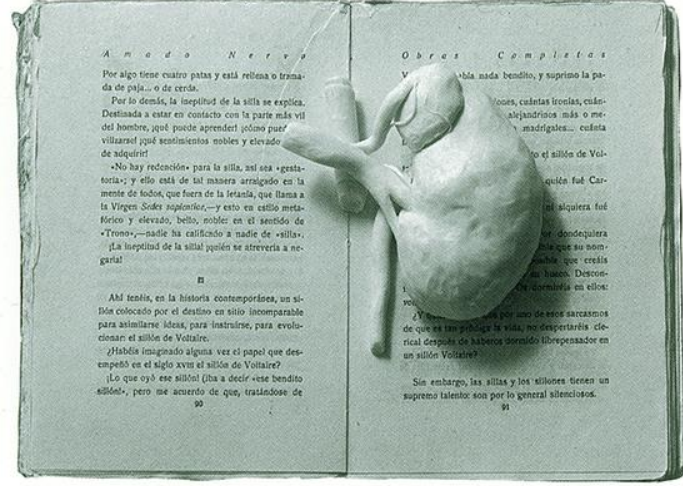
Rare book and plasticine

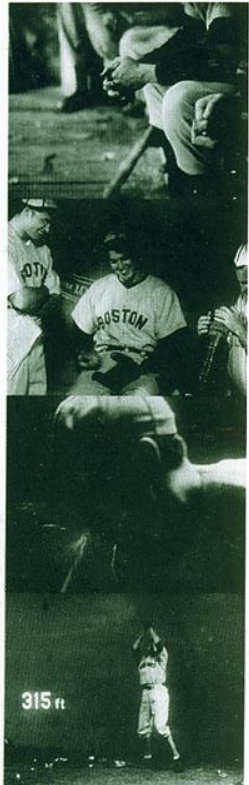
"My work explores

the tensions implicit in social contracts

between individuals

and institutions."



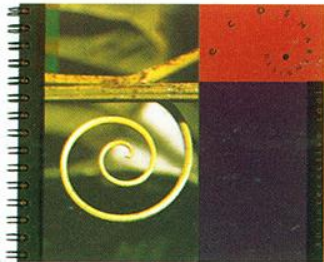


Memory becomes reality...

April 6



Zachary Snyder
 M.F.A. Film first term
 Director
 Stan McLane, Director of Photography
 Baseball
 "I tried to create
 a nostalgic look at baseball, for which
 I have a personal love."
 Commercial (1:10)



Zachary Snyder

M.F.A. Film first term

Director

Stan McLane, Director of Photography

Baseball

"I tried to create

a nostalgic look at baseball, for which

I have a personal love."

Commercial (1:10)



Sara Ortloff

M.F.A. Graphic and Packaging Design fifth term
 CD-ROM guide and poster

"I'm creating an interactive computer program

that provides information to designers

regarding the ecological implications of the materials

and processes they use."

Eco SMART DESIGN enables designers, students and educators to access up-to-date information about the environmental impact of the production industry and methods in the field of graphic design and packaging. The information is coordinated by designers and artists alike, and presented easily through the interactive format of HyperCard®. Eco SMART DESIGN is smart design.

The specific title number 152 and name set for this job. I can remember being certain that 152 was not visible over this page's signature in this way. It has never done this here on the environment!

PRINTING
 FIND SCREEN
 INK
 PAPER
 MATCH SCREEN
 ALTERNATIVE RECOMMENDATIONS
 NEW METHODS/MATERIALS
 MATERIAL CHARACTERISTICS
 QUEST FOR MATERIAL
 NOTEBOOK

STARE 3:05:06

Environmental Impact
 Printer
 Ink
 Paper
 Environmental Impact
 Alternative Paper
 Environmental Impact
 Alternative Paper

Look for more updates

What is Environmental Impact?
 Environmental impact is the effect of any human activity on the environment. It can be measured in terms of the amount of resources used, the amount of waste produced, and the amount of pollution released into the environment.

What is the "Eco SMART DESIGN" project?
 The "Eco SMART DESIGN" project is a HyperCard stack that provides information to designers and students about the environmental impact of the production industry and methods in the field of graphic design and packaging. The information is coordinated by designers and artists alike, and presented easily through the interactive format of HyperCard.

How do I use the "Eco SMART DESIGN" project?
 To use the "Eco SMART DESIGN" project, you need to have a computer with a HyperCard stack and a CD-ROM drive. You also need to have a CD-ROM of the "Eco SMART DESIGN" project. To use the project, you need to insert the CD-ROM into the CD-ROM drive and open the HyperCard stack.

What are the "Eco SMART DESIGN" project's goals?
 The "Eco SMART DESIGN" project's goals are to provide information to designers and students about the environmental impact of the production industry and methods in the field of graphic design and packaging. The information is coordinated by designers and artists alike, and presented easily through the interactive format of HyperCard.

What are the "Eco SMART DESIGN" project's features?
 The "Eco SMART DESIGN" project's features include a large database of information about the environmental impact of the production industry and methods in the field of graphic design and packaging. The information is coordinated by designers and artists alike, and presented easily through the interactive format of HyperCard.

What are the "Eco SMART DESIGN" project's benefits?
 The "Eco SMART DESIGN" project's benefits include providing information to designers and students about the environmental impact of the production industry and methods in the field of graphic design and packaging. The information is coordinated by designers and artists alike, and presented easily through the interactive format of HyperCard.

What are the "Eco SMART DESIGN" project's limitations?
 The "Eco SMART DESIGN" project's limitations include the fact that it is a HyperCard stack and therefore cannot be used on a computer that does not support HyperCard. Additionally, the project is only available in English.

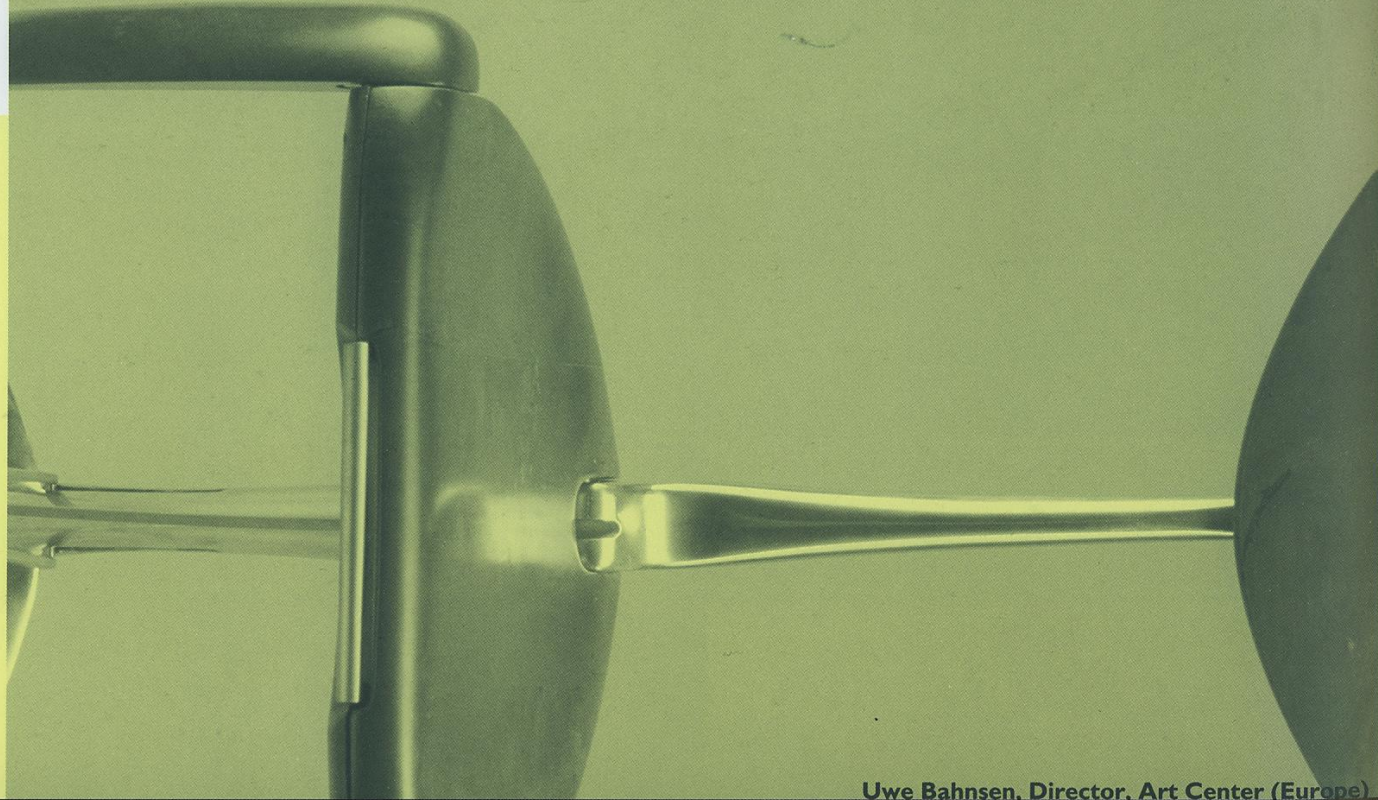
What are the "Eco SMART DESIGN" project's future plans?
 The "Eco SMART DESIGN" project's future plans include updating the database with new information about the environmental impact of the production industry and methods in the field of graphic design and packaging. The information is coordinated by designers and artists alike, and presented easily through the interactive format of HyperCard.

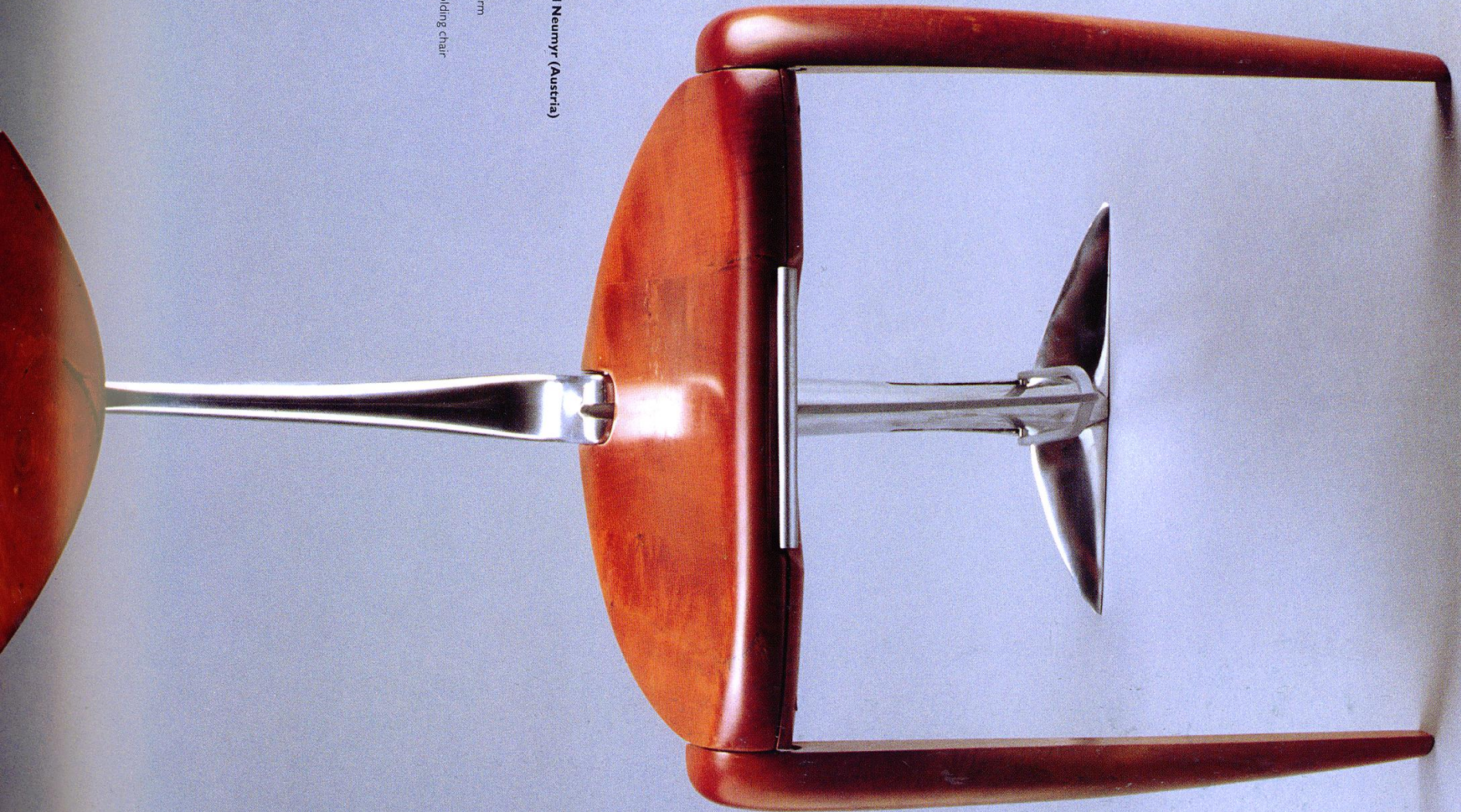
What are the "Eco SMART DESIGN" project's contact information?
 The "Eco SMART DESIGN" project's contact information is as follows: Sara Ortloff, M.F.A. Graphic and Packaging Design fifth term, CD-ROM guide and poster, 315 ft, April 6, NBC.



"Art Center (Europe) has become a leader in international design education, adding European overtones to the Art Center tradition. Exchange students from the Pasadena campus, joining nearly three hundred students from more than thirty countries, share the young spirit within the old walls of the chateau and farm building. Alumni report from five continents and frequently visit the school. With the lifting of the Iron Curtain, we are developing numerous contacts with the countries of the former Eastern bloc, increasing Art Center's visibility in this culturally rich region."

Uwe Bahnsen, Director, Art Center (Europe)





Michael Neumyr (Austria)

Eighth term

Impala folding chair

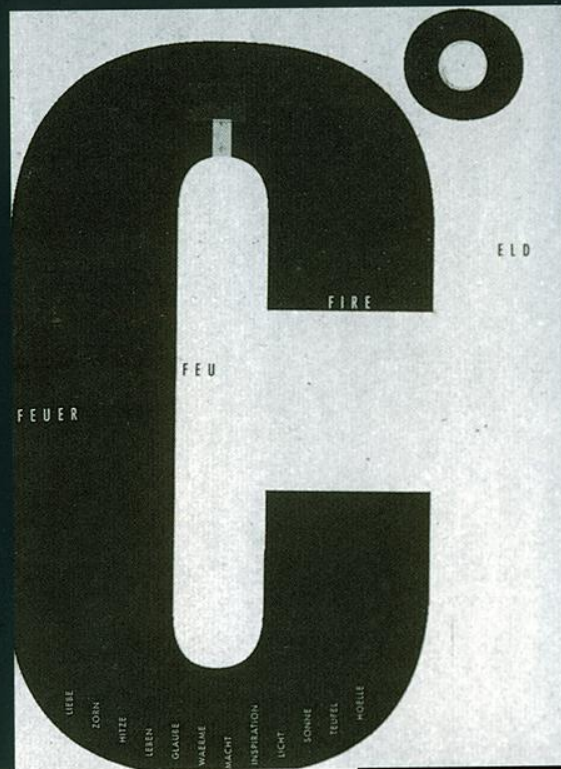


"There is no helmet currently on the market designed specifically for the mountain bike rider. Mine protects the face as well as the head, its biomorphic design inspired by the snail and its protective shell. The kevlar-tube face guard slides back into the head section, making it easy to put the helmet on or take it off."

Joan Law (Hong Kong)

Eighth term

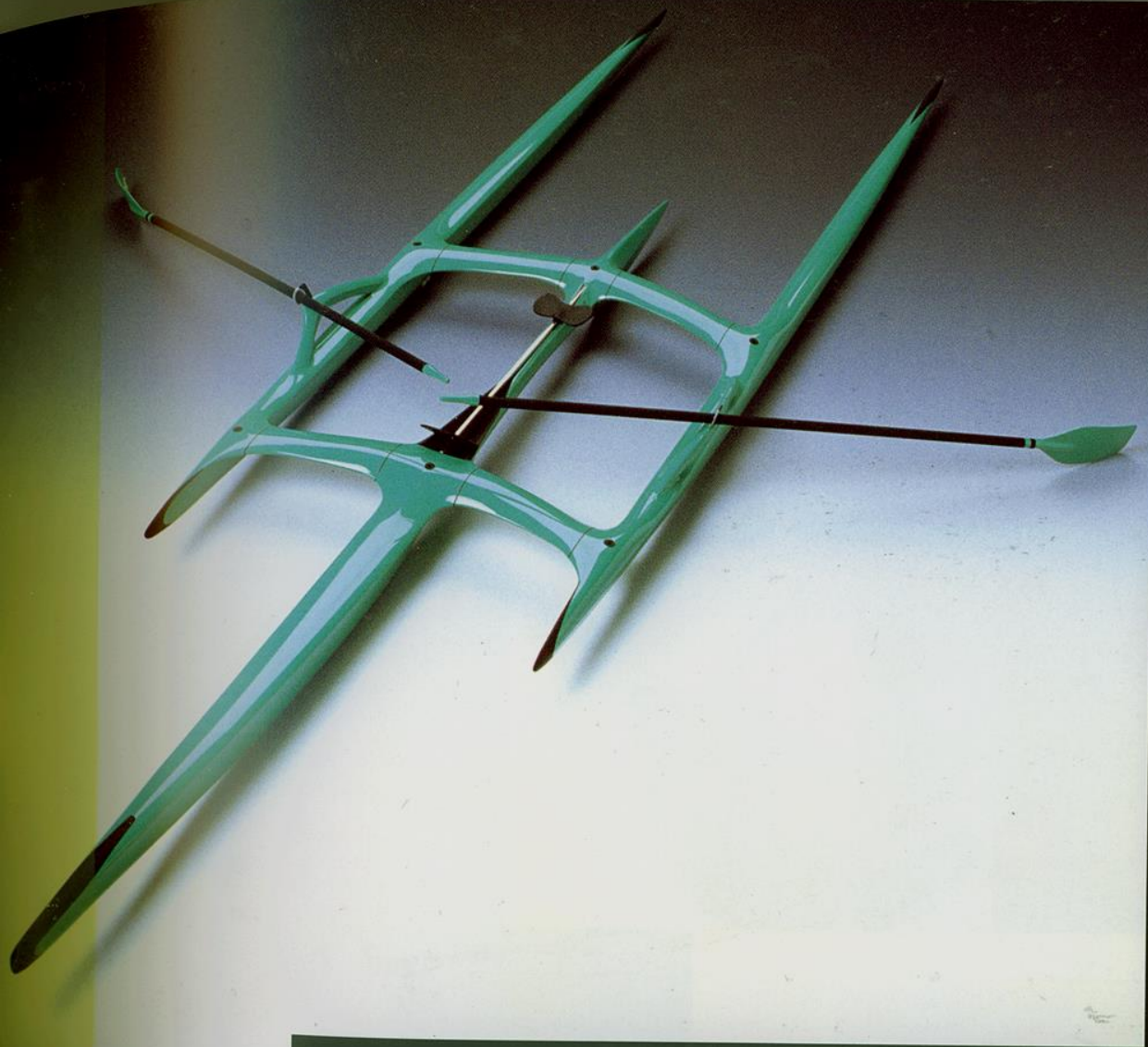
Poster for international car show



Christian Dorfmueller (Germany)

Eighth team

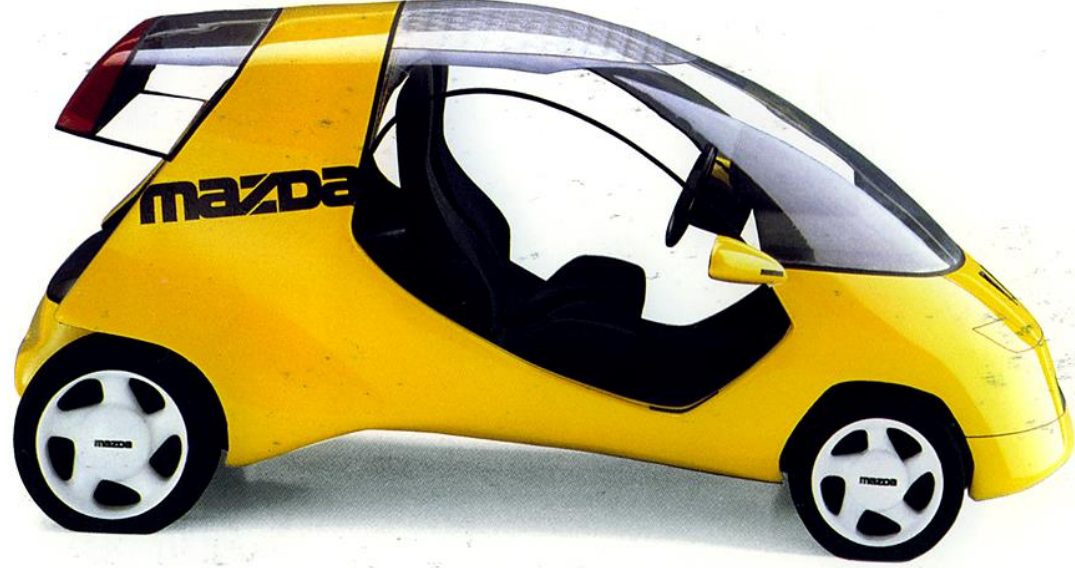
Competition-oriented scull



Kris Tomasson (USA)

Seventh term

Model for multise vehicle



Art Center (Europe)

Igor von Moos (Switzerland)

Seventh term

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The college's facilities have been specially designed to meet a wide range of student needs. The contemporary structure that constitutes the main campus houses studios, classrooms, galleries, laboratories, shops, library, student store, cafeteria, and auditorium.

The **James Lemont Fogg Memorial Library** offers a comprehensive collection of resources on art and design, including 44,000 volumes of books and periodicals, 90,000 slides, and 2,000 videotapes of rare features, animation, documentaries, advertising, computer graphics, and instructional and educational programs. A photo reference collection contains more than 25,000 pictures. Limited and signed editions, portfolios, and other materials can be found in the Rare Book Room.

The library catalog is online. Subscriptions are also maintained for specialized indexes, while a micro-film collection contains thousands of magazine articles. Students may access the NASA database as well as hundreds of other databases by appointment. User fees are charged for the actual cost of performing searches. Occidental College's library collection of one million volumes is also available to Art Center students.

Galleries Art Center has several galleries that display student and professional work. The Alyce de Roulet Williamson Gallery is a 4,600-square-foot museum-quality space that features changing exhibitions by noted contemporary artists, photographers, and designers. The Main Student Gallery displays undergraduate and graduate work from all majors, year-round. The M.F.A. Gallery and adjacent Fine Art Gallery house work by graduating master's degree students and undergraduate fine art majors, and display student-curated exhibitions.

Computer Laboratories The 11,000-square-foot General Motors Computer Graphics Laboratory offers a wide range of computer equipment, including thirteen Silicon Graphics workstations with Alias Studio software, full-color Publisher Ntitle software, Wavefront software, fifteen Macintosh Quadras, eighteen Macintosh Ilics, and fifteen Macintosh Ilicxs, with a large selection of software and the entire Adobe font folio. Peripheral equipment includes two plotters, seven color scanners, two grayscale scanners, six laser printers, a Kodak XL 7700 color printer, a Tektronix color printer phaser IIIg, and Betacam video frame-by-frame recording equipment.

Industrial Design Laboratories Fully equipped for building facsimile and prototype models as well as for industrial clay modeling, these labs feature machine shop, spray booths, fiberglass facilities, and areas for vacuum forming and plaster casting.

Photography Laboratories Students have access to the latest professional photographic equipment for black-and-white processing, including a Royal print processor, a Colenta film processor, and 8-x-10 negative enlarging capability. Color processing equipment includes state-of-the-art microcomputer processors for E-6, Ciba, and RA4 processing and a Wing-Lynch tabletop processor as well as a number of De Vere 8-x-10 and 4-x-5 enlargers. Two 4,600-square-foot stages provide twenty-six shoot-

ing spaces equipped with racks of seamless background colors. A large cove with a 15-x-30-foot flying flat and an 8-x-24-foot strobe box with transport capabilities are also available.

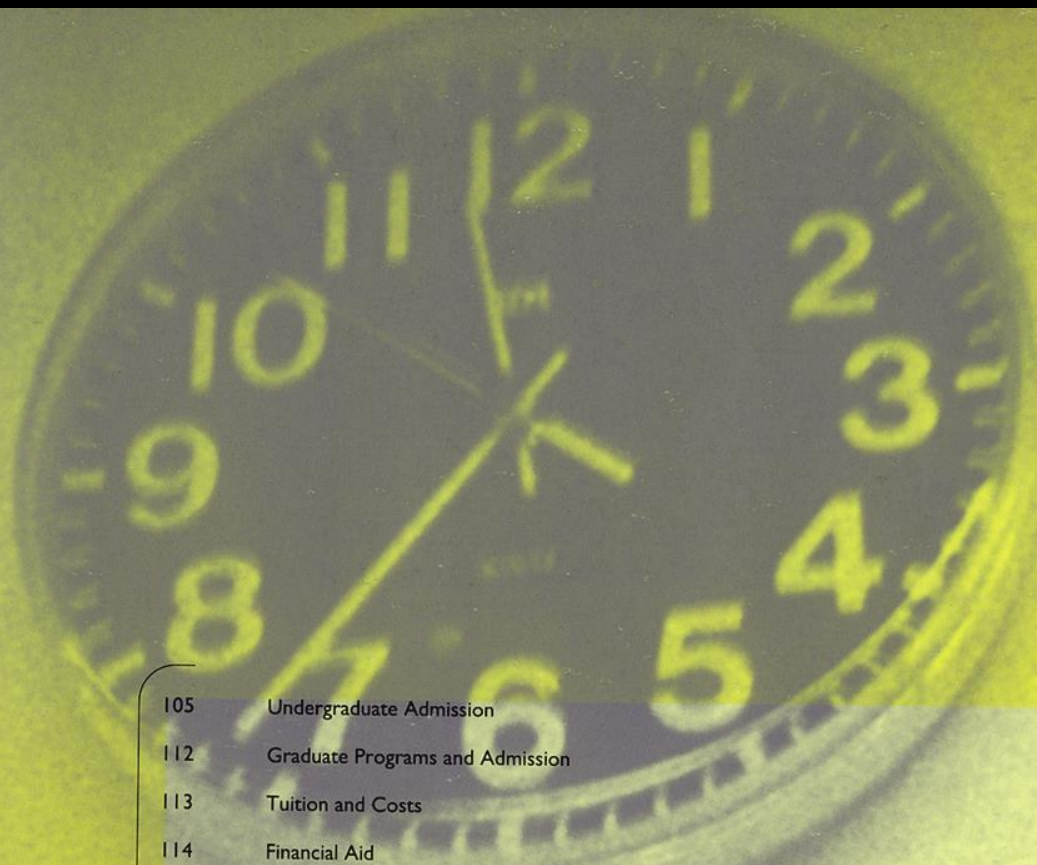
Film Students enjoy the full range of professional video and film camera equipment, including 8mm and 16mm, with access to 35mm cameras for upper-term projects. A 4,600-square-foot stage offers complete lighting and grip equipment. Video editing facilities include three professional editing suites with convergence editors, time-code generator, title-character generator, and three-quarter-inch equipment. Film editing facilities include moviolas and flatbeds. Nagra recorders, sound transfer console, interlock projection facilities, and a mixing console with equalizing capability are also provided. Animation projects can be completed using a professional animation crane with tables and disks as well as fully equipped computer animation capabilities. Two screening rooms seat 450 and 80. Advertising students share access to the film production stage and videotape editing bays for producing television commercials.

Archetype Press Students can experience hand composition of type and letterpress printing at Art Center's Archetype Press, which features an extensive metal type collection of more than 400 fonts in 6- to 72-point sizes. Specialized printing equipment includes Vandercook proof presses, Chandler and Price letterpresses, and a Heidelberg press.

Painting and Printmaking Studios Large project rooms with high ceilings are used for classes and undergraduate painting workshops. Printmaking facilities enable students to explore intaglio, screenprinting, stone and plate lithography, and various photographic printmaking techniques.

Photo Service Center Color copies, photocopying, and Tektronix and Kodak direct output are available at the service center adjacent to the student store.

Art Center (Europe) Facilities are housed in a nineteenth-century chateau and renovated farm buildings near Vevey and Montreux, Switzerland. The campus features a library, computer laboratory, project studios, machine shop, a student store, student lounge, and a gallery for student work.



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