A hand is shown interacting with a custom-built wooden device. The device features a potentiometer and a breadboard circuit with two lit LEDs (one yellow, one orange). The background shows a desk with books and a computer monitor.

MFA | **INTERACTION**

DESIGN



School of Visual Arts
Graduate Programs

In recent years, the most significant shift in design has been access.

Designers and makers have access to more tools, more choices, more people, more inspiration, and more stories of success and failure. Consumers, too, have broad access to good and bad design. While this access is not universal—it is limited to those with access to Wi-Fi and devices—it is sweeping enough to have deeply impacted our industry.

This shift has raised the profile of design in business, demonstrating the impact interaction design has on global and local scales, growth and audience reach, and bottom lines. As a result, design is operating at the executive level of small and large businesses globally—designer-founders, CEOs, chief design officers, and more.

Now, we must turn our attention to people and communities whose brilliance hasn't been

included because of systems of oppression. Principles of design justice in our work need to be practiced holistically and naturally. Designers must shift from “designing for users” to “designing with communities.” We have a long way to go to leverage our collective experiences. Yet, I am positive and hopeful that we can create a bright future where design can be a supportive, healing, inclusive and imaginative place that will advance us.

People are examining their very actions as designers and as humans. Designers are asking and acting on how they can create worlds that are more accessible, sustainable and inclusive. They are questioning the choices they have made and their responsibilities in the decisions to come. In the coming years, rather than celebrating *things*, we shall be celebrating people and positive *behaviors*.

Given recent upheavals, as well as those yet to come, the industry has an opportunity and a responsibility to listen, to shape and, above all, to *act*. Designers have the particular benefit of being in the business of shaping the future. And where we stand in the history of the future, right now, is a tremendous opportunity for design.

—Liz Danzico, Founding Chair

About the Program

MFA Interaction Design (IxD) creates opportunities to shape and guide behavior. It opens possibilities for experiences and exchanges that were not possible before. In the MFA Interaction Design program, students learn to design products, services and experiences shaped by the pressing needs of people and the planet we share. Together, we explore the edges and potentialities of new technologies toward a more inclusive and accessible world.

THE PROGRAM IS COLLABORATIVE.

In a studio environment, students prototype various experiences that cross visual, conceptual and technical boundaries. Grouped in multidisciplinary teams, students work both in the studio and in the field to create inventive solutions to real-world problems.

THE PROGRAM IS PEOPLE-FOCUSED.

We focus on teaching how people relate to one another through the products and technology we explore. With open studio lectures and joint explorations with the New York City community, the MFA Interaction Design program becomes a model and center point for interaction design in the city. The program's faculty comprises the profession's most exciting designers, who pepper their professional practice with teaching graduate courses throughout the day.

THE PROGRAM IS CURATED.

During the first year, students advance through the concepts and methods of interaction design, starting with understanding research, people and the environments that drive their needs, goals and experiences. Course materials consider these social constructs and human experiences as the basis for approaching problems across media. Students apply the concepts and methods from the first year of study to shape their thesis projects during the second year. In the second year, students develop deeper business acumen through coursework and direct relationships with

New York organizations. Students can pursue summer internships with leading companies between the first and second years.

THE PROGRAM IS PRACTICE-BASED.

The MFA in Interaction Design is a professionally focused program aimed at training graduates to become practicing designers, entrepreneurs and contributors who strive to make a difference. Upon graduation, students are prepared to take risks; invent new forms of design and business; participate in strategic decision-making and creating interactive products and services; and apply the best tools and methods to make smart choices

no matter where they find themselves. Alumni of the program have proceeded to found their own initiatives and also to become some of the brightest minds at today's best-known companies: Adobe, Apple, Deloitte, Google, McKinsey, Meta, Microsoft, Shopify, Spotify, Square, and more.

THE PROGRAM IS YOUR STORY.

The courses are highly demanding and highly rewarding. The program will ask students to have a vision and make choices to align with that vision. Students explore concepts central to interaction design, including design research, human-computer interaction, inclusive design, interface design, graphic design, information architecture and ubiquitous computing. Each class becomes a community, and each choice is a commitment with a story to build upon. The program seeks

to cultivate interaction design as a discipline and further its visibility as a community of practice.

Degree candidates must successfully complete 60 credits, including all required courses, with a cumulative grade point average of 3.0. A residency of two academic years is required. In the final semester, each student will complete a thesis project, which must be reviewed and approved by the thesis committee and the department chair for the student to be eligible for degree conferral.



A Taste for Empowered Design

MFA Interaction Design has no interest in producing the next Mark Zuckerberg, so it's a good thing that Jason Branch (MFA 2019) quickly realized becoming a tech tycoon was not at all his professional goal. Instead, MFA IxD prioritizes inclusive design practices with an emphasis on the ethical outcomes of a product. "Much of my professional career, just like my graduate career," says Jason, "has been centered on financial tools that provide access for those who need them most." ▶

Portrait of Jason Branch.



Although Jason jokes around about his younger self wanting to drop out of college like Zuckerberg, his ideas were always about creating services that helped people. While an undergraduate, he designed the Intern App. “At the time, there was no specific place for people 16 to 19 to apply to internships,” explains Jason, who envisioned his tool as a sort of “Common Application” for job-seeking college students. This experience revealed Jason’s interest in design. He found himself fascinated by user experience and the aesthetics.

While Jason was able to shift his career path to product and web design after college, he struggled to develop a strong portfolio. That’s when the School of Visual Arts entered the picture. SVA has “extremely notable alumni,” says Jason in response to what about the College attracted his attention. Already living in New York, he found himself noticing SVA all around the city.

In addition to an in-depth knowledge of design, Jason gained three crucial skills from his time at SVA:

1. “An entrepreneurial mindset.”
2. “A high level of taste.”
3. “Collaborating.”

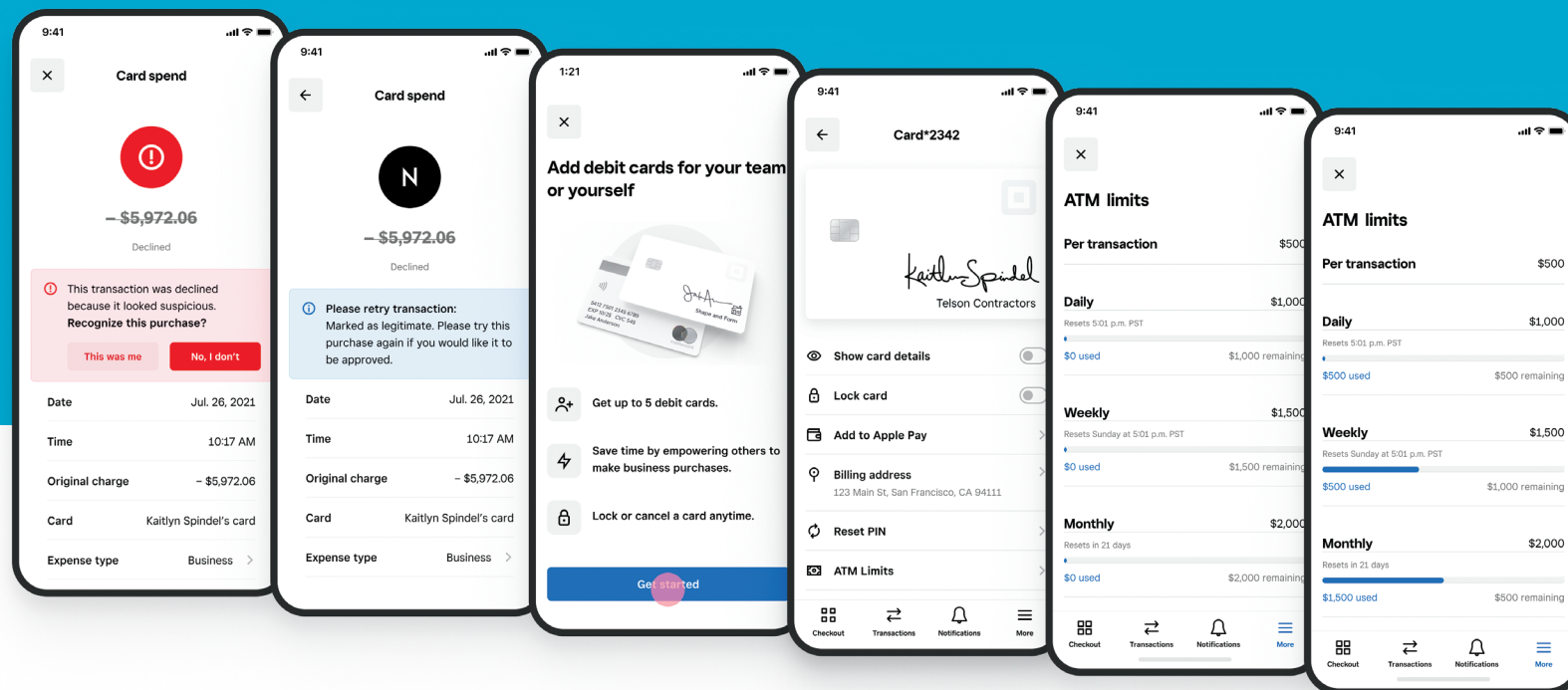
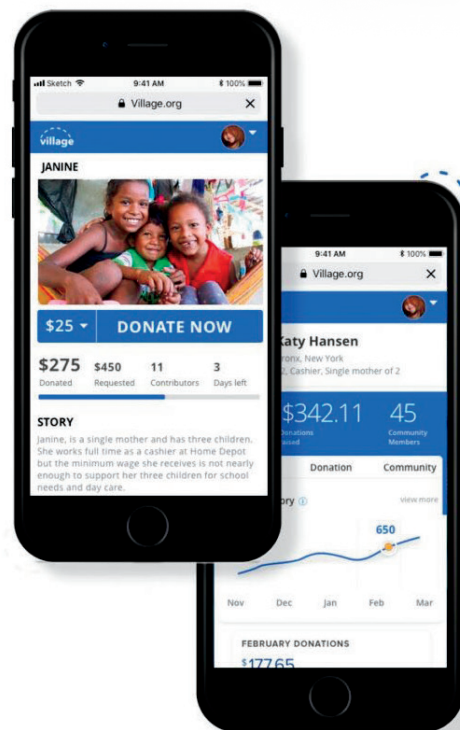
To have “the tools to think on your own” while also being able to consider what was best for the group prepared Jason to succeed professionally. Thanks to both his classmates and his instructors, Jason left IxD with a strong sense of confidence. “One of the biggest things the program can give you is a connection to classmates,” says Jason. “My classmates were extremely smart, extremely driven.”



OPPOSITE AND ABOVE: Jason’s fundraising campaign for Adoptaclassroom.org caught the attention of Abbott Elementary star and creator Quinta Brunson.



TOP: Portrait of Jason Branch. BELOW AND OPPOSITE: Jason's thesis IxD project, Village



Jason also cites notable faculty such as Marshall Sitten (Service Design) and Gary Chou (who taught Entrepreneurial Design). “Without professor Gary Chou’s class none of this would have been possible,” says Jason. “SVA really helps create an atmosphere for you to develop your own personal frameworks for products, initiatives or ideas you want to see out in the world and gives you the tools to pursue them.”

Gary’s course gave Jason the idea for Off the margins, “my nonprofit project that I continue to run to this day that started out as a pop-up art gallery for homeless artists.” For his thesis, Jason designed a project called “Village,” which “provides individuals in temporary housing with crowdsourced financial resources so they can pay for the things they need.”

From companies that help students in need of scholarships (Edquity, Raiseme)

to his current role at Square helping small businesses manage their finances, Jason’s priority has always been designing tools to “democratize money.” Jason has also developed a passion for fundraising, including a campaign for Adoptaclassroom.org (a platform for helping educators get school supplies), which caught the attention of *Abbott Elementary* creator Quinta Brunson and raised \$4,000 in four days. “The common denominator throughout my career,” says Jason, “has been financial inclusion and economic empowerment.”

His consideration of accessibility helped Jason get his first job. He recalls what set him apart during the interview for his first job after graduate school: “The interviewers really took to my considerations that included designs for the hearing and sight-impaired.” That ability to generate inclusive solutions forms not only the foundation of Jason’s career but also the foundation of IxD.

Curriculum/ Sample Program

The MFA in Interaction Design curriculum continually evolves to reflect changes in the field. Below is a sample curriculum for the 2024 to 2025 school year. For our full curriculum, visit sva.edu/interactiondesign/curriculum.

YEAR ONE/FALL SEMESTER

TITLE	CREDITS
Histories of Design	1.5
Research Methods	3
Service Design	3
Content Strategy	1.5
Fundamentals of Physical Computing	3
Hello World: The Logic of Interaction	3

YEAR ONE/SPRING SEMESTER

TITLE	CREDITS
Smart Objects	3
Framing User Experiences	3
Inclusive Design I	3
Special Topics in Interaction Design I	3
Business Thinking	3

YEAR TWO/FALL SEMESTER

TITLE	CREDITS
Inclusive Design II	3
Thesis Development	6
Designing for Digital Accessibility	1.5
Spatial Computing	3
Design for Cities	1.5

YEAR TWO/SPRING SEMESTER

TITLE	CREDITS
Leadership and Ethics	3
Special Topics in Interaction Design II	3
Thesis Writing and Professional Practices	1.5
Narrative and Interactivity	1.5
Thesis Presentation	6

Read full course descriptions at interactiondesign.sva.edu

Course Overview

The MFA Interaction Design program spans two full-time years of study, curated to equip students with the diverse skills and deep knowledge required to excel in the dynamic field of interaction design. Throughout the journey, students engage in continually updated courses that reflect current industry trends and emerging technologies, fostering the development of lifelong learning strategies and adaptability.

In the first year, students delve into Research Methods, refining their abilities to understand and empathize with people and systems. Students explore techniques such as diary studies, landscape analyses, survey design and usability testing to uncover insights through qualitative and quantitative analyses. Ethical research practices are emphasized throughout the curriculum, from Service Design and Transformation to Inclusive Design, ensuring that students engage with people and communities respectfully, nurturing trust and authenticity in a collaborative design process.

At the same time, students are introduced to and explore the practice of hands-on making, navigating the intersection of the physical and digital realms. Courses such as Fundamentals of Physical Computing and Hello World: The Logic of Interaction provide a practical, experiential journey into interactive technology, empowering students to create interfaces for objects and installations. With a critical perspective, design concepts come to life in tangible and interactive forms.

Whether designing Smart Objects that seamlessly communicate with people or crafting immersive digital experiences, students are encouraged to push the boundar-

ies of creativity while also considering the complex business and ecological ecosystems within which they design. Business Thinking teaches strategies used to create opportunities for innovation and to explore the possibilities of entrepreneurship preparing students to navigate and create design-driven business models. To understand people's experiences, designers must be highly flexible communicators, facilitators, mediators and thinkers. In the course Framing User Experiences, students focus on relationships between objects and their contexts and how behaviors converge to create ideal experiences. UX/UI tools, writing strategies and implementation ground students' work throughout the curriculum.

In the second year, students dive deeper into emerging trends and technologies, further refining their research methodologies and hands-on making skills. Specialized courses, including Spatial Computing and Narrative and Interactivity, provide students with opportunities to explore cutting-edge technologies and push the boundaries of their practice.

The culmination of the program is a student-led and developed thesis project, where students integrate their research, making and design skills to address complex challenges and make a meaningful impact in the world emerging from fundamental human needs. Approaching individual, community and global needs through an inclusive lens, students develop innovative solutions that prioritize accessibility, diversity and delight.

Inclusive Design

INCLUSION EFFORTS ARE GAINING MOMENTUM GLOBALLY.

Community activations, generational mindset shifts, global regulations and guidelines are pushing companies, governments and institutions to accelerate diversity and equity initiatives. At the same time, the growing volatility and uncertainty of our world calls for rapid innovation and innovative solutions that sustain both people and the planet. Such a current global state is creating a great need for inclusive design processes and outcomes. We can use inclusive design methods to facilitate effective collaboration amongst diverse pop-



BELOW: SOUR's design for Degree Inclusive: deodorant co-created with people with diverse upper limb impairments and vision impairments. Photo Credit: Wunderman Thompson Argentina

ulations; create solutions that are more authentic to whom they serve and sustain; and break historical cycles of exclusion, marginalization and oppression.

The full-year Inclusive Design course creates space to understand inclusion by building knowledge of such concepts as identities, co-design and intersectionality. The module presents opportunities to reflect on our individualities, positionalities, and all the fluid mental and physical states that come with them. The focus on inclusive design challenges us to open our minds through better listening and observations. While learning and practicing inclusive design, this module shows what being an inclusive designer entails and helps students discover ways in which they will evolve beyond a conventional design role.



ABOVE: Students conducting an ideation session with their co-creator.

HEAR FROM PINAR:

IxD: What is inclusive design?

PINAR: Simply put, inclusive design is the process of designing with the communities we aim to serve. It recognizes that lived experiences are equally as important as professional expertise and engages communities throughout the entire process through co-design methods. By designing with people on the “edges”—those who have historically been underserved or overlooked—inclusive design takes into account a wider range of human positionalities and intersectionalities and can result in better design experiences for the broader population.

One of the ways in which designers put these inclusive design principles into practice is with co-creation sessions. Co-creation is defined as the practice of collaborating with stakeholders to inform and shape the design process. It means inviting people into the design process as active participants and partners.

IxD: Why is inclusive design in demand?

PINAR: Today, we understand that global sustainability calls for social sustainability and, therefore, the growing need to undo the harm of past malpractice, understand diverse needs at present, and identify solutions and models that will benefit all of us in the future. Inclusive design allows us to set

a strong foundation for our future sustainability through practices of inclusion, engagement and co-creation. Effective and diverse collaborations are essential to address the growing number of complex and volatile demands of our world. Inclusive design helps us align and build a roadmap to achieve shared goals.

IxD: How do inclusive design principles prepare IxD students for the field?

PINAR: Inclusive design principles also allow us to define the values that will shape the design process. In this way, we ensure outcomes are authentic to the people we are designing with. As projects and initiatives are constantly challenged by time, budget, and other internal and external factors, it is crucial to gain experience in creating design principles that are flexible enough to adapt while still honoring inclusive values. IxD students have the opportunity to practice over the course of a year. In the first semester, they focus on the methods and mindsets of inclusion, and, in the following semester, they have the opportunity to put their inclusive design principles into action.

Spotlight: Pinar Guvenc

FACULTY, INCLUSIVE DESIGN I AND II

Pinar Guvenc is a partner at SOUR—an international, award-winning hybrid design studio with the mission to address social and urban problems—where she leads business and design strategy. She is a frequent public speaker and host of the podcast *What's Wrong With*, which features a series of discussions with progress makers and experts to diagnose problems in industries, ideate solutions and raise awareness. See more of Pinar and SOUR's work at sour.studio.



HERE ARE SOME OF THE WAYS THAT INCLUSIVE DESIGN HAS COME TO LIFE IN THE THESIS TOPICS OF IxD STUDENTS:

- How can generative AI help nurture critical thinking for middle school kids in India?
- How can people with multiple sclerosis have a better experience navigating public and personal transit in New York City?
- How can young people learn to care for their hands to prevent chronic injuries from using devices?

Alumni Projects



STOP SIGN PROJECT | ESTHER LIN (MFA 2023 INTERACTION DESIGN)

Currently: Product designer at Xbox

We are constantly bombarded with marketing messages that create a desire for the latest must-have products, making it all too easy to indulge in impulse buying. With saturated access to platforms and services, purchasing becomes increasingly effortless.

Stop Sign Project is an interactive pop-up experience that informs people about how our society promotes quick consumption of products and encourages people to pause and reflect before making purchases.

The hexagonal prism installation consists of impulse buying scenarios that invite participants to uncover their buying patterns and understand the con-

sequences of excessive consumerism. As participants complete these scenarios, they can also interact with the community panel, prompting them to share how their lives might be improved if they pause before purchasing and consume fewer things. Participants can share their thoughts or vote on existing ideas that resonate with them the most.

Stop Sign Project advocates a shift towards a more mindful consumption culture.

REFLECT | LEAH HOW (MFA 2023 INTERACTION DESIGN)

Currently: Product Designer at Splunk

Families that experience loss often avoid conversations about grief because they don't know how to navigate intense emotions and cultural norms that discourage the discussion of death.

Reflect is a collaborative art kit that provides a space for families to express grieving in both verbal and non-verbal ways. Individuals start by journaling for a few weeks to understand their feelings, allowing them to gain clarity and perspective before having a conversation with their family. Then, Reflect guides families together through a conversation activity using creativity to express their emotions through mediums such as clay sculpting, painting and jewelry making.

By providing personalized conversation starter prompts, families are able to navigate the complexity of grief in a supported and structured environment.

VOCREATE | SYED OSAMA HUSSEIN (MFA 2023 INTERACTION DESIGN)

Currently: Freelance UX designer

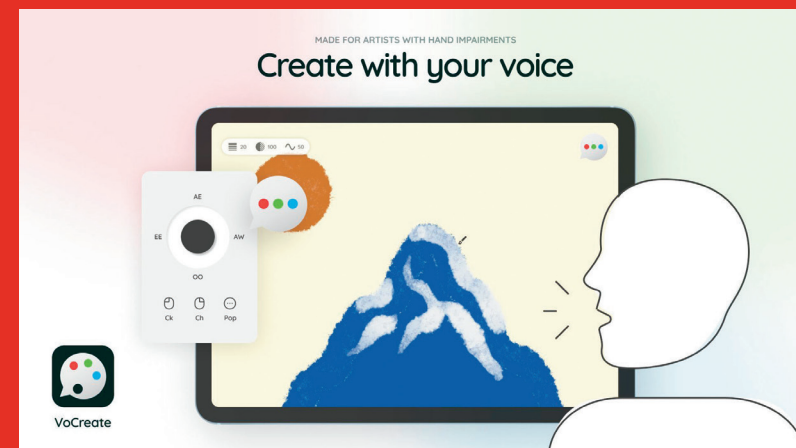
Drawing is an essential form of expressing one's ideas and identities. However, current drawing tools exclude people who do not have control over their hands or do not have hands. People with such motor impairments have to use costly assistive tools designed for a differently abled body.

VoCreate is a voice-operated drawing application that allows artists and designers with arm or hand impairments and amputees to draw using their voice.

Each interaction in VoCreate is crafted to account for the limitations of voice-operated systems and the critical respiratory capacity of people to enable drawing for long periods with minimum resistance. By envisioning a new method of drawing, people with diverse abilities can start drawing their world again.



ABOVE: Reflect | Leah How
BELOW: VoCreate |
Syed Osama Hussein
OPPOSITE PAGE: Stop Sign
Project | Esther Lin



Faculty

To learn more about the faculty members and to read their biographies, visit: sva.edu/interactiondesign/faculty.

Liz Danzico
founding chair,
MFA Interaction Design
VP of design at Microsoft

Adriana Valdez Young
acting chair,
MFA Interaction Design
inclusive design researcher

Ida Benedetto
experience director,
design strategist

Jen Clark
design director at argodesign

Julia D Day
partner and team
director at Gehl

Elissa Ecker
interdisciplinary artist,
curator and educator

Inanc Eray
partner at SOUR

Pinar Guvenc
partner at SOUR, board
member of Open Style Lab

Erica Heinz
founder and principal product
designer at 4D Thinking
Studio

Diamond Ho
principle design director at
Microsoft, product designer

Lee-Sean Huang
co-founder and creative
director of Foossa, artist,
educator

Karen Ingram
creative director,
designer, illustrator

Daniel Ryan Johnston
textile artist, accessibility
researcher, creative
technologist

Melanie Kahl
creative director, facilitator,
principal strategist

Carrie Kengle
co-founder at Area of Effect,
software and hardware
engineer

Bruno Kruse
co-founder at Area of Effect,
interaction designer

Scott Kubie
designer, author

Frank Martinez
attorney and CEO at The
Martinez Group PLLC

Kristine Mudd
UX, interaction and
service designer; product
and design strategist

Hirumi Nanayakkara
product marketing
leader at Procore

Matt Raw
VP, product design culture
and operations at *The New
York Times*

Sarah Rege
architect, neighborhood
strategy project manager at
BlackSpace

Marshall Sitten
senior vice president,
customer experience design
and orchestration at Citi

Elyse Voegeli
UX designer at 18f

Neil Wehrle
director of user experience
at SponsorUnited

Lily Wubeshet
senior urban designer, project
manager at Gehl

Wenting Zhang
CEO and co-founder
of Typogram.co

Where Our Alumni and Faculty Work

Adobe

Amazon

Apple

Best Buy

BGC X

Bloomberg

Cashapp

Chubb

Citi

Code for America

Datadog

Deloitte

Etsy

Gehl

GitLab

Goldman Sachs

Google

Grubhub

Intuit

Johnson & Johnson

JP Morgan Chase

The Knot

LinkedIn

Logitech

Lyft

McKinsey

Meta

Microsoft

The New York Times

Okta

Patreon

Policygenius

Reddit

Riot Games

Runway

Shopify

Splunk

Spotify

Square

Stripe

Technology
Transformation
Services

U.S. Department
of Veterans Affairs

YouTube

Guest Speakers, Residencies, Site Visits

GUEST SPEAKERS

Abdullah Ellias,
Mangrove FC

Lauren Serota,
Climate Collective

Brian Droitcour,
Outland

Pilar Finuccio,
Center for Urban Pedagogy

Abhinav Prasad,
BNY Mellon

Francisco Hui,
Spotify

Frances DiMare Dailey,
Bayer Pharmaceuticals

Chancey Fleet,
New York Public Library

Quemuel Arroyo,
MTA

Neil Redding,
Redding Futures

Andrew Mitstifer,
BigTinCan

Natalie Chan,
Instagram

Serra Kiziltan,
Design Consultant

Brooke Viegut,
for.play

Michael Mahn,
Creative Technologist

Heather Quinn,
DePaul University

Sean Ferry,
St. Joseph's Health

Christina Mallon,
Microsoft

Camila Morales,
Rockwell Group

eMalick Njie,
Ecotone AI

Elaine Young,
STUDIOPHORIA

Misty Bell Stiers,
Citi Design

Mark Steitz,
TSD Communications

Erin Hughes,
Wolff Olins

Tania Anaissie,
Beytna Design

Vamika Sardana,
FedEx

Jenny Winfield,
CHAYN

Rachael Dietkus,
Social Workers Who Design

Daniela Macias,
Colgate-Palmolive

Shien-ru Tsao,
Commit to Green

Jessica Schraeder,
SEGD

Chelsea Power,
Bamboo Crowd

Michael Coney,
Arup

Khrys Oros,
IDEATE Labs

RESIDENCIES AND SITE VISITS

DesignIt is an innovative global design studio with thirteen offices worldwide, working at the intersection of strategy, design, marketing and technology.

An international team from DesignIt made up of two UX designers, a business designer and a service designer visited IxD for a weeklong residency focused on the impact and ethics of AI. In collaboration with students, this team explored pressing questions about the potential futures of this technology through workshops, one-on-one sessions and a panel discussion, as well as a field trip to the DesignIt studio in DUMBO.

See more at designit.com



Jenny Winfield is a trauma-informed researcher and design strategist. She has 16 years of experience working with some of the world's leading organizations, including Apple, Bumble, IDEO, The Bill & Melinda Gates Foundation, Ikea, Lego, *The New York Times*, and many more.

Jenny led a week-long series of trauma-informed workshops at IxD focused on the growing field of trauma-informed design and how its principles can be woven into students' design practices.

See more of Jenny's work at jennywinfield.co.uk.

Application Process

APPLICATION REQUIREMENTS

For a full list of application requirements and detailed instructions, visit:

sva.edu/grad/howtoapply

- Online Application and \$80 Application Fee: sva.edu/apply

DEADLINES

For information on application deadlines, visit: sva.edu/grad/timeline

IMPORTANT LINKS

- FAQ: sva.edu/grad/faq
- International students: sva.edu/grad/intl
- Tuition and fees: sva.edu/tuition
- Visit SVA: sva.edu/grad/visit

ABOVE: The DesignIt team in the studio.

Tomorrow Lab is a Brooklyn-based technology innovation studio that works with entrepreneurs big and small to invent new products. They have a unique focus on prototyping new hardware technology and turning those prototypes into market-ready, manufacturable products. IxD students visited their studio in Greenpoint, Brooklyn, to learn more about their latest innovations.

See more at tomorrow-lab.com.

ADDITIONAL SITE VISITS

Argodesign
Arup
Company Ventures
GIANT Room
The High Line
Luhring Augustine
Mangrove @ Flatbush Center
MoMA PS1
New Lab
Somewhere Good

Contact Us

We encourage applicants to visit our department. Contact us directly to schedule a department tour or sign up to attend an Information Session. For more information and to register, go to: sva.edu/grad/visit.

If you have any questions about the application process, contact Graduate Admissions at 212.592.2107 or email: gradadmissions@sva.edu.

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   @svanyc

“I love the word interaction:
it can be about the designer’s
interaction with the medium or the
user’s interaction with the design.”

—Kohzy Koh (MFA 2017)



ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in 3D Animation and Visual Effects; Advertising; Animation; Comics; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Fashion Photography; Film Directing.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 1007 North Orange Street, 4th Floor, MB #166, Wilmington, DE 19801, 267-284-5011. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation (accredit-id.org), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

SVA is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization

recognized by the Council for Higher Education Accreditation. The MAT program in Art Education has been awarded full accreditation by AAQEP through December 31, 2030. Accreditation acknowledges that a program prepares effective educators who continue to grow as professionals and has demonstrated the commitment and capacity to maintain quality.

The MPS Art Therapy program is accredited by the Commission on Accreditation of Allied Health Education Programs (www.caahep.org) upon the recommendation of the Accreditation Council for Art Therapy Education. Commission on Accreditation of Allied Health Education Programs, 25400 US Hwy 19N, Suite 158, Clearwater, FL 33763, 727-210-2350. The program meets all educational requirements for licensure in New York State as a Creative Arts Therapist (LCAT) and Registered Art Therapist (ATR) with the Art Therapy Credentials Board (ATCB).

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The College reserves the right to make changes from time to time affecting policies, fees, curricula and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract.

ABOVE: Students visiting the Pipilotti Rist exhibition at Luhring Augustine. COVER: *Reduce Worries* by class of 2024 students Yixin Chen, Yiran Chi, Jihye Kim, Tzuyi Lee, Sunwoo Park, Nino Sithivaraporn, created for Inclusive Design II with Pinar Guvenc.

School of Visual Arts

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sva.edu/grad