

National Association of Schools of Art and Design

SELF-STUDY

in *Format A*

Lawrence Technological University
Department of Art and Design
21000 West 10 Mile Road
Southfield, Michigan 48075
1 800 225 5588

http://www.ltu.edu/architecture_and_design/art_design/

Degrees and/or programs for which Renewal of Final Approval for listing is sought:

Bachelor of Science – 4 years:	Transportation Design
Bachelor of Science – 4 years:	Industrial Design
Bachelor of Fine Arts – 4 years:	Graphic Design
Bachelor of Fine Arts – 4 years:	Game Art
Bachelor of Interior Architecture – 4 years:	Interior Architecture
Master of Arts – 2 years:	Environmental Graphic Design
Master of Interior Design – 2 years:	Interior Design

Degrees and/or programs previously granted Plan Approval for which the appropriate number of transcripts is not yet available:

Bachelor of Fine Arts – 4 years:	Interaction Design
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The data submitted herewith are certified correct to the best of my knowledge and belief.

(Date)

(Signature of Reporting Officer)

Steven Rost, Interim Chair, Department of Art and Design

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Section I: Purposes and Operations

A. PURPOSES OF THE INSTITUTION AND ART/DESIGN UNIT

Lawrence Technological University, www.ltu.edu, is a private university founded in 1932 that offers more than 100 programs through the doctoral level in its Colleges of Architecture and Design, Arts and Sciences, Engineering, and Management. PayScale lists Lawrence Tech among the nation's top 100 universities for the salaries of its graduates, and *U.S. News and World Report* lists it in the top tier of best Midwestern universities. Students benefit from small class sizes and a real-world, hands-on, "theory and practice" education with an emphasis on leadership. Activities on Lawrence Tech's 102-acre campus include over 60 student organizations and NAIA varsity sports.

"Since Lawrence Tech's founding nearly 84 years ago, "Theory and Practice" has been the educational philosophy that is demonstrated every day in our programs and campus life. Our commitment to applied research allows our faculty to become more than just teachers describing the work of others. They are active contributors to what is taught and practiced. LTU also is among a handful of universities that integrates leadership throughout the undergraduate curricula, emphasizing character and integrity.

In 1999 the University's vision was "to be the school of first choice in the region for technology-based professional education and be recognized as a partner to industry, business, and government in Southeastern Michigan." Today, the vision that has evolved and been refined during the deliberations of our campus-wide committee is: "to be recognized for transformative STEM and Design education that develops leaders with an entrepreneurial spirit and global perspective."

Reflecting contemporary issues in the knowledge-based economy, our revised mission is: "to develop innovative and agile leaders with an entrepreneurial mindset through a student-centric learning environment and applied research embracing theory and practice."

As goals were achieved and new plans developed over the past 16 years, the geographic restrictions of previous plans were eliminated. Indeed, our ultimate goal is for LTU to be "best in class" (some might say "world class") in all manifestations of what we do.

Over this year and next, LTU is opening the new Lloyd E. Reuss Residence Hall and the A. Alfred Taubman Engineering, Architecture, and Life Sciences Complex on the campus. In Detroit's burgeoning midtown, we will open the University's Detroit Center for Design and Technology. These new buildings will provide essential space for our students and faculty to develop creative solutions to the challenges and problems of today and beyond.

Moreover, LTU's reputation has continued to grow. A new study from the prestigious Brookings Institution in Washington, D.C., ranks Lawrence Technological University fifth in the country for providing the most value-added in preparing its graduates for well-paying occupations. LTU

and other leading schools identified in the study were hailed as the new “college superstars” by CBS MoneyWatch.

The goal of the Brookings study was to go beyond the traditional rankings that reward colleges that primarily admit wealthy, smart students who can be expected to do better in their careers than most college graduates. Instead, the Brookings researchers wanted to determine if colleges actually made a difference in preparing their students for successful careers. They sought out more data sources and covered many more of the over 6,100 two- and four-year colleges than the college rankings from U.S. News & World Report. They endeavored to take into account student profiles and majors when comparing the career outcomes of alumni from different colleges. The yardstick becomes the value-added by a college in comparison to its peer group. The study notes that the five quality factors strongly associated with more successful economic outcomes for alumni are curriculum value, alumni skills, STEM orientation, completion rates, and student aid.

Their conclusion was that LTU added more value – virtually the same as the California Institute of Technology – with respect to occupational earning power compared to four-year institutions with similar characteristics and students.”

*Dr. Virinder Moudgil, President, LTU
Strategic Plan 2015*

University Strategic Plan / Vision, Mission, Values, Cause

The Vision, Mission, Values, and Cause statements for the **Lawrence Technological University Strategic Plan 2015** reflect the institution’s emphasis on technological innovation.

- | | |
|-----------------|--|
| Vision: | To be recognized for transformative STEM and Design education that develops leaders with an entrepreneurial spirit and global perspective. |
| Mission: | To develop innovative and agile leaders with an entrepreneurial mindset through a student-centric learning environment and applied research embracing theory and practice. |
| Values: | Theory and Practice, Student-focused and Caring, Teamwork and Trust Character and Integrity |
| Cause: | The intellectual development and transformation of our students into critical thinkers, leaders, and lifelong learners. |

The Challenges of Higher Education in the 21st Century

Adequate funding is an imperative in higher education, and it is the most significant threat to its future viability. Smaller, private colleges with low endowments are particularly vulnerable, and several have even been forced to close. A critical need is to develop stable and reliable sources of revenue. Private

institutions have several primary sources of revenue available including tuition and fees, philanthropy, grants, funded research, and project sponsorships as examples. Little public funding is typically received. This reality requires private colleges to be highly innovative, agile, and entrepreneurial.

A Multi-Disciplinary Design School

In most universities, architecture and art/design exist in two different colleges. There is a distinct advantage to having a relationship and synergies between architecture and applied arts in the same college. Also, the hallmark of all programs in the College is multi-disciplinary integration as epitomized by the multi-disciplinary studios offered College wide.

The College of Architecture and Design at Lawrence Technological University is among the 30 oldest and the 10 largest schools of architecture and design in the United States. Its mission is to provide a comprehensive architecture and design education, which synthesizes diverse approaches, disciplines, and human resources, while respecting the uniqueness of the environments and societies we affect. The intent is to develop graduates committed to **creative inquiry, critical thinking, judgment, and progressive design through community and professional leadership**. Lawrence Tech emphasizes the study of architecture and design that recognizes the interrelationship of technical, economic, social, environmental, and philosophical factors. The curricula of the College are structured in 13 programs, that include Graphic Design, Interaction Design, Game Art, Transportation Design, Industrial Design and Master of Interior Design and Environmental Graphic Design, additionally we offer a Master of Architecture professional degree programs, and a bachelor Master of Urban Design, as well as programs in, architectural studies and architectural engineering.

For over half a century, Lawrence Technological University's architectural and design programs have served communities in Detroit, and throughout Southeastern Michigan in the areas of Urban Design, Planning, and Community Development. One prime example is Detroit's now burgeoning entertainment, theatre, and stadium district. That idea gained momentum through a Lawrence Tech student project some 30 years ago that highlighted the desirability of clustering complementary venues in a focused area distinguished by a dynamic streetscape and attracting a critical mass of patrons. Dozens of other LTU student projects over the years have included corridor- improvement studies along major thoroughfares, neighborhood development, adaptive reuse, parkland, in-fill developments, and much more.

More recently, **the Department of Art and Design** has broadened its presence to demonstrate the value of effective design as an agent of change. Through self-directed projects, urban infrastructure investigations, urban planning, client-based work, and enterprise incubation, the demonstration projects have served as meaningful interventions within the city, creating awareness and solutions for the myriad of urban challenges.

As a **College of Architecture and Design** we build on the strengths of the institution while understanding the detailed disciplinary knowledge needed for our graduates to successfully practice, innovate and define creative agency. We believe that today's most compelling contemporary creative practitioners have understood that 21st century innovation is a research-based endeavor; that to make culture today is necessarily to engage in a hybrid practice. One that is not only founded in the demands of one's discipline but also explores an intertwining of trends, debates, and practices in the humanities, sciences, politics, and worlds of commerce and communications. As designers, we can describe the movements of populations, we can understand the powerful forces of demography and economics; we can describe the

psychology of behavior, map the tendencies of certain people to vote in certain ways, and so forth. But none of this knowledge means much without a commitment to immersing oneself within a culture and becoming an active participant in it. Through participation we as artists and designers can begin to gain a foothold on genuine understanding. Our place in the world and how we can create a meaningful relationship between others and ourselves is the challenge that faces us and motivates us to action and thought. Art and design defines culture and culture leads commerce. Our department wishes to operate, to create—and equip students and our faculty to thrive—at the nexus between art, culture, commerce, and science.

Our programs are committed to bridging the relationship of research and practice into the academic studios. Student's benefit greatly from being folded into and participating in critical projects that specifically embrace reclamation, revitalization, and community engagement.

Extending our footprint and investment

As a result, our College and Departments have established a consolidated design center in the urban core of Detroit. The Department of Art and Design has its first cohort of students taking studios in the center. Known as the Detroit Center for Design and Technology [DCDT], it will feature design studios, an art gallery, academic research facilities, K-12 design education programs, and community partnership offices. The DCDT initiative involves the creation of a new design incubator that will focus on the support and mentorship of graduates from creative academies. These initiatives will result in business creation that encourages our best and brightest to invest in Detroit creating a creative economy.

With a strong track record of student and faculty projects situated in the City of Detroit, Lawrence Technological University's solidified presence on Woodward Avenue brings more opportunities to position existing programs to have a greater social and community impact, along with more opportunities to engage organizations and groups that are working to rebuild and rejuvenate the city and creative culture.

See Section I.O Operational Standards for Branch Campuses and External Programs

The mission, goals, and objectives of the Department of Art and Design within the College of Architecture and Design, together with its size and scope and financial structure are focused on providing education in art and design programs for a broad student population with diverse interests including BFA programs in Graphic Design, Interaction Design, Game Art additionally degree programs include Bachelor of Interior Architecture and Bachelor of Science in Transportation Design and Industrial Design. Being housed within the College of Architecture and Design offers our students a unique opportunity to pursue dual degrees that bridge the department of Architecture and Design, which includes; Interior Architecture and Architecture, Master of Interior Design and Architecture.

All of our programs are appropriately scaled for the deployment of an excellent academic experience. Each program has skilled and accomplished faculty with appropriate academic and professional backgrounds. The faculty is extremely productive at a variety of scales that attempt to bridge the creative practice with the academy. Our faculty lead discussions regarding social and civic engagement that illustrates positive impact that art and design have within our society. Our department produces thought leaders that are engaged with design challenges and creative practices far-reaching in the region, state,

nation, and international locations.

Lawrence Technological University, College of Architecture and Design and the Department of Art and Design, while existing within a technological university, offers a robust curriculum that focuses on “practice and theory” of undergraduate and graduate degrees that align with the distinctions outlines in the NASAD guidelines.

The College of Architecture and Design Mission Statement

Consistent with the university, the mission of the College of Architecture and Design [CoAD] is dedicated to the approach of “theory and practice”, the original motto of Lawrence Technological University. We advocate not one or the other, but both, integrated and coherent. Correspondingly, CoAD offers students insight into grounded design practice, crafted so that our students might enter thoughtfully into current modes of practice and, when appropriate, expand the conversations so that the practices of architecture and design might be more innovative, inclusive, and democratic. We endorse the idea of expanded practice, a “multi-disciplinary” approach to design that includes community-based activities as well as an emphasis upon immersive international experiences. And we promote the notion of advancing practice, design practice and ideas that enable us, as a culture, to make lives better. At the College of Architecture and Design, this idea has reinforced our conviction that technology is a human endeavor and a reflection of people at their best.

Values

The commonly held values by which the College of Architecture and Design will operate are:

Design Excellence: The common thread of the College, regardless of discipline.

Exemplary Ethics: A standard of integrity that governs our behavior.

Professionalism: The practice discipline to which our students aspire.

Knowledge-based: A body of theory and understanding that define an educational institution.

Leadership: A necessary skill for success in contemporary professional practice.

Teamwork/Collaboration: The ability to work with and lead teams.

Community Service and Outreach: A key attribute in an increasing diverse and complex world.

Urban Life: Dealing with the reality of the increasing urbanized world of 21st century design.

World View: Cross cultural knowledge and experience that is essential in emerging global practice.

Strong Work Ethic: The passion for design exploration from conceptualization to conclusion.

Entrepreneurship: Organizational and operational innovation to fuel future design practices.

Real World Mentality: The core of reconciling theory and practice.

Making: Directly applying skills associated with materials and building technologies.

The Department of Art and Design Mission Statement

The Department of Art and Design prepares students to critically engage creative inquiry, visual literacy, and design thinking, with an emphasis upon practical application and social responsibility. This is accomplished through a commitment to history, theory, and making within both traditional and emerging practices. Our methods embrace the dialogue between physical and digital approaches and technologies, and are designed to support the education of a new generation of innovators.

Description of the program within the institution's organizational structure

The College of Architecture and Design is a single academic unit with two departments. The Dean of the College reports to the Provost.

The members of the Council of Deans are the Provost, the four academic deans, the Dean of Graduate Programs and the Dean of Students. The Associate provost, Assistant Provost, Director of Admissions, Registrar, and Director of Institutional Research attend meetings as observers. The Council of Deans meets once a month.

Both the University Graduate Council and Graduate Admissions Committee of the College of Architecture and Design assist the Dean through the establishment, review, and recommendation of admissions procedures and policies for graduate programs in the College.

Within the College of Architecture and Design, the Dean is assisted by the Associate Dean /Director of Graduate Studies, the Chairperson of the Architecture Department, and the Chairperson of the Art and Design Department. Curricula and other matters are discussed at College faculty meetings and at College Faculty Council meetings. College-wide discussions are chaired by the Dean in regularly scheduled faculty meetings.

Public Facing and Civically Involved

Additionally, our faculty have developed a series of design studios, creative agency's and programs that engage an experimental, multi-disciplinary approach to design and problem solving. Many of these studios are public facing and have the ability to generate critical conversations and design contributions to the project at hand.

detroitSHOP is a multi-disciplinary design studio that promotes discourse through applied research and theory in collaboration with passionate stakeholders. Combining urban design, architecture, graphic design, industrial design, and community engagement, our studio intends to make a massive change in Detroit and other post-industrial cities. It helps students understand that design is not a luxury, but a powerful agent of change.

The **Detroit Studio** is a design-and- community-based outreach program that advances socially responsive practices in partnerships with municipalities, design professionals, professional organizations, and local schools and universities. The Detroit Studio often works with grassroots organizations and "small heroes," who had worked under challenging situations in disadvantaged communities and has collaborated with nearly 1,900 participants and 120 organizations in 40 communities through more than 50 studio projects.

Infinite Machine is a game development group started by students at Lawrence Technological University in Southfield, Michigan. It combines the Game Art, Game Software, and Graphic Arts departments in a collaborative effort to submit ground-breaking games to competitions across the country.

International Design Clinic is an independent, not-for-profit organization dedicated to realizing much-needed creative work with communities in need around the world. The IDC has completed

over a dozen projects on four continents, including an urban tent for the homeless made of reclaimed water bottles and plastic bags; a communal play space for Romanian orphans constructed of construction debris; and a \$2 water filter.

Larry&Friends is a creative studio at Lawrence Tech that combines artists, designers, architects, and creative thinkers ranging from high school students, college students (many from LTU), recent alumni, professionals and educators. Larry&Friends' mission is to nourish Detroit's creative potential and serve a wide variety of communities based upon assessed needs. Larry&Friends partners with many organizations, local businesses, foundations, and Universities.

Strengths

Access to quality education, regardless of gender, race, or ethnicity in a private educational environment is a persistent challenge. We have grown in minority, female, and ethnic enrollment. We have transformed the diversity of our faculty and promoted women into key administrative positions. We now have a very active National Organization of Minority Architects chapter. We have successfully targeted minority scholarships in my fund raising. The College's design center in Detroit has also extended significant outreach to minority-oriented high schools in the city's urban core. The objective of this effort has been to increase design awareness and design skills for young minority students, as well as assist them in developing strong english, art, math and science skills necessary to undertake an art and design education. We are in the process of raising funds for many of these students to attend our design summer camps and build an endowment.

As a result of our Detroit initiative we have received more grants, more frequently with larger sums. These types of foundation grants have the opportunity to support program development and growth but also can support faculty research and public exhibitions and publications. It is strength of our College to be in the City of Detroit at this point of time, the renaissance.

Our student engagement and fellowship program

As the department of Art and Design continues to grow we value and require the input and contribution of our students. This past fall the administration started to define student assistant roles as it relates to discipline, talent and experience. We have successfully hired over 8 new students to support our work on all fronts. Projects include the website development, graphic design and branding, project management, interior design and facility management.

Student Fellows

makeFAB (digital fabrication)	6 Students
woodshop	6 Students
ACRC	6 Students
DCDT	2/3 Students
Facilities/Planning (Detroit + Southfield)	3 Students
Facilities/Brian (Detroit + Southfield)	3 Students
Art + Design Building	2 Students
Dean's Assistant	2 Students
Associate Dean	2 Student
Architecture Chair	1 Student

Assoc. Architecture Chair	1 Student
Art + Design Chair	1 Student
Administrator of student services UG	1 Student
Administrator of student services G	1 Student
Graphic/Marketing Print	1 Student
Graphic/ Maintenance On-line	1 Student
Exhibition Committee	1 Student
Student Ambassadors	2 Students
Student Ambassadors, International	2 Students

Challenges

Art and Design schools must continuously reposition and differentiate themselves in the forefront of practice-based design education and on the leading edge of technology. In the 21st Century, progressive higher education will not be defined by the creation of academic “silos,” but rather by active cross-disciplinary pursuits and local, national and international partnerships. This exercise requires resources above and beyond the annual budget provided by the university.

B. SIZE AND SCOPE

The Department of Art and Design offers the following undergraduate degrees:

- [Environmental Graphic Design \[MEGD \]](#)
- [Game Art \[BFA \]](#)
- [Graphic Design \[BFA \]](#)
- [Industrial Design \[BS \]](#)
- [Interaction Design \[BFA \]](#)
- [Interior Architecture \[BIA | MID \]](#)
- [Transportation Design \[BS \]](#)

The Department of Art and Design offers the following graduate degrees:

- [Master of Interior Design \[MID \]](#)
- [Master of Environmental Graphic Design \[MEGD \]](#)

There are 199 majors in the Department of Art and Design, with approximately ¾ studying at the undergraduate level, and 13 full-time faculty. There are 43 undergraduate students in Graphic Design, 5 students in Interaction Design, 27 students in Game Art, 26 in Industrial Design, 40 in Transportation Design and 32 in Interior Architecture. There are 21 graduate students within the Master of Interior Design and 3 within the Master of Environmental Graphic Design.

An Economic Model for Distinctive Design Education

We fundamentally believe in the necessity for a College to differentiate its programs from those of its competitors. This is particularly true for private institutions, which must present “value” to students and their families as compared to often less costly public institutions. Over the last decade, we have expanded to 13 programs, several of which have gained national or international acclaim. The College is now internationally known for its transportation design program that aligns with several of the automotive industry giants and now attracting students from five continents. Our relatively new Game Art program has become our fastest growing degree offering.

Student Recruitment, Enrollment, Retention, and Encouragement

Student recruitment, enrollment, and retention are critical for the vast majority private institutions of higher learning, particularly those with less than significant endowments. We have worked diligently to recruit and retain students in a competitive environment and with a challenging economy. We have made improvements in both areas. We are also concerned about maintaining a reasonable graduation rate in accordance with the “White House Score Card,” which is a basis for College reporting nationally.

We have put into effect many programs and improved systems to better serve and encourage our students. They include better student services, active student organizations, competitive athletics, physical facilities improvements, a stronger and more accountable advising system, academic assistance/tutoring, a professional mentoring network, a laptop computer program, a College-based student leadership council, and others.

It is the desire of the university to grow undergraduate students across all of the colleges. As we are a tuition driven institution the reality of lower enrollment is glaring. The administration of the College of Architecture and Design is currently working on a variety of articulation agreements to help grow the number of transfer students within the Department of Art and Design. Many of these agreements exist within the Department of Architecture and the deployment of such agreements in many cases may be quick and efficient

Spring 2016 Student Comparison Report - 2015 to 2016

				Monday, January 19, 15		Monday, January 18, 16					
College	Level	Major	Degree Code	Headcount	Credit Hours	Headcount	Credit Hours	Headcount Change	Headcount % Change	Credit Hour Change	Credit Hour % Change
Arch & Design											
	UG										
		0003 - Architecture		83	948.0	57	623.0	-26	-31.3%	-325.0	-34.3%
		0051 - Architectural Engineering		57	801.0	49	662.0	-8	-14.0%	-139.0	-17.4%
		0074 - Interior Architecture		35	434.0	32	417.0	-3	-8.6%	-17.0	-3.9%
		0075 - Imaging		8	90.0	1	12.0	-7	-87.5%	-78.0	-86.7%
		0106 - Transportation Design		41	526.0	40	536.0	-1	-2.4%	10.0	1.9%
		0116 - Build Info Model & Comp Visual		1	3.0	0	0.0	-1	-100.0%	-3.0	-100.0%
		0121 - Industrial Design		23	320.0	26	349.0	3	13.0%	29.0	9.1%
		0122 - Game Art		26	347.0	27	339.0	1	3.8%	-8.0	-2.3%
		0128 - Architectural Studies		8	88.0	4	46.0	-4	-50.0%	-42.0	-47.7%
		0129 - Architecture		211	2,745.5	207	2,526.0	-4	-1.9%	-219.5	-8.0%
		0135 - Graphic Design		44	544.0	43	514.0	-1	-2.3%	-30.0	-5.5%
		0138 - Interaction Design		7	92.0	5	64.0	-2	-28.6%	-28.0	-30.4%
		0139 - Guest Architecture		5	22.0	6	71.0	1	20.0%	49.0	222.7%
		1001 - Architecture Undeclared		0	0.0	3	37.0	3		37.0	
	UG Total			549	6,960.5	500	6,196.0	-49	-8.9%	-764.5	-11.0%
	Graduate										
		0042 - Architecture		138	813.5	125	662.0	-13	-9.4%	-151.5	-18.6%
		0068 - Graduate Special, Architecture		5	18.0	7	21.0	2	40.0%	3.0	16.7%
		0091 - Interior Design		16	130.0	13	112.0	-3	-18.8%	-18.0	-13.8%
		0113 - Architecture 3+		15	126.0	12	125.0	-3	-20.0%	-1.0	-0.8%
		0114 - Interior Design 3+		12	125.0	8	58.0	-4	-33.3%	-67.0	-53.6%
		0118 - Urban Design		8	52.0	12	75.0	4	50.0%	23.0	44.2%
		0123 - Environmental Graphics Design		4	24.0	3	25.0	-1	-25.0%	1.0	4.2%
		0129 - Architecture		2	18.0	1	7.0	-1	-50.0%	-11.0	-61.1%
		3634 - Sustainable Architecture		1	3.0	0	0.0	-1	-100.0%	-3.0	-100.0%
	Graduate Total			201	1,309.5	181	1,085.0	-20	-10.0%	-224.5	-17.1%
Arch & Design Total				750	8,270.0	681	7,281.0	-69	-9.2%	-989.0	-12.0%
Engineering											
	UG										
		0000 - Undeclared		0	0.0	1	13.0	1		13.0	
		0014 - Electrical Engineering		118	1,503.0	114	1,552.0	-4	-3.4%	49.0	3.3%
		0023 - Mechanical Engineering		343	4,462.0	368	4,854.0	25	7.3%	392.0	8.8%
		0024 - Mechanical Engr Tech		1	4.0	1	3.0	0	0.0%	-1.0	-25.0%
		0035 - Engineering Technology		10	72.0	2	19.0	-8	-80.0%	-53.0	-73.6%
		0036 - Civil Engineering		91	1,210.0	89	1,193.0	-2	-2.2%	-17.0	-1.4%
		0051 - Architectural Engineering		14	196.0	15	202.0	1	7.1%	6.0	3.1%
		0060 - Manufacturing Engr Tech		1	11.0	0	0.0	-1	-100.0%	-11.0	-100.0%
		0063 - Manuf Engr Tech		0	0.0	4	40.0	4		40.0	
		0064 - Computer Engineering		47	586.0	39	491.0	-8	-17.0%	-95.0	-16.2%
		0073 - Construction Management		1	13.0	0	0.0	-1	-100.0%	-13.0	-100.0%
		0097 - Biomedical Engineering		88	1,207.0	108	1,445.0	20	22.7%	238.0	19.7%
		0111 - Ind Operations Engineering		8	118.0	7	103.0	-1	-12.5%	-15.0	-12.7%
		0117 - Audio Engineering Technology		40	514.0	44	529.0	4	10.0%	15.0	2.9%
		0126 - Guest Engineering		21	270.0	12	154.0	-9	-42.9%	-116.0	-43.0%
		0131 - Robotics Engineering		39	542.0	47	650.0	8	20.5%	108.0	19.9%
		0140 - Mech & Manuf Engr Technology		40	487.0	58	717.0	18	45.0%	230.0	47.2%
		0142 - Embedded Software Engineering		0	0.0	1	7.0	1		7.0	
		0146 - Const Engr Tech & Mgmt		27	321.0	25	301.0	-2	-7.4%	-20.0	-6.2%
		0149 - Industrial Engineering		0	0.0	15	220.0	15		220.0	
		0150 - Mech & Manuf Engr Technology		0	0.0	12	111.0	12		111.0	
		0418 - Embedded Systems		1	3.0	0	0.0	-1	-100.0%	-3.0	-100.0%
		1003 - Engineering Undeclared		4	58.0	10	140.0	6	150.0%	82.0	141.4%
	UG Total			894	11,577.0	972	12,744.0	78	8.7%	1,167.0	10.1%
	Graduate										
		0033 - Manufacturing Systems		7	42.0	6	36.0	-1	-14.3%	-6.0	-14.3%
		0051 - Architectural Engineering		9	103.0	14	168.0	5	55.6%	65.0	63.1%
		0061 - Civil Engineering									
			MA	10	72.0	3	18.0	-7	-70.0%	-54.0	-75.0%
			MS	46	310.0	61	427.0	15	32.6%	117.0	37.7%
		0061 - Civil Engineering Total		56	382.0	64	445.0	8	14.3%	63.0	16.5%
		0066 - Graduate Special, Engineering		4	18.0	6	21.0	2	50.0%	3.0	16.7%
		0077 - Electrical and Computer Engr		124	1,094.0	123	1,020.0	-1	-0.8%	-74.0	-6.8%
		0078 - Manufacturing Systems		16	78.0	16	94.0	0	0.0%	6.0	7.7%
		0079 - Automotive Engineering		61	410.0	94	635.0	33	54.1%	225.0	54.9%
		0083 - Mechanical Engineering		162	1,144.0	221	1,420.0	59	36.4%	276.0	24.1%
		0084 - Construction Engr Mgmt		34	223.0	38	303.0	4	11.8%	80.0	35.9%
		0089 - Engineering Management		42	196.0	55	324.5	13	31.0%	128.5	65.6%
		0101 - Mechatronic Systems Engineer		23	107.0	22	113.0	-1	-4.3%	6.0	5.6%
		0120 - Industrial Engineering		33	225.0	69	475.0	36	109.1%	250.0	111.1%
		0133 - Civil Engineering		5	33.0	7	30.0	2	40.0%	-3.0	-9.1%
		0134 - Mechanical Engineering		12	62.0	11	45.0	-1	-8.3%	-17.0	-27.4%
		0143 - Biomedical Engineering		0	0.0	1	6.0	1		6.0	
		0145 - Engineering Technology		4	24.0	7	46.0	3	75.0%	22.0	91.7%

Confidential

3/1/16

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C. FINANCES

As a small, private University Lawrence Technological University operates almost solely on student tuition and fees. Other appropriated funds include research and grants and private sources of revenue.

Generally, every College must submit their budget requests by May 1st for review and approval by the Provost, the President, and the Vice President of Finance and Administration.

- Faculty salaries are determined by rank and experience.
- When funds are available, the Board of Trustees may choose to approve a merit increase at the quarterly Board of Trustees Meeting in October.
- The Dean and College administration support faculty travel, as much as the yearly budget allows.
- Discussions of major budget implications are discussed by administrators, approved by the Dean, and by Central Administration.
- There is a tiered tuition structure, with the dollar amount per credit hour increasing based on their academic status (ie. Freshman, sophomore, junior, senior, and graduate). The tuition and fees can be found on the Registrar's website: http://www.ltu.edu/registrar's_office/tuition-and-fees.asp
- Since the University is a small, private institution the student who attend benefit from a number of scholarships offered to help offset tuition and fees. These scholarships can be found on the website of the Office of Financial Aid: http://www.ltu.edu/financial_aid/scholarships.asp
- It is up to the Vice President of Finance and Administration and her staff to ensure the College conforms to University and budget guidelines.
- Research and grant dollars are overseen by the College, the University Administration, and supported by the Office of Advancement that reports directly to the President of the University.
- The College generates about \$4.5 million dollars in revenue annually, including operating revenue, scholarships, and grant revenue. The financials can be reviewed in the Financials in [Section V, Appendix 2](#).
- Due to declining enrollment, there were 3 faculty lines that were filled by 1-year full-time appointments. These national searches for these three faculty lines were on hold from 2012/13 academic year.
- The College budget is based on projections of enrollment for the following fall semester. Due to the fluctuation in enrollment in the College of Architecture and Design, the yearly budget numbers has been rather static.
- Though the enrollment numbers in the Department of Architecture have decreased, the enrollment numbers in the Department of Art and Design have grown. This increase in Art and Design has helped the College as a whole.
- As of the 2014/15 academic year, the offering of the number of graduate research assistantships (4) has not changed, but the maximum amount of research assistantship dollars has been capped. Where as in previous years where a student received 100% tuition reduction regardless of the number of credits the student takes, as of the 2014/15 AY the dollars have a maximum benefit of cost of 6 credit hours maximum.
- The other areas where the College of Architecture and Design has seen a decrease in budget dollars
- Transportation Design and Industrial Design are located in a building across campus, and had no staff support previously. The evening secretary position was replaced by a student services position in the

Transportation and Industrial Design programs. This reorganization has been beneficial in supporting the needs of the two programs previously mentioned.

- After the previous NASAD Accreditation Visit, the University approved a full-time faculty position for the Graphic Design Program, in the Department of art and Design. This position was filled by a renewable 1-year, full-time faculty member until the Provost approved a national search to fill the position.
- The Interaction Design and Game Art programs have undergone a number of curricular changes, improving the student experience. This will differentiate these programs, therefore enrollment is expected to increase.
- The faculty champion of the Master of Environmental Graphics has been working, with a minimal financial investment from the College, to develop the curriculum to recruit more students to the program. As the economic climate changes, the Department of Art and Design is moving along with it. The advantage of the size of the program allows the curriculum to be agile, in order to flex with the changes in industry.
- Though the students in the College has slightly, yet steadily decreased, the retention of quality students who graduate on time has not decreased.

D. GOVERNANCE AND ADMINISTRATION

Introduction

The College of Architecture and Design is committed to full participation and equitable relationships among all constituencies of the College in the matter of governance. These have been incorporated in the College's organizational structure, as well as in its inclusion of faculty, staff and students in decision-making processes.

Lawrence Technological University: Administrative Structure and Governance

The University is a non-stock, non-profit, trusteeship educational corporation chartered in the State of Michigan. The corporation is governed by a Board of Trustees with Board members elected to staggered three-year terms so that one third of the terms expire each year. Trustees serve without compensation. The board may consist of not less than 15 and not more than 25 trustees. Currently there are sixteen trustees and the University president, who serves ex officio with a vote.

The Board has the sole authority to amend the Articles of Incorporation and the Bylaws. The Board accomplishes its work through three standing committees: the Academic Affairs Committee, the Finance Committee, and the Executive Committee. In addition to the standing committees, there are two ad-hoc committees of the Board: the Nominating Committee and the Strategic Plan Implementation Review Committee. The Board may establish other standing or special committees as it deems appropriate.

The Board holds its regular meetings in September, January, and June. The college deans attend Board meetings. The committees meet once or twice between board meetings and the executive committee is empowered to act on behalf of the Board.

The function of the Board is to oversee all operations of the University, including approval of the annual budget, management of the endowment, authorization of bonds, promissory notes or other university borrowing, establishment and discontinuance of academic programs, rules and regulations, granting

tenure, adoption of personnel practices, awarding of degrees, certificates, and diplomas upon recommendation by the faculty, and all other policy matters concerning the general interests of the corporation.

The Board is assisted in its work by an advisory body. Members of this advisory body are appointed by the Board and do not hold terms. Current members are distinguished representatives of the community, outstanding alumni, retired and/or emeritus trustees and industrial leaders. The members receive information on University activities and meet annually in June to consult with and advise the Board.

The president of the University is the chief executive officer and is appointed by and serves at the pleasure of the Board of Trustees. The provost, supported by an associate and assistant provost, is the chief academic officer, appointed by the president and confirmed by the Board of Trustees. The vice president for finance and administration is the chief fiscal officer, appointed by the president and confirmed by the board. The vice president of university advancement is the chief development officer.

Faculty Participation in University Governance

The University President, Provost, Trustees, and College Deans receive advice from the faculty through the following bodies in keeping with the University's commitment to shared governance

Faculty Senate

The Faculty Senate is the entity officially constituted to represent and promote University-wide faculty aims for the purpose of furthering academic excellence and contributing to the long-term success of the University. The Faculty Senate consists of full-time faculty, with three representatives elected by their peers from every College to a three-year term. The Faculty Senate's bylaws are on file in the Provost's Office.

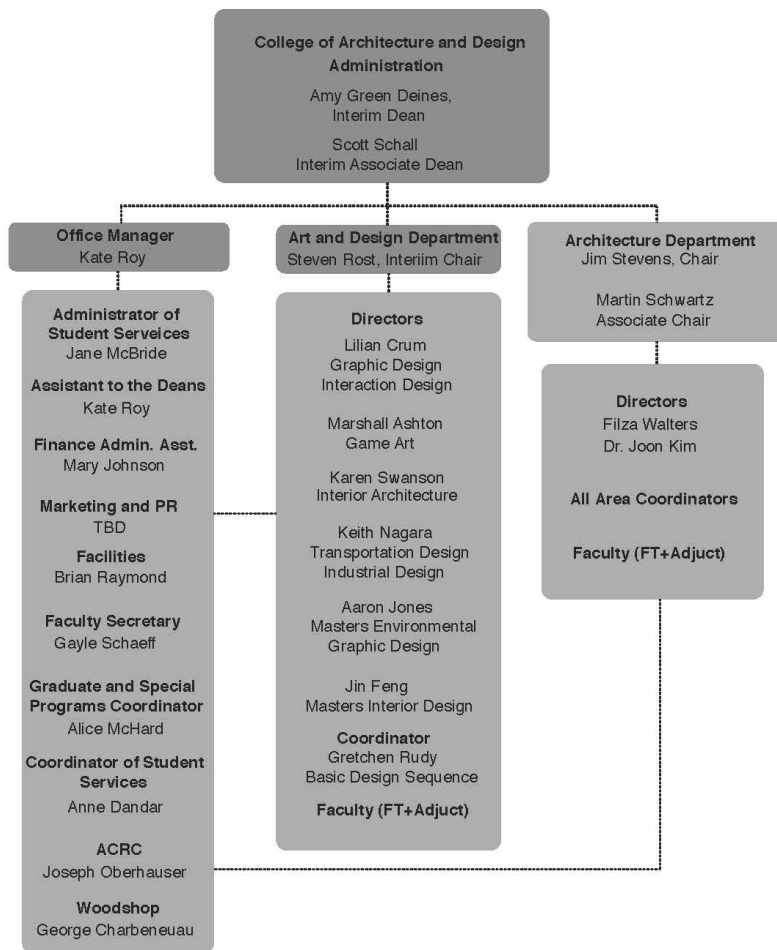
Graduate Council

The Graduate Council consists of faculty members with program experience or interests at the graduate (or, at CoAD, the upper-division) level, as well as observers from academic-service functions. The Provost appoints all members on recommendation of the college deans. This group reviews and recommends pertinent policies and programs.

Academic Program Review Committee

The APRC is made up of representatives from all colleges and other operational units to provide advice on potential new academic programs for their financial and operational viability. This committee supports collaboration between academic and other supporting operational units. APRC review is one of the initial steps in the approval process for adding new programs.

The College of Architecture and Design: Faculty, Staff and Student Governance



The administrative structure of the College of Architecture and Design

The College of Architecture and Design: Administrative Structure

The chief academic and administrative officer of CoAD is the Interim Dean, Amy Green Deines, Associate AIA, IIDA. She is the primary liaison between the College and the University, communicating through the office of the Provost. There are also cooperative relationships with the President, the Department of Advancement, the Department of Admissions, the Department of Finance, and other units of the University. While these relationships are technically coordinated through the Dean's office, it is not unusual for other administrators, faculty, or staff to have direct contact with University departments or leaders.

Scott Gerald Shall, Associate Professor, serves as Interim Associate Dean. He assists the Dean in administering the College and represents the Dean, when necessary, at University or community events. Steven Rost, MFA, serves as the Interim Chair of the Department of Art and Design. A close cooperative

partnership exists between the chairs of the departments of architecture and art and design for the shared delivery of curriculum, as well as the provision of extra-curricular activities.

Faculty Governance

Faculty members are directly engaged in administrative governance of the College. They serve as administrative directors or coordinators of specific programs and curriculum areas. In that capacity, they coordinate the work and participate in the hiring and performance reviews of adjunct faculty members. Through the College Faculty Council, the faculty maintains governance over all curriculum issues within the College. Also, several faculty members are directors of applied research components. They operate semi-autonomously in cooperation with College administration directing the makeLab (digital fabrication), studio[Ci] (urban research), DetroitShop (community and public interest design), and Detroit Studio (urban outreach).

The faculty is directly responsible for the curriculum within the College. New courses and new academic programs are developed by a sponsoring faculty member. The College's Faculty Council and University's Graduate Council (for upper-division initiatives), and the full College faculty must approve any initiative before it is advanced to the University for final approval.

Staff Governance

Each College staff member provides significant leadership in one or more areas, such as administration, budget, upper-division admissions, student services, recruitment, public relations and marketing, woodshop management, printing, and maintenance. This group is coordinated by Alexandria Barnard, MBA, working with the Dean and Associate Dean. They meet regularly to coordinate responsibilities and cross-train staff for efficient delivery of services. Additionally, the staff is represented by the Staff Senate at the University level. Members of the College staff routinely serve as senators.

CoAD Faculty Council

The College of Architecture and Design Faculty Council consists of five faculty members elected by College faculty to two-year terms. Individual terms are staggered so that the entire membership does not change in any one year. The LTU Faculty Handbook, adopted January 26, 2012, outlines the structure of Faculty Council in Section 6.2.2:

"Organized to meet its own structural requirements, each college has a faculty council that advises the dean on academic and other matters. The councils are independent of administrative channels and may consider any issues they believe appropriate, but are particularly involved with faculty and curricular concerns within their colleges. Membership of the faculty councils consists of full-time college faculty. Advice of faculty councils is not binding on academic deans, but is considered significant to administrative decision-making."

See Faculty Handbook at:

http://www.ltu.edu/cm/attach/92af7bd3-0eb9-46e9-8912-7481e8a1d769/2012_Faculty_Handbook.pdf

The CoAD Faculty Council maintains standing committees on curriculum, faculty development, student development, College and University relations, and facilities. In addition, the Faculty Council may convene special subcommittees or task forces to advise the CoAD administration on specific matters of policy.

Curriculum Development

Responsibility for review of College courses and curricula are shared. Curricula and course review are continuous with a specific area of focus addressed each year as indicated in the College Assessment Reports. The responsibility for curriculum planning and implementation is held by the faculty.

The University administration reviews all aspects of curricula including enrollment trends, tuition, course fees, program interest, and faculty interest on an annual basis and, if necessary, communicates directly with the dean of each College about curriculum concerns. The administration is careful to research program development thoroughly before allowing a new degree program to become implemented.

Faculty Coordinators

Faculty coordinators have been appointed for required subject areas in the professional curriculum in order to deliver the curriculum across many class sections in a consistent manner. Each coordinator is a full-time faculty member who oversees an area in which he or she teaches, such as the design studio sequences, technical course sequences, and other program support areas. These faculty coordinate both full-time and adjunct faculty in their area of responsibility. Duties include convening regular meetings with their faculty, developing consistent syllabus guidelines, giving faculty performance reports to the department chair, and assistance in identifying potential new faculty members in their area of responsibility.

Student Governance

Student participation and input by which courses and curricula are changed are recognized in several ways. First, the CoAD Faculty Council constitution provides for the optional participation of a student as a non-voting member. Students are invited to participate as members of the Faculty Council Curriculum Committee, on faculty search committees, and have been invited to serve as members of faculty committees including the Integrated Design Coordinators Committee, the Lecture Committee, and the Exhibitions Committee. Students have the prerogative of addressing the Faculty Council on matters of interest to them.

The Dean's Student Leadership Council, instituted in the fall of 2005, was created to act as a conduit for information between students and the Dean and administration of the College of Architecture and Design. The Student Leadership Council is convened several times each semester as a way to address student issues and to troubleshoot student problems. In addition to issues of curriculum, students have an opportunity to share their ideas, concerns, and suggestions about all aspects of College life with the Dean. In addition, council representatives are responsible for communicating with their organizations and with students across the College with reference to College activities. The Dean uses these meetings to update students on program changes, responses from past concerns, and any issues that need to be disseminated to the student body.

Additional avenues for student feedback include course evaluations and graduating student surveys. The University conducts graduating student surveys to gather information, such as employment statistics. The CoAD uses a separate survey of student opinions that address issues such as employment while attending school, student preferences for communication, student satisfaction with the curriculum in general and as regards specific courses. Mandatory course evaluations are conducted each semester for student input and faculty members have the option of conducting a mid-semester student survey.

The creation of a Studio Culture Policy also gives students the unique experience of responding to a studio culture survey. The first survey was conducted in 2007-2008, and resulted in the inaugural Studio Culture Policy. In 2012-2013, a follow-up survey of students sought input on students' perceived studio culture rights and responsibilities. This survey gave the College administration insight into the needs and concerns of students regarding their education, studio integration, communication, and facilities management.

College and University Staff Governance

Staff governance is conducted primarily through the Staff Senate and the Staff Senate Board. The Staff Senate is comprised of all members of the University staff and holds open meetings monthly. Staff members are encouraged to attend and participate in regular Staff Senate meetings in an effort to insure fair representation throughout campus. Staff members are granted time away from their offices to attend Senate meetings.

Article IV, Section 1b of the Staff Senate bylaws states that:

“The Staff Senate Board, made up of nine staff elected University-wide, serves as the overseeing unit for the larger Staff Senate.”

This body is the administrative arm of the Staff Senate, and represents the Senate to the University administration. Members of the Staff Senate Board serve either a one or a two-year term. Elected positions include the chairperson, vice-chairperson, and secretary.

See Section V, Appendix 3 for Faculty Senate and Bylaws

E. FACULTY AND STAFF

1. Qualifications

The College of Architecture and Design follows the faculty qualification guidelines set forth in LTU policies and as established by the North Central Association of Colleges and Schools (now AdvancEd) and the Higher Learning Commission. The Department of Art and Design makes faculty appointments consistent with guidelines and Standards of National Association of Schools of Art and Design. Faculty hold terminal degrees and/or, due to the professional nature of our curricula, have professional experience in their areas of industry and teaching competences in their subject areas.

Faculty Qualifications by Program

Faculty with industry-appropriate experience leads the BS in Industrial Design program and Transportation Design programs.

The BFA in Game Art has one full-time, one-year, renewable term contract. This faculty member also holds the title of Director of Game Art. We rely on three to five adjunct faculty (including faculty from the Department of Math and Computer Science) to deliver the Game Art courses.

The BFA in Graphic Design has two full-time faculty members in addition to the Interim Department Chair. The academic status of these instructors includes one tenure track faculty member, one college professor (a full-time, one-year, renewable term contract), and one tenured full professor.

The Director of Graphic Design and Interaction Design leads the BFA in Interaction Design program. The department has appointed an Artist-in-Residence with an area of expertise in Interaction to guide the curriculum. The AIR is an artist/designer invited by the department from a pool of applicants to enhance the learning experience of our student body. As part of the agreement the AIR will teach in the area of their expertise, provide a public lecture, prepare an exhibition of their work and provide workshops.

Interior Architecture has one full-time faculty member who holds the title, Director of Interior Architecture. Courses are taught primarily by adjunct Interior Architecture faculty with full-time and adjunct faculty of the Department of Architecture.

The Master of Interior Design program has one full-time instructor who holds the title of Director of Interior Design. Currently this person is a tenured associate professor with a PhD. Courses in the curriculum are also taught by adjunct with industry experience and full-time faculty of the Department of Architecture.

The Master of Environmental Graphic Design program has one full-time faculty member who holds the title of Director of the Master of Environmental Graphic Design. Courses in the curriculum are taught by the Director with adjunct faculty and full-time faculty of the Department of Architecture including instructors in the Master of Urban Design program. The director of the Master of Urban Design program is a full professor with a PhD.

2. Number and Distribution

The Department of Art and Design has a total of ten full-time faculty members. A full-time faculty member leads each degree program. A faculty member with the title of Director leads each degree program in the Department of Art and Design. Academic ranks range from adjunct faculty member to college professor to full professor. Of the two tenured faculty in the Department of Art and Design, one is the director of the Masters of Interior Design the other is currently Interim Department Chair of Art and Design. The interim dean of the College of Architecture and Design was initially hired as Chair of Art and Design. She holds a position in both the department of Architecture and Art and Design. Adjunct faculty make up the majority of the teaching staff in the Department of Art and Design, the College of Architecture and Design, and across Lawrence Technological University. This enables accomplished professionals to have a strong influence in the delivery of course content.

Faculty Teaching Responsibilities: Section V, Appendix 4

Faculty data from HEADS report: Section V, Appendix 5

Faculty Workload Policy: Section V, Appendix 6

Faculty List and Teaching Assignments: Section V, Appendix 7

3. Appointments, Evaluation and Advancement

Notice of Non-Discrimination Policy Lawrence Tech adheres and conforms to all applicable federal, state, and local civil rights regulations, statutes, and ordinances. No person, student, faculty member, or staff member will knowingly be discriminated against relative to the above statutes. Lawrence Tech is an Equal Opportunity Employer.

Notice of Disability Services In compliance with Section 504 and the Americans with Disabilities Act (ADA), those applicants requiring reasonable accommodation to the application and/or interview process should notify the Office of Human Resources for assistance.

The provost's website and the LTU Faculty delineate university policies for academic advancement, which include a midterm tenure evaluation review process as well as tenure and promotion procedures, and coordinated procedures established by the CoAD faculty and administration.

See Faculty Handbook at:

http://www.ltu.edu/cm/attach/92af7bd3-0eb9-46e9-8912-7481e8a1d769/2012_Faculty_Handbook.pdf

See Tenure and Promotion Process documents Section V, Appendix 8

See Midterm Tenure Review Process Section V, Appendix 9

Evaluation

Faculty have the opportunity to distribute a mid-semester course evaluation survey to their students. This tool is strictly for the use of the instructor to solicit feedback from their students. At the end of each semester, the university, through the Office of Institutional Research distributes an online course evaluation to every student at the university. The surveys are distributed to and completed by students. The results are compiled by the OIR and distributed to the college deans and department chairs who use the survey to evaluate instructors' performance and teaching effectiveness. The survey may influence the advancement and reappointment of faculty.

Full-time faculty members submit a report of their activities annually. LTU uses an online reporting system called "Faculty 180," which is described on the Provost's Office web page:

http://www.ltu.edu/provosts_office/faculty180.asp

Syllabi and other course documents, evidence of professional achievements, and records of service, may be attached to the Faculty 180 report. The Department Chair writes an annual evaluation of each full-time faculty member based on this report and the student evaluations. The chair's evaluation is submitted to the Dean. Faculty members meet annually with the Department Chair to discuss the report, the evaluation and the written evaluation. Following this meeting, faculty may write a response to the Department Chair's evaluation for submittal to the Dean.

4. Loads

Standards for teaching loads are delineated in the Faculty Handbook and are specific to each college in the university. Loads are adjusted such that release time may be provided to faculty members, based on policy and additional faculty responsibilities.

Full-time faculty in the Department of Art and Design typically teach 12 to 14 contact hours per week in the fall and spring semesters. Most full-time faculty in Art and Design teach two, six-contact hour (3 credit hour) design studio courses or one design studio and two lecture courses each semester. Full-time tenure-track faculty are expected to do service and scholarly or artistic work in addition to teaching as described in the Faculty Handbook.

5. Student/Faculty Ratios

The student faculty ratio for the department of Art and Design is 24 to 1. The average class size is 14 students.

6. Graduate Teaching Assistantships

N/A

7. Faculty Development

The College of Architecture and Design has a budget provided by the provost's office that is earmarked to support faculty development. These funds are used towards attending conferences, seminars, and professional development. The approval system includes acknowledgement by the Department Chair and Dean. This support may include complete or partial reimbursement for costs of participation, travel, and meals.

LTU has established a Center for Teaching and Learning in order to promote educational excellence and innovation. More information about the Center is available online at: <http://www.ltu.edu/ctl/>

New instructors are encouraged to take advantage of mentoring by tenured faculty.

See Guidelines and Procedures for Faculty Mentoring: Section V, Appendix 10

8. Support Staff

Adrienne Aluzzo: Visual Resources Coordinator

George Charbeneau: Woodshop Manager

Mary Johnson: Finance Administrative Assistant

Jane McBride: Administrator of Student Services

Alice McHard: Graduate Student Services Coordinator

Joe Oberhauser: Architectural Computer Resource Center Manager

Brian Raymond: Facilities Coordinator

Kate Roy: Assistant to the Dean

Gayle Schaeff: Faculty Secretary

Part-time student assistants provide additional office support from the College.

Staff biographies are available online at:

http://www.ltu.edu/architecture_and_design/faculty_staff.index.asp

See Section V, Appendix 11 for Staff Roles and Responsibilities

F. FACILITIES, EQUIPMENT, AND SAFETY

1. The extent to which the art/design unit meets NASAD facilities, equipment, and safety standards;

The College carries out its core teaching and administrative functions on the Southfield campus of Lawrence Technological University in two attached buildings, the Architecture Building and the University Technology and Learning Center (UTLC) and one detached building located to the north edge of campus, the Art and Design Center. As with other design academies, the College of Architecture and Design focuses on the studio environment and curriculum as the center of the program and community. The need for a strong studio culture guides much of the current work on the College's facilities and ideas about future facilities. It also is the reason that all studios, excepting those requiring supervising due to safety concerns (i.e. the CoAD Shop) or management (i.e. the ACRC), are available to our students 24/7. All CoAD buildings are monitored by CoAD faculty and administration, as well as university security to ensure our students have a safe and supportive environment in which to work. That said, buildings are very much works in progress and the College works with them so that they reflect the intentions and mission of the art and design program.

The College has devised new spaces for new activities since the last NASAD visit. These spaces include the makeLab (digital fabrication lab) and its adjacent work space, which houses more specific and custom fabrication tools than the College's woodshop; Studio[ci] (the applied urban research lab); a lighting lab; an expanded and relocated CoAD Shop; a Materials Resource Center (MRC); a graduate suite; a game art suite; and over 500 linear feet of review space. The CoAD looks forward to dedicated and cross-College upper-division studio spaces, an expanded spray area and a renovated Art and Design wing, which are in the planning stages. All facilities are designed to meet NASAD facility, equipment and safety standards, as well as those provided by our other accrediting agencies: the National Architecture Accrediting Board (NAAB), which toured all facilities in the spring of 2014 and found them to meet or exceed all standards, and the Council for Interior Design Accreditation (CiDA), which toured all facilities in the spring of 2015 and found them to meet or exceed all CiDA standards. The facilities are also designed to meet or exceed standards provided by OSHA and all appropriate fire safety codes. More information on these recent, and future, developments are provided later in this section.

An important feature of CoAD are a variety of "micro-campuses" that enable the program and the studio content to have a direct relationship with contextual, political, social and intellectual landscapes, sometimes electronically. The primary micro-campus is the Detroit Design and Technology Center (DCDT), a multi-function location for academic, research, outreach, and community works. This facility is also designed to meet or exceed all NASAD facility, equipment and safety standards, as well as those provided by our other accrediting agencies: the National Architecture Accrediting Board (NAAB) and the Council for Interior Design Accreditation (CiDA). More information on this venture, and its relationship to our ongoing Detroit programs, is provided later in this section.

The Southfield Main Campus of Lawrence Tech

The primary uses of the Architecture Building, the adjacent University Technology and Learning Center, and the Art and Design Center are for assigned, academic and support spaces that serve the College of Architecture and Design, including all programs in the Art and Design department.

The **Architecture Building** (designed by founding Dean Earl Pellerin FAIA) was built in 1962 and originally housed the College of Architecture and the University Library. The College of Architecture space needs were then satisfied by one large open studio, today referred to as the “freshman wing.” The building also housed, as it does today, classrooms for general instruction and faculty offices. The former library wing is now studio space, used principally to support CoAD programs in interior architecture, graphic design, interaction design and game art. The Architecture Building also houses the Dean’s Office and the associated series of administrative offices for the College of Architecture and Design.

The **University Technology and Learning Complex (UTLC)**, the largest academic building the University has ever constructed, provides state-of-the-art learning facilities and a monumental “front door” breezeway entrance for the 115-acre campus. It further serves to define, for the first time, a real campus quadrangle. The UTLC was designed by the noted architecture firm, Gwathmey Siegel & Associates Architects, and was completed in 2000. The new UTLC permitted the College to make badly needed improvements in space assignments. The UTLC also provides design studio spaces filled with daylight, dedicated critique and seminar rooms, classroom spaces, offices, an appropriate entry lobby, multiple galleries, a student lounge, a lighting lab, the ACRC, which provides printing services for students at a reduced cost, and the newly expanded CoAD Shop.

The main floor entry to the UTLC includes an open area used to host events and acts as the entry to the Gallery. The gallery and open area are used for exhibitions of student work from the architecture, interior architecture, graphic design, transportation and industrial design programs. Although the Gallery is the site of many University events, it is often used by the College. The College’s Facilities Coordinator, working with the department chairs and faculty, handles reconfigurations of the space for different events. The lobby includes a lounge and study area for students; a small food and coffee service area were inserted into the lobby in 2011.

Also on the main floor of the UTLC, the College provides a full-service plotting and printing office with extended hours of operation at the end of each term. This service, the Architecture Computing Resource Center (ACRC), primarily serves the students and faculty within the College. It also offers services to the three other colleges within Lawrence Tech. The ACRC is fronted by a reception desk and includes spaces for a variety of plotters, laser printers, and equipment that supports these activities. The remainder of this level contains the graduate suite, which provides dedicated studio and seminar space to all CoAD graduate students.

The lower level of the building houses the CoAD Shop and the makeLab. The expanded shop and future plans for building yard immediately adjacent are intended to encourage and support the full-scale building, assemblage, testing, and display of design elements and artwork.

Other Support Functions in the College

Architecture Computing Resource Center (ACRC)

The ACRC oversees a plotting and printing operation that charges for plotting and printing on a low profit

basis, with proceeds invested in equipment upgrades. The Center is overseen by a manager who hires proficient student proctors to assist in the day to day business. Although the entire campus is on a wireless network, the studios and computer labs are limited due to the high volume of data generated by graphics software. As a result, the ACRC has a wired infrastructure direct to its servers, as well as a wired path to the EDCC servers.

CoAD Shop

The CoAD Shop is equipped with essential woodworking equipment for models, furniture and sculpture projects and includes a table saw, miter saw, band saw, jointer, router table, stationary sanders, scroll saw, vacuum press, air compressor, laser cutter and a 2-stage dust collector. In 2013, the Trotec laser saw—a popular tool amongst students—was updated with a Speedy 300. In the interest of user safety, and to allow greater access to the table saw, a Sawstop 52" cabinet saw was purchased in 2012. In 2013, an LTU board member donated a 20" Grizzly surface sander to the woodshop. In addition to hand held power tools such as drills, sanders, routers, jig saws and a plate jointer, the shop has hand tools and supplies, such as clamps, fasteners, sandpaper, chisels, files, and planes. All tools are kept in the shop and are available to students and faculty. As a part of the 2015 expansion, a CNC machine was added to the shop. Students are expected to furnish construction materials.

The CoAD Shop is supervised by a OSHA-trained shop supervisor, who is responsible for the safe and effective use of all tools used in the CoAD Shop, as well as the space itself. The CoAD Shop supervisor also works to ensure the safe use, storage and disposal of finishes and other chemicals. The renovations to the CoAD Shop were designed to ensure sufficient clear space around all tools and sufficient air exchange for the space. The future expansion of the CoAD Shop (expected in the summer of 2016), including the dedicated spray room, will be designed in similar fashion: with a keen eye to safety standards set by OSHA, our accreditors, and other governing agencies.

Materials Resource Library (MRC)

The Materials Resource Library consists of a large collection of catalogs of contract furniture, as well as samples of fabrics, floor coverings, wall coverings, paint, mica, wood, stone, tile, metals, etc. The MRC is curated to ensure that contemporary materials are presented the students. The MRC is supervised to

Photography Studio

The photography studio features approximately 500 square feet of space dedicate to a traditional wet darkroom, film-changing room, film processing space and prep space. This space is supervised by Steven Rost, faculty. There is a shooting studio available for students and faculty with studio lamps and seamless backdrop. The studio is supervised Architectural Resource Center. Digital SLR's are available to students to check out through the library system.

Screen Printing Studio

The screen-printing studio is a temporary classroom space and available during semesters when the Printmaking elective is offered. The workspace is approximately 300 square feet of dedicated workspace and approximately 100 square feet of space for the development of film. The studio is supervised Wes Taylor, faculty.

Micro-Campuses: Detroit

Detroit Center for Design and Technology

The new Detroit micro-campus location will be a vibrant destination for design thinking, serving college and high school students, young and seasoned professionals, architects, artists, designers, innovators, entrepreneurs, and visiting professionals. It will be a place where they can collaborate with the broader community. The Center will be a catalyst to validate and fulfill the objectives of new economies within Detroit. To this end, all Detroit based programs (including the Detroit Studio and detroitSHOP), studios, exhibition spaces, offices, and applied research programs are consolidated in this facility. The lease arrangement is for five years with an option to extend the lease for an additional five years.

As the DCDT is a new venture for the College, it is appropriate to articulate the amenities and objectives of this new location:

- Detroit-based Design Studios serving neighborhoods, community development groups, and urban artistic endeavors with insights as to how they might influence the future of the city and region.
- Detroit “Think Tank” bringing together key partners, leaders, and constituents to envision the 21st century future of the city and the region.
- Applied Research Institute that will seek and undertake funded research projects that examine the future of Detroit and other metropolitan locations, basic design and planning research that serves community clients, and projects that expand our knowledge of Detroit and the urban condition in general.
- Design Incubator for Sustainable and Social Practice that will engage with entrepreneurial students and faculty to help them integrate sustainability into business practices. These businesses range across the design, architecture, and urban planning fields to social entrepreneurship activities and clean technology businesses.
- K-12 Educational Outreach Program that will seek opportunities to partner with urban schools and students to improve education in science, technology, engineering, and mathematics areas, and to develop design and technological themes.
- Exhibition Gallery intended to exhibit the Center’s studio and research findings, professional art and design works, and to host traveling exhibitions. The gallery will also host educational symposia and lectures on Detroit, design, and emerging technologies for the broader community.

Woodward Avenue and Willis Street, Detroit, MI 48201

Square footage: 8000 SF

Occupancy load: 250

Ponyride

Ponyride leases studio space to artists and entrepreneurs who engage the citizens of Detroit in their creative practices. By providing the residents with subsidized spaces, participants at Ponyride are able to focus on their art and public works. The Ponyride Studio and Seminar Space is located at 1401 Vermont, Detroit MI 48216. The space is provided by an in-kind donation. The College of Architecture and Design has a permanent classrooms space at Ponyride to support our community-based efforts.

Square footage: 360 SF

Occupancy load: 12

Micro-Campuses: International Program Spaces

Paris, France

Lawrence Tech's College of Architecture and Design maintains a studio presence during the summer semester in Paris. The program provides a full-time semester of study for the participating students. The students first prepare with research and design assignments at Lawrence Tech. The studio travels together to Paris for the final 4 weeks of residency and study in Paris. While in Paris, students have resided in the American Dormitory at the Cite International University of Paris (CIUP), Maison des Etudiants Canadiens, and St. John's University. Each of these institutions provide an academic campus for Lawrence Tech in Paris. The campuses include dormitories and student dining. The facilities, course offerings and length of stay are intended to immerse the students into the city of Paris while providing rigors academic experience. See: www.ciup.fr/en/node, www.stjohns.edu/campuses/paris-location, etudiantscanadiens.org

La Paz, Bolivia

The Universite Catolica provides studio space and computer facilities to support the studio. Beyond that, workspaces are found within a loose network of locations in and around the cities of La Paz and El Alto. The studio also borrows time and facilities from cafes with wireless internet, local metalworking shops, public plazas, and the street. Participants stay in large groups with local families for the duration of the program. The homes also provide dedicated spaces for gathering and meetings.

Equipment to support the work, including a digital projector, nine digital cameras, two portable scanners and two portable printers, is provided by the International Design Clinic. The library is created in a 'pot-luck' style, with each participant bringing four to seven books of their own that links their research and background to the anticipated focus of the work to be undertaken in Bolivia.

Shanghai, China

Each summer Lawrence Tech conducts a design workshop in Shanghai, China. A typical workshop will be framed around a specific design challenge or competition. The Shanghai University of Engineering and Science (SUES) host the workshops. During the workshop students and visiting faculty stay in the University housing for a period of 3 weeks and work in a dedicated studio (approximately 2,000 sq. ft.). All students work in groups and are paired with local Chinese students and are led by one Lawrence Tech faculty and one SUES faculty. The students have access to the studio 24 hours a day and faculty work with students 10 hours per day in a continuous design charrette. The workshop finishes with a design critique at Tsinghua University in Beijing.

See Campus Map: <http://www.ltu.edu/map/>

See Section V, Appendix 12 for Campus Safety Guide

See Section V, Appendix 13 for Emergency Response Plan

2. The extent to which resources and policies in these areas meet additional institution-wide or art/design unit aspirations for excellence

In support of the mission of art and design, the College of Architecture and Design focuses on the studio environment and curriculum as the center of the program and community. The need for a strong studio culture—students and faculty actively engaged in learning, together—has had a profound impact on the physical environment of the our studios in Southfield, Detroit and abroad and guides much of the current work on the College’s facilities as well as ideas about future facilities. In this spirit, our buildings are very much works in progress and the College continually seeks to upgrade them so that they reflect the intentions and mission of programs in both departments. This effort is an inclusive one and conversations about our buildings include perspectives from students, faculty and administration associated with all programs housed in the college. Faculty Council’s subcommittee on facilities also plays a key role in this effort.

Over the last three years, to better support of the mission of both departments within the college, a number of renovations were made to provide space for programs and ideas that are somewhat different from when the building was erected. Fortunately, both of the CoAD’s buildings are highly flexible. The College is attempting, in this process, to recognize the quality and character of the older, Architecture Building.

- The “freshman wing” in the Architecture Building has long been the location for foundation design teaching. This space has just been renovated, with new flooring, furniture, fixtures, and equipment including, dedicated desks and lockable storage, as well as movable and pin-able partitions. This refreshed studio environment supports the College’s commitment to its studio culture and collaborative learning space.
- On the two upper floors of the UTLC, an exhibition corridor was created on the public side of the design studios. Homasote and track lighting (to supplement excellent daylight) were installed to allow design students to pin-up work and critique studio projects adjacent to studio environment.
- Among the dedicated spaces, a Denso Computer Lab has recently been incorporated. This lab is open 24 hours each day and houses PC and Macintosh platforms and embedded technology for presentations and discussions.
- The Architecture Gallery, room A210, and the surrounding public spaces have received new track lighting and vertical surfaces better suited to the mounting and display of student, faculty, and alumni work. These renovated spaces will also host public exhibitions, critiques and juries, and the occasional discussion or lecture.
- A new screen-printing space has been constructed within the Architecture Building. This space supports both architecture and art and design students.
- During the 2013-14 academic year, the College has converted two UTLC classrooms into a new lighting lab. The lab is intended for use by students and faculty in architecture, interior architecture, and engineering.

- The college recently completed work on a new game art suite, to provide dedicated space to one of our fastest growing programs.
- In the fall of 2015, the college completed work on the CoAD Graduate Suite, which provides studio and seminar space for all graduate programs and students, including those in environmental graphic design and interior design.
- In the winter of 2015, the college, supported by the university, completed a newly expanded CoAD Shop, which provides traditional and digital tools to our students and faculty for creative production.

Although our college has renovated and improved many facilities over the last several years, there remains much work to be done. Some of the more pressing concerns are highlighted in the next section, as well as a short- and long-term plan of address for each item.

3. Areas for improvement and means for addressing them. Distinguish between long-term and short-term solutions.

Design Studios

The College of Art and Design believes in the value of studio culture. This begins in the studio with dedicated studio space for each student. The Graphic Design, Interaction Design, and Game Art programs have had dedicated studio space throughout their existence, however there is a need for finding the appropriate balance of dedicated space for years two and three for each program, as well as for Interior Architecture. These challenges will only become more intense when these programs increase in number.

Art and Design Center

Although the Art and Design Center provides a robust learning environment for our students in transportation and industrial design, including dedicated studio spaces, the building itself is in need of repair or replacement.

Photography Studio

There are several photography studios on campus are available for students and faculty to use. Within the college, the ARC (Architecture Resource Center) has seamless paper and lamps and a limited amount of space to work. The challenges include object storage, safety, and size limitations. The university has a video/photography studio that is scheduled through the university's marketing department, yet there are limited hours of availability.

CoAD SHOP

Although the expanded and relocated CoAD Shop provides a much better platform for the creation of art and design and is a much more capable support for the mission of the Department of Art and Design, improvements still need to be done. Some will be addressed through the expansion of the shop and creation of dedicated spray area in the summer of 2015. Other items needing address are related to the college's move to a more inclusive culture in making. Specifically, the CoAD Shop has historically focused upon supporting the studies of architecture and engineering students. This focus has, over the last few years, shifted to become more inclusive. Current CoAD administration has worked with the shop supervisor to implement an inclusive training protocol for all shop equipment starting in the freshman

year, to actively recruit students from all programs to work within the shop and to talk with students, faculty and faculty council to analyze current practices and propose new, more inclusive, practices and facilities. These conversations have resulted in the creation of casting and assembly areas around the college, where students can safely work with hand tools requiring no supervision and assembly techniques requiring only particulate filtration systems. The success of these areas will result in the creation of several more around the college, including one within the graduate suite and revised art and design wing, both of which are described below.

Short-Term Solutions

Design Studios

To address the concerns regarding studio space and culture, during the 2015-2016 AY, the CoAD administration, supported by the university, has created a dedicated studio space to support the needs of the college's growing game art program. The game art suite, modeled after the very successful graphic design suite, features the desk and review space needed by the program and provides adequate technological support. During this same time period, the CoAD administration has completed work on a college-wide graduate studio space. This space, designed to support all graduate programs within the college, including architecture, urban design, environmental graphic design and interior design, features three seminar areas and a large, shared, studio space. The CoAD graduate suite began operation in the spring of 2016. During the spring semester, the college will add equipment to support modest making and assembly as well as a small kitchenette. To design both spaces, the CoAD administration worked closely with faculty and students within impacted programs to determine needs and best practices. The points raised through this research provided the foundation for the eventual design. Over the next few years, CoAD will continue this conversation with impacted programs in order to refine the spaces allocated to support them.

Additionally, starting in the fall of 2015, the CoAD administration began to schedule studios within the department of art and design in the new UTLC Building, which has traditionally housed all studios offered by the department of architecture. In the spring of 2016, this initiative expanded and now most studios supporting CoAD's interior architecture program are now located here. In the fall of 2016, this initiative will expand further, so as to include studios in graphic design. Supported by other initiatives, including the coordinated end-of-semester review and the introduction of micro-lounged in the summer of 2016, locating studios in this manner will allow CoAD to not only provide more adequate desk and review space for our growing programs in art and design, but also better facilitate the cross-disciplinary conversations that have begun to define our college.

Art And Design Center

The university architect is currently studying the Art and Design Center and whether It should be repaired or replaced. The CoAD administration hopes to learn the result of this study in the summer of 2016.

Photography Studio

During the summer of 2016, the CoAD administration will work with students and faculty to propose a plan of address to better position the photography studio within the ARC as well as the neighboring MRC (Materials Resource Library). The administration anticipates implementation of this plan in the 2016-2017 AY.

CoAD SHOP

For the last several years, CoAD administration has proposed moving the CoAD shop from the Engineering Building, where it had been housed for many years, to the UTLC Building, where it would be more accessible to all programs within the college. The CoAD administration also proposed a significant expansion of this facility, so as to better support all programs and allow students to move seamlessly between traditional and emerging methods of making in the course of their work and studies. During the winter break of the 2015-2016 AY, the university provided the support necessary to implement this plan. By the start of the spring term, the CoAD shop had relocated to the UTLC building and significantly expanded its footprint. The new shop was designed through conversation with students and faculty from around the college and with an eye to meeting or exceeding all OSHA requirements for the safe shop practices. The new shop was also designed so as to feature general ventilation systems (for the open shop space) and dedicated filtration systems (for the CNC and laser cutter) that exceed industry standards. Over the summer of 2016, the CoAD shop will expand once again, increasing the footprint dedicated to this space (which will allow for additional assembly areas) as well as establishing a dedicated spray area within the UTLC.

Long-Term Solutions

Design Studios

During the 2015-2016 AY, the CoAD administration has worked with the Department of Art and Design has held a series of design charrettes to completely redesign the Art and Design wing. These meetings identified the need for dedicated studio space, a space for assembling and building, common critique spaces, student congregation area, and a space to house resources for literature and equipment. The department, with support from the CoAD administration and the University, is in the process of developing these plans, with anticipated implementation in the 2016-2017 AY, pending university support. Once implemented, CoAD administration will work with students and faculty within this area and faculty council to assess the current space and recommend improvements.

Art And Design Center

Once the study cited above is complete, the CoAD administration will work with the university administration to create a renovated or new center. It is hoped that the effort will be as inclusive and productive as those used to create the new graduate suite or CoAD Shop.

Photography Studio

Once the renovations cited above are complete, CoAD administration will work with students and faculty within this area and faculty council to assess the current space and recommend improvements.

CoAD Shop

After the summer of 2016, the interior space supporting the CoAD shop will be substantially complete. At this point, CoAD administration will work with students and faculty within this area and faculty council to assess the current space and recommend improvements. During the summer of 2016, the CoAD administration will also work with CoAD faculty and students to activate the build yard immediately adjacent to the new CoAD Shop. Current plans for this space include a build shed housing wood working equipment, including a table saw and CNC machine, as well as storage for materials. This space will allow the college to better support the full-scale construction of large works of architecture, art and design – a growing ambition of the programs within our college.

G. LIBRARY AND LEARNING RESOURCES

1. The extent to which NASAD standards are met, including issues of governance, collections and electronic access, personnel, services, facilities, and financial support

The library serves the entire university and the director of the library reports directly to the provost. The University Library Committee, with representatives from each of the colleges, offers advice and approves major policy changes that affect library services. The College of Architecture and Design has a representative and the head of the Architecture Resource Center (ARC) also attends the meetings as an ex officio committee member.

The library collection consists of books, electronic books, journals, electronic journals, databases, digital images, and other resources. There are more than 308, 300 total items available in the catalog; in addition bound volumes of journals. Some resources are available in both print and electronic formats, and all electronic items are available for off-campus access through a proxy server.

The library staff consists of seven full-time-equivalent (FTE) librarians from ALA-accredited master's degree programs and two FTE staff assistants. There are approximately ten student assistants for the main library and Architecture Resource Center. The librarians have professional library experience ranging from five to more than 40 years and have a variety of subject area backgrounds including art, humanities, anthropology, geography, urban planning, history, and engineering. Several have teaching backgrounds and one is an archivist.

The main library holds the majority of traditional and electronic resources for architecture and design topics. The ARC, which is located in the Architecture Building, handles digital resources including images, video, and archival materials, photography equipment and a small studio, light meters, and other items. In addition to the standard resources, the main library also hosts the Albert Kahn Collection of books in a separate, secure room. All of these resources are or will be included in the library's Discovery catalog, TechCat. The library has received an NEH Grant to hire a consultant to provide an assessment as to how to care for these materials; a consultant visit is planned for early 2016.

The library is open seven days and five evenings each week during the fall and spring semesters with somewhat fewer hours in the summer. It is closed during the Christmas break. Students have direct access to both the book and periodical print stacks, and can check out as many circulating books as they wish. Color scanners and free printing is provided in the library. A color printer/copier is also available.

The library is supported by the provost's office budget. ARC personnel are provided by the library, but the majority of the ARC resources are provided by College of Architecture and Design. Library personnel expenses for recent years are shown below:

Library Personnel Expenses 2013 to 2016

2013-2014	2014-2015	2015-2016 estimated
\$448,888	\$469,946	\$496,204 est.

See Library Staff List: <https://www.ltu.edu/library/staff-contacts.asp>

See Circulation Policy: <https://www.ltu.edu/library/circulation-policies.asp>

2. The extent to which resources and policies in these areas meet additional institution-wide or art/design unit aspirations for excellence

It is not possible to provide specific expenditures for art and design or architectural resources, as this information is not tracked. Additionally, LTU occasionally receives valuable donations that do not have a verifiable dollar value. (Donors determine this, themselves for tax purposes if necessary.)

DATABASES	2013-2014	2014-2015	2015-2016
Avery Index	\$1,663	\$1,746	\$1,823
Art Abstracts (via Wilson 14)	\$3,844	\$4,036	\$4,238
Material ConneXion	\$2,250	\$2,250	\$2,000
MADCAD	\$5,580	\$5,833	\$5,460
ASCE Digital Library	\$14,000	\$18,527	\$21,090

3. Areas for improvement and means for addressing them. Distinguish between long-term and short-term solutions.

After some years of reduced budget, student enrollment has recently increased, which affects the library budget in a positive manner.

Documentation of Library Resources

1. Although the library's design and architecture collection is extensive, our students and faculty may occasionally require books and journals not in the collection. The library frequently and effectively uses the MelCat and Interlibrary Loan systems to borrow additional resources. In almost all cases, there is no charge for items acquired under the following programs:

- a. MelCat: Students may peruse the catalog of 400 Michigan libraries and order materials on their own computers for pick-up at the LTU Library.
- b. Reciprocal Borrowing: Students have direct access to eight local academic libraries.
- c. MI Library Card: A sticker on the back of the LTU ID card enables students and faculty to borrow books from local libraries, including the Detroit Public Library and Wayne State University Library.
- d. Interlibrary Loan: Librarians, students, and faculty may request books and periodical articles from across the United States and internationally to satisfy research needs. Similarly, the LTU Library also is a major provider of articles and books to other institutions.

e. Library Budget for Materials and Services 2013-2016

Need to clarify these categories:	Resources	Capital Expenditures
Actual Expenditures 2013-14	\$495,549	\$65,443
Actual Expenditures 2014-15	\$490,271	\$110,113 (some new furniture)
Estimated Expenditures 2015-16	\$513,550	\$73,923

2. Approximately 20% of print material is devoted to the fields of architecture and design. The two main databases are the Avery Index to Architectural Periodicals, and Art Abstracts, which includes selected full-text access. Though both are primarily abstract and index databases, LTU has a linking product that leads the user to the print and electronic text available through the library. Materials not available through that system may be acquired through interlibrary loan. Other support databases include the entire ASCE Digital Library, including ebooks; MADCAD online code books; and eBrary Academic Complete. The library subscribes to approximately 170 databases in all.

According to TechCat, the number of discoverable items in the library's public catalog is 308,383. The two main architecture and design databases offer additional citations and are best searched in tandem with TechCat to discover the broadest number of citations. The pre-electronic Art Index is still maintained covering the years from 1928-1983 for specialized research needs, along with a selection of other print indexes. Several journal titles cover time periods beginning in the late eighteen hundreds.

The College of Architecture and Design digital image collection, located in the ARC, currently contains just over 8,400 images with metadata. The database used for the collection is Omeka, which is open source and also allows for the creation of digital exhibitions. The ARC also houses the Affleck House archival collection, which is in the process of digitization.

The Architecture Resource Center includes a photography area so that students to shoot two- and three-dimensional work with professional equipment, backdrops and lighting.

H. RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

1./2. The extent to which the efforts of the art and design unit in these four areas meet NASAD standards; and, the extent to which the efforts of the art and design unit in these four areas meet additional institution-wide or art and design unit aspirations for excellence.

Recruitment

The Department follows the recruiting guidelines of the university and the recommendations for good recruiting practices outlined by the National Association for College Admission Counseling (NACAC), which may be accessed online at: nacacnet.org/about/Governance/Policies/Documents/SPGP_9_2013.pdf

The Department works closely with the university's Office of Admissions. The Office of Admissions hosts an informational meeting with each department to provide an update of admissions activities. The Office also brings its national recruiters to campus to meet with the departments.

Admissions hosts a series of recruiting events, including Blue and White Days, twice each month, when each department chairs or faculty meet with prospective students and their parents. Blue Devil Days, a university event held once each semester, enables each college to host discipline-specific events; deans, department chairs, faculty, and students from each degree program give tours and answer questions. Exploration Day is held once each semester so that high school students may come to campus for hands-on experiences in each degree program; faculty, department chairs, and LTU students meet and participate in events with students, parents, and high school counselors and teachers.

Media Mash-up is an event hosted by the Media Communication Department of the College of Arts and Sciences. This all-day, Saturday event offers high school students an opportunity to get hands-on experience in subject areas of their choosing. LTU faculty and students run studios or labs in their area of expertise.

CoAD administrators and faculty participate in National Portfolio Days across the country. Due to budget restrictions, the college attends only selected NPD events. There are follow up emails and phone calls to prospective students by faculty, department chairs, or students.

The College has established two scholarship competitions for prospective high school students and community college students. The "Open City" scholarship program is a thematic art competition. The "Portfolio Scholarship" is an opportunity for students to present a collection of projects; this is separate from the application portfolio required for admission to specific programs. Scholarships are offered for outstanding accomplishments and may be applied against tuition if the competition winners enroll at LTU.

Admission and Retention

Admissions guidelines are established for all colleges by the university. Each college may then establish a minimum grade point average for programs: that information can be found on the university's website. If an incoming student's grade point average is low, the student may enroll in the College of Architecture and Design as an "undeclared" major and work to meet program standards. Where application to a program requires a portfolio, faculty in that program review the student's portfolio, recommend admission and course placement, or denial of admission.

Application information for undergraduate and graduate programs may be found on the College of website: ltu.edu/architecture_and_design/coad_admissions_info.asp

Student Records

Student admissions records including transcripts, placement scores, credit evaluations, and awards of additional transfer credit, are maintained by the University Office of Admissions, the University Registrar, and the College Administrator of Student Services. These records are electronically accessible on WebNow by deans, chairs, the Administrator of Student Services, the Graduate Program Coordinator, and faculty involved in admissions reviews.

LTU credit hours (attempted, passed, earned, semester, and cumulative), transfer credit awards, and grade point averages (semester and accumulative) are accessible online by students, faculty, and administrators via the University's Bannerweb system.

Students formally "petition to graduate" at least one semester prior to graduation through the University Registrar. Pre-degree audits are conducted by the College Administrator of Student Services or the Graduate Program Coordinator. Final degree audits are conducted after students' grades are posted for their last semester, again by the Administrator and Coordinator. The final audits are then approved by the college dean and certified by the Registrar.

Degrees are posted on Bannerweb two to three weeks after the semester ends. One to two weeks later, diplomas and certificates are mailed to students by mail. Students may also make arrangements to pick up their diplomas and certificates at the Registrar's office.

The University is in the process of adding Degree Works. Degree Works is an online degree-tracking tool that allows students to track their progress toward graduation and determine which course requirements still need to be met. Starting in the fall 2016, undergraduate students, faculty, advisers, administrators will have access to Degree Works.

Advising

The University Office of Advising manages the College's academic advising. First year students are advised by faculty and college administrators as assigned through the University Office of Advising.

Once students successfully complete their first year they are assigned a faculty academic adviser within their major. Faculty advisers are full-time and adjunct; advising loads vary from 6-30 students. All students have the opportunity to meet face-to-face with their academic advisor and at least once during the registration period each semester. Registration--enrollment for next semester course--occurs during weeks 8-12 of the 16-week semester. Advising posters with contact information for each adviser are posted so that students may locate their advisers. Additionally, advisers send out emails to their advisees at the onset of the advising season.

All undergraduate students have an academic advising hold placed on their records. The advising hold insures that all undergraduates meet with their advisors prior to registration. After undergraduates have been advised, the hold is lifted so they can register.

Student performance is tracked through the Office of Advising electronically using Map Works. Anytime during the semester, faculty can enter into Map Works, their students' grades in progress, attendance records, comments, concerns, and suggestions. University advisers then reach out to underperforming or troubled students to get them the help they need. Incoming undergraduate students are evaluated to see if they are considered academically "at risk". The students that are labeled "at risk" are carefully monitored through Map Works, and intervention is provided right away, during the semester, if they show signs of needing help.

Students whose overall grade point average falls below a 2.0 are placed on academic probation. The Registrar's office informs notifies students, via US mail, of their probation status and places a probation hold on their accounts. The college dean, department chair, or administrator of student services advises

all students on academic probation. Probation advising results in a written plan formulated to help the student return to regular academic standing. A written recovery plan for probation students may include alternate course selections, reduced course loads, and University referrals for free services including tutoring (Academic Achievement Center) clinical counseling (Office of Student Affairs), career counseling (Office of Career Services), financial aid counseling (Office of Financial Aid), ESL advising or international student advising (International Office), or other steps aimed at improving the student's academic performance.

The colleges' advisers are familiar with the range of campus resources that are available free of charge to students and they encourage students to take advantage of these resources, regardless of their academic standing, when appropriate. The University Office of Advising and the College Administrator of Student Services maintain regular open office hours for drop-in, on the spot advising. More information about advising may be found at: <http://www.ltu.edu/advising>

Students begin their college careers at LTU with a program guide referred to as a degree path, the advising reference plan for the several years the student will spend at their studies. If curricular changes occur during that time, the faculty advisor works with students to determine the best route through the revised program.

Advisors are asked to contact their advisees throughout the semester. There are two official meeting times scheduled, a fall advising session for spring semester courses and a spring session for the next summer and fall. For transfer students, transfer guides for many nearby community colleges and universities may be found online. The guides are also used when CoAD students take courses at other institutions, over the summer, and need to transfer credits to LTU.

The college and the university consider advisors to be mentors as advisors are also instructors in the student's academic discipline. This supports the university's objective of guiding students, in stages, from recruiting, retention, and graduation, through finding employment.

Throughout the several years of study at CoAD, faculty invite the director of career services into the classroom to place into context the area of study and the appropriate career paths. The university hosts career fairs on campus and looks to support students who are required to complete a professional internship.

3. Areas for improvements and plans to address them.

Areas for improvement are being addressed at all levels of the university.

Recruitment and Retention

The university's history has always included an effort reach a broad cross section of students and to provide opportunities for them to reach their potential through academic success. With that in mind, the College of Architecture and Design is looking at nearby, underserved communities to find opportunities for tapping into their creative cultures. Efforts are being expanded to reach out to area high school students through teaching and community service. Identifying and recruiting these students supports the department's and the college's interest in developing a more diverse student population. The department

is concerned about the ability to gather and maintain financial support for these students; clearly more scholarships will be helpful.

The Department of Art and Design faculty have been considering the institution of a portfolio review requirement for all Art and Design programs. Currently, only three department programs--Transportation Design, Industrial Design, and Game Art--require portfolio reviews at the end of the first year. Under that draft policy, if the portfolio work proves unsatisfactory, a three-credit summer course might be assigned to a student so that he or she could acquire the conceptual and technical skills needed to be successful.

Student Records

The Office of the Registrar is addressing improvements in record keeping. Improvements have been proposed for our BannerWeb system to facilitate the recording of grades, courses passed, and access to this information for advising. There is also an expansion underway of a system that tracks courses and their pre-recs. This will affect current students but also transfer students.

Advising

Advising procedures are continually under review. Recently, the university recognized the successes of CoAD advising and began to use them as a model for the other colleges. The biggest complaint of students is that faculty advisors sometimes change from year to year. This is due to the system of assigning an advisor by student number. The Department of Art and Design has solved the problem by allowing students to choose from a team of faculty advisors.

Sometimes students wish to change majors. The Department of Art and Design makes every effort to create a path of least resistance for these students. This is made easier as all LTU students complete the same Core Curriculum. Due to the size of the programs in Art and Design and the sequence of discipline specific courses (GD1-4 and Thesis, ID 1-3 and Thesis, etc), these students tend not to change majors and will remain in the program. We require students to hold to the pre-requisites for their courses.

Documentation

1. Policies and procedures used for admissions at each applicable program level (i.e., non-degree-granting, associate, baccalaureate, graduate).

For admission requirements, see:

http://www.ltu.edu/architecture_and_design/coad_admissions_info.asp

2. Policies and procedures used for retention at each program level.

The Academic Achievement Centre (AAC) identifies students "at risk" using Mapworks, contacts the students identified as "at risk", invites them to meet with on staff, and works with them to improve their academics.

All students from every program level are assigned an academic advisor, who guides students to develop and implement sound educational plans that are consistent with their personal values, goals, and career plans. See: <http://www.ltu.edu/advising/>

See Section V, Appendix 14 for more on advising

3. Policies and procedures used for the advisement and counseling system at various program levels. Provide information concerning counseling for students preparing to be elementary/secondary specialist art/design teachers.

Overview

Advising is a critical component of the Lawrence Tech experience and is conducted throughout a student's academic career. Advisors assist students with numerous issues, including academic planning, setting career objectives, and discussing graduate school options. The University Advising Center (UAC), managed by the Director of Academic Advising, is within the Enrollment Management division of the Office of the Provost, and oversees student advising and advisor training.

The website for University Advising, located at www.ltu.edu/advising, sets forth its Mission Statement and Major Goals, which include assisting students with:

- clarifying their educational and career goals;
- developing an appropriate course of study; and
- becoming aware of available educational resources.

The site also provides links to each of the four colleges, providing access to a wide variety of general University information, and to information specific to the College of Architecture & Design (CoAD). For example, Art & Design students may locate the name of their advisor, access academic and final exam schedules, review CoAD program flowcharts and transfer guides, and obtain a copy of the *Student Academic Code*.

General Advisor/Student Interaction

When students are accepted to Lawrence Tech and confirm that they plan to attend, the Associate Dean of the College of Arts and Sciences reviews, among other information, their placement exams, ACT and AP scores. The Associate Dean then preselects the appropriate courses for the students' first term.

Prior to the start of their first term, new Art & Design students attend Orientation and Registration (O & R), where they meet with academic advisors from their respective Programs (usually the Program Chair or Administrator of Student Services). Advisors at O&R assist students with course registration and also provide guidance with respect to, among other things, Program requirements and internships.

After O & R, students are assigned an academic advisor from their Program. While they often voluntarily seek their advisors' counsel for various issues throughout the year, students are required to participate in an advising session each semester as a precondition for registering for classes in the upcoming semester. The fall session covers classes for spring semester, and the session in spring satisfies the requirement for both the following summer and fall semesters.

The required session often covers a range of issues, including:

- performance in their present courses (will students satisfy all prerequisites for the courses they plan to take in the upcoming term);
- what courses they plan to take in the upcoming semester;
- aligning career goals with proposed courses;

- if applicable, discuss students' probationary status and how the plan of action is proceeding
- how the student is presently performing at work; and
- future work or internship plans the student is considering.

After completion of a required session, the advisor enters information into a spreadsheet monitored by the UAC. Students who fail to meet with their advisors are prevented from registering for classes until a session occurs and their advisor notifies the UAC.

Academic Achievement Center

To further assist students in various aspects of their academic endeavors, and to provide additional support to advisors, Lawrence Tech established the Academic Achievement Center (AAC). The AAC website, located at www.ltu.edu/aac, provides links to services and information for students, faculty, and administration, such as:

- tutoring schedules and guidelines;
- Lawrence Tech Placement Exam information; and
- resources for writing improvement.

As part of Lawrence Tech's enrollment management and retention initiative, the AAC is conducting a phased implementation of Mapworks, a software package that allows course instructors and advisors to comment on and share information regarding a student's performance. For example, utilizing Mapworks, instructors can alert advisors, the AAC and UAC that a student is at risk of failing a course or is experiencing attendance issues. Thus, the Mapworks interface facilitates communication among Lawrence Tech representatives, providing an opportunity for early academic intervention.

Some of the student groups Mapworks specifically tracks include:

- First-year students
- Students in remedial math
- English as second language students
- Second-year freshman students

When an at-risk student is identified, the AAC contacts the student, who is offered the option to meet with an AAC representative who will discuss a range of possible solutions, such as tutoring options and time management skills training.

Career Guidance

As discussed above, advisors often assist students with career guidance by discussing potential internships, full-time employment opportunities, résumé building, etc. Many advisors have longstanding relationships with design practitioners and provide students with introductions...

Lawrence Tech its commitment to providing career guidance...The Office of Career Services at Lawrence Tech offers a range of resources students, alumni, and employers.

A&D promote career development by providing students with the tools to make effective career-planning decisions. Whether students need assistance with choosing a major/career, writing a resume, conducting a job search, securing a co-op/internship/first professional job, or transitioning to a new career, Career Services is here to help.

Handshake is a new electronic job database system that will be introduced to our students in July, 2016. This resource is significantly different from traditional job database systems that focus on creating a job posting repository that students can access electronically. Handshake is designed to operate more like the social media platforms students utilize (Facebook, LinkedIn, Instagram) and to reinforce relationship building between employers and students. Students and employers can "like and follow each other" and communicate directly or through their home pages. This helps students begin to identify and connect with companies and programs that align with their interests, skills and abilities. This creates a paradigm shift that helps Career Services engage students earlier in their academic preparation to develop heightened awareness of their career options.

Handshake has brought all three sides — career centers, students and employers — together in a national network that:

- Allows students to find jobs from employers of all sizes, in every industry, across the country;
- Makes it easy for employers — big and small — to efficiently post jobs to a wide variety of colleges, and search for students by specific attributes like GPA and leadership positions, all with just one account; and
- Gives every college career service center the tools and analytics they need to help manage employers, students, career fairs and on-campus interviews — and to report on their progress to school administrators, government agencies, parents, students, and the press.

4. Policies and procedures used for the student record keeping system at various program levels, including issues such as courses taken; grades; subject, discipline, or topic studied; exhibitions; and special evaluations.

Transcripts (Records)

A permanent record of all credits earned at or transferred to the University is maintained for each student in Enrollment Services/Office of the Registrar. These transcripts are preserved indefinitely. All graduates are mailed an unofficial copy of their academic transcripts at Lawrence Tech as soon as possible after their degree is earned.

At all other times, students are charged a nominal fee for same-day processing of official copies of their Lawrence Tech transcripts. If selecting normal two business day processing, students are not charged for official copies of their Lawrence Tech transcripts. Copies of transcripts will not be released without the student's authorization in writing. Transcripts will not be issued unless all financial obligations from prior semesters have been settled.

Architectural Drawings And Reports

All two- and three-dimensional architectural drawings and models, as well as reports and other written studies submitted in satisfaction of any required or elective architectural courses, become the property of the University and may be kept or returned at the sole discretion of the dean of the College of Architecture and Design. When such work is kept, arrangements will be made for the students to receive suitable photographic copies as a record of their design work.

Graduate Student Policies: http://www.ltu.edu/provosts_office/grad_student_policies.asp

See Undergraduate Catalogue, page 65:

http://www.ltu.edu/registrars_office/current-undergraduate-catalog.asp

See Graduate Catalogue, page 57:

http://www.ltu.edu/registrars_office/current-graduate-catalog.asp.

I. PUBLISHED MATERIALS – WEB SITES

1. The extent to which NASAD standards are met;

The Marketing and Public Affairs office at Lawrence Technological University oversees the marketing and promotion of the university, colleges and all programs. Pending the hiring of a Vice President of Marketing and Public Affairs, this office reports directly to the president. Bruce Annett serves as the Associate Vice President of Marketing and Public Affairs, supported by Anne Adamus, Director of University Communications and Academic Editor, Christian Forrest, Manager of Web Services, Sofia Lulgjuray, Art Director, Sharon MacDonell, Video Production and Marketing Specialist, Tracy Hopkins Digital Media Specialist, and Eric Pope, Managing Editor of the News Bureau. This office maintains the identity standards for the university, including print and electronic resources. The purpose in so doing is to “help ensure that the messages from every college, department, and office are clear and consistent and best represent the image and brand of Lawrence Tech.” The complete standards guide can be found on the LTU website: http://www.ltu.edu/marketing/ids_purpose.asp

The College works in collaboration with the university to market and promote the program. Given the importance of conveying up-to-date and accurate information to current and potential students, faculty and others interesting in learning more about our programs, the College is in the midst of redesigning all printed and online materials for the college. The Associate Dean of the College directs this effort, working closely with the dean, the chairs of both departments, faculty, and students. This team monitors all published matter to make sure it is clear, accurate and effective, and meets all standards set forth by our accrediting agencies, including NAAB, CiDA and NASAD. Student assistants, hired by the college help to support this effort by managing the web site, social media presence, and other digital and printed material. The college currently does not have a full time staff person assigned to the management of published material.

2. The extent to which published materials meet additional institution-wide or art/design unit aspirations for accuracy, clarity, and effectiveness;

CoAD administration works diligently to maintain clear communication with the Marketing and Public Affairs Office, to ensure that all materials produced by the college are in compliance with university standards and that university materials represent the college accurately and effectively. At times this collaborative effort has produced quite successful initiatives, including the recent redesign of the college website. Over the last six months, the college has worked closely with Christian Forrest, Manager of Web Services, to overhaul the college website. Although this effort continues, it has already resulted in a resource that is much more useful, accurate, and compelling than the site which preceded it. As a result of these early successes and the strong, collaborative process that produced it, Mr. Forrest has invited the college to help develop the template that will soon be used for the university website at large. This invitation and resulting collaboration will allow the university to tap into the expertise of the college and its faculty and permit the college to help develop the university web presence, so that it more effectively and compellingly presents the work of the college’s programs, faculty and students. Unfortunately, this is a rather isolated example, as the Marketing and Public Affairs office rarely invites the college to contribute expertise or perspective in the design of print and other media (as outlined in areas for improvement, below).

Aside from the website, which is a relatively recent effort, the several members of the College administration and faculty direct significant efforts to develop clear, compelling and accurate promotional materials for prospective students. These materials include the CoAD promotional poster, the CoAD digital press kit, materials to advertise college scholarship opportunities and two printed publications featuring recent student work. Samples of all materials are included in the appendix. The college is currently working to redevelop the printed publications of student work, with an anticipated publication date of May 2016. The college has worked to develop a stronger social media presence as a means to inform current and potential students and faculty of current events, noteworthy student and faculty accomplishments and well as provide a nimble platform for the exchange of information about faculty research, creative work, and classroom activities. Although the college believes this an effort critical to the health of our college and is excited about the early results of it, the effort remains modest, as neither the college nor university has the expertise to support it properly (as outlined in areas for improvement, below).

3. Areas for improvement and plans or means for addressing them.

There are two primary areas for improvement relative to published materials:

1. As cited above, the college is currently engaged in a healthy and, likely, effective collaboration with Christian Forrest from the Marketing and Public Affairs Office to redesign not only the college website, but the template used by the university. It is hoped that this effort, and the successes garnered by it, will lead to similar collaboration within printed media and other efforts related to published material. However, to date, such collaborations have not occurred. In general, the Marketing and Public Affairs Office puts forward promotional material representing the university without discussing this material with the colleges. If the material is about a specific program within the college, the Marketing and Public Affairs Office will forward a final draft for college or program approval, which ensures the accuracy of the information, but squanders a chance for more robust collaboration with the college as well as the related potential to create more effective materials. Although the college appreciates and supports the efforts put forward by the Marketing and Public Affairs Office, as well as the president's recent efforts to reorganize this office, the college also believes that a more robust collaboration would likely be of great benefit to both parties.

Short-term, the likely address is to continue to build into the fruitful collaboration cited above, to ensure that the product of this effort is as effective as anticipated. Then, once the new VP of Marketing and Public Affairs is hired (anticipated hire date is spring of 2016), the college can use this effort as evidence to promote other, similarly-minded efforts in social media, printed matter and other publications. Long-term, this effort may result in the strong collaboration needed by both units, resulting in not only more fitting material, but also more fitting standards for the production of new material. Or it may not, which would point to the need for change in the organizational tactics assumed by both units.

2. In order to produce material that is more tailored to our student body, current and future, the college has organized an internal effort to produce publications that represent accurately and effectively college programs, faculty and students. Unfortunately, this is an effort largely built on

borrowed resources: college administrators and faculty, supported by part-time student assistants, working with colleagues across the college to produce all college-specific publications. Although this allows the college the ability to tailor the message to our specific culture, which is quite distinct from the culture found within the rest of the university, it is an effort founded upon administrators and faculty borrowing time from other activities in order to function as a college marketing and public affairs office. Fortunately, this manner of approach results in great investment in the message by our faculty and students, creating useful dialogues within our college about how best to identify and position ourselves. It also creates a way of working that can quickly adjust to new opportunities or demands.

Bearing this in mind, the best address to this concern is to simply hire a full time staff person, who is trained in the media arts, tasked with collaborating with students, faculty and administration within the college to create a clear message and position and then to oversee the appropriate and effective dissemination of this to others. This person would bear complete responsibility for all efforts in this arena for the college, and empowered, financially and organizationally, to execute a fitting publication effort, including all printed and electronic resources.

See: http://www.ltu.edu/architecture_and_design/art_design/

See Section V, Appendix 15 for Digital Press Kit and Marketing Material

J. COMMUNITY INVOLVEMENT, K. ARTICULATION WITH OTHER SCHOOLS

The College's administration is currently having conversations with a variety of 3-year diploma delivering art and design programs in Canada and other 4+1+1/4+2 programs in China. Historically, the resources were placed upon articulation agreements within the department of architecture; under the new administration we realize that this is a missed opportunity. We wish to explore these articulation agreements to increase diversity within our Art and Design Department as well as increase enrollment, which equates to more resources.

L. NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

N/A

M. OPERATIONAL STANDARDS FOR ALL INSTITUTIONS FOR WHICH NASAD IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

N/A

N. OPERATIONAL STANDARDS AND PROCEDURES FOR PROPRIETARY INSTITUTIONS

N/A

O. OPERATIONAL STANDARDS FOR BRANCH CAMPUSES AND EXTERNAL PROGRAMS

The Detroit Center for Design + Technology, building on existing initiatives and programs that consolidate eight disciplines within arts and design into a single location to learn, work, create, and inspire. **The Department of Art and Design has its first cohort of students taking studios in the center.** The Center will be the anchor tenant in a new building located on Woodward Avenue and Willis in the heart of Midtown. Initially, the Center will be 8,500 sq. ft. with an option for additional space for a total of 14,000 sq. ft. The Center's visual footprint will include a street-level gallery with additional studio, exhibition, fabrication, conference, and instructional spaces located on the second floor. The second floor will be accessible from the ground-floor gallery via an open staircase.

The new Center will be a vibrant and dynamic destination where college and high school students, young and seasoned professionals, designers, innovators, entrepreneurs, and visiting professionals – in collaboration with the broader community - will come together as nucleus to lead the design of Detroit's future. The Design + Technology Center will be a catalyst to help validate and fulfill the objectives of new economies within Detroit. These new economies are focused on developing a creative, tech-focused urban core where people want to live, work, play and create.

While providing students with an enriched educational experience through community-based architectural, urban design and community development projects, The Design + Technology Center is dedicated to enhancing the quality of life in urban environments by improving urban spaces through interdisciplinary academic programs, technical design assistance, research, demonstration projects, and involvement.

Additionally, core to the Center's mission is to offer accessible and useful programs and information to the public, design professionals, community development organizations, municipal officials and the business community while also engaging and empowering underserved Detroit communities through art and design.

As a result of the synergy resulting from operating in a single location, the Center will greatly increase services available to the community. The Center's goals are:

1. Serve as a catalyst for design-based enterprise formation.

A goal of the center is to translate ideas and information into tangible outcomes including services, products and ideas that are marketable. As an incubator, the Center can nurture and foster creative design-oriented entrepreneurs in fields such as gaming arts, industrial design, transportation and product and graphic design to become more creative, uniquely positioned, competitive and successful.

Several faculty associated with the Center are Coleman Entrepreneurship Faculty Fellows at LTU. These fellows have demonstrated a commitment to entrepreneurship by integrating content that promotes self employment in their courses. The Center will build on this success by featuring entrepreneurial-oriented design curriculum suitable for existing professionals and aspiring entrepreneurs.

In addition, students, product designers and entrepreneurs will have access to the makeLab, the Center's digital fabrication lab. While providing valuable assistance to emerging enterprises, students will learn about the risks, benefits, and realities of a multi-disciplinary practice in an urban core through the exploration of new techniques of "making" and designing associated with the emerging trend of product design specialization in the various professions.

2. Promote both applied research and theory through investigations into urban design, architecture, and graphic, industrial and transportation design while offering a stronger urban experience for students, both college and K-12, that encourages emerging trends in humanitarian design.

Expanding the Center for Art + Technology's educational model will provide new educational and career choices for urban high school students, additional options for undergraduate and master's level college students to live and study in Detroit, and a structured way to improve community collaboration to affect urban change in a positive manner.

To address the deficit in current arts and design content, the Center will offer a robust variety of affordable/ grant-sponsored camps during the summer and after school. Design education facilities located within the urban environment will foster dialogue between high school and college students, faculty and professionals, and the public, private and civic leaders in order to bring about real change.

Despite the deficit in arts content within DPS, select students have developed their talent through personal initiative. Unfortunately, too many are still ill-prepared for college-level math, science and English courses that are part of the core curriculum. To address this issue, the Center will offer a program that will identify art-and-design-oriented students for early intervention. These students will benefit from services that could include tutoring, coaching, and enrollment in remedial courses.

The new Center for Design + Technology has a primary role of providing Lawrence Tech students with a fully integrated Theory & Practice model of education in multiple aspects of art and design. This focus will by itself draw a steady flow of educators, professionals, businesses, and students to promote innovation and design thinking. Through self-directed projects, urban infrastructure investigations, regional planning and client-based work, students will create meaningful interventions within the city that creates awareness and solutions for successful revitalization in Detroit.

3. Nurture and establish strong partnerships and collaborations with community stakeholders, with an emphasis on engaging traditionally underrepresented populations. The Center will build community partnerships among existing not-for-profit organizations, neighborhood associations, universities, professional associations, business and industry leaders, and government. It will seek creative thought and collective actions to merge urban policy-making with tangible improvements to the physical environment.

Significant strides have been made in cities that have pulled together coalitions to enhance knowledge and to creatively solve problems. Organizations like Focus St. Louis and The Dallas Institute for Humanities and Culture have, in very different ways, led educational and leadership movements in their respective cities. It is now time for Detroit to engage in a similar effort.

4. A Community Asset

The portal to the Center will be the ground floor, storefront gallery and exhibition space. This welcoming "front door" along Woodward Avenue is intended to make a statement to the community of Lawrence Tech's commitment to the city of Detroit while also conveying the Center as a dynamic and vibrant destination that inspires innovative design. The gallery will feature rotating displays and exhibits that celebrate Detroit and will host national and international design competitions.

It is LTU's policy to offer comparable services at all of its instructional facilities. LTU was Michigan's first wireless laptop computer campus and is ranked among the nation's top 50 "unwired" universities. All undergraduates are provided high-end laptop or tablet computers that are customized with the software they need for their academic specialty, LTU's main Southfield campus has provided an open wireless network accessible to LTU students, faculty, and staff, as well as, campus visitors. LTU extended the same capacity to its existing facilities on W. Grand Boulevard to support the Detroit Studio. As a result, an open wireless network has been accessible to the other tenants of the building, and visitors to the park that is immediately adjacent to the property. We expect to offer similar services to Detroit Center visitors that will also be

available to the public within immediate proximity of the building. In addition, we will offer print and

hard- line plug-in space for a nominal charge. We believe that these services will be unique to the Woodward Corridor.

As a mecca for multidisciplinary academic and professional design focused on enhancing the quality of life and improving the quality of urban spaces, The Design Center is dedicated to community engagement that makes a positive impact on the future of Detroit, its youth and the role of education. In addition to

the integration of design disciplines outlined above with academic and professional services offered, The Design + Technology Center will establish the following:

1. The Advisory Board and Committees

An Advisory Board will provide significant leadership for the Center. This Board will represent a cross-section of leaders in government, business, neighborhoods, education, and advocacy organizations.

It will establish the agenda for Detroit Center by developing a vision for the City of Detroit utilizing widespread community input. Additionally, targeted committees representing a variety of interests, such as transportation, infrastructure, neighborhoods, commercial development, and education, will be formed.

2. The Detroit Center of Design + Technology Think Tank

A Regional Think Tank will be created composed of leading scholars and innovators in the Detroit region and nationally to consider actions that break through long-term barriers. This group of "Design Fellows" will be essential in conducting research, developing alternative visions for the city and region's future, and proposing action strategies for solving urban and regional problems.

3. Metro-Detroit Regional Partnership

The problems, issues, and solutions that Detroit must confront are, as in most cities, regional in nature. The environment, infrastructure, transportation, taxation, and education are but a few of issues that defy historic city or county government boundaries. The Metro-Detroit Regional Partnership will convene governmental and civic leadership to discuss and confront problems that can only be solved through cooperative regional action.

4. K-12 Educational Outreach

The Design + Technology Center will partner with organizations like the Center for Understanding Our Built Environment (CUBE) and participating elementary and high schools. The intent of this educational outreach will be to "teach the teachers," who will in turn teach students regarding new and constructive ways of understanding cities, communicating, and solving problems. The Center will also engage existing organizations like the Ford Motor Company and their PAS program in education outreach.

5. Applied Urban Research Center

An Applied Urban Research Center will address issues and problems confronted by communities in Michigan and across the United States. Teams of LTU faculty, faculty from partner colleges and universities, consultants, and graduate research assistants will work to analyze and improve neighborhoods, commercial districts, corridors, environmentally sensitive areas and sites, historical and heritage areas, and a wide range of other settings. Additionally, the Center will undertake basic research in urban theory and practices. The Applied Urban Research Center will seek funding from government, not-for-profits, private sector entities, and philanthropic sources.

Website: <http://www.detroit.design>

Section II: Instructional Programs Portfolio

SECTION II.A. CERTAIN CURRICULUM CATEGORIES

Item UP: Professional Baccalaureate Degrees

1. Studio. Studies, practice, and experiences in studio subjects are of prime importance in the preparation of students for professional careers in art and design. The excellence of the creative work produced by students is the best determinant of the adequacy of the studio studies offered by an institution. Creative work includes, but is not limited to, conceptualization, process, product, and critique. Irrespective of major or specialization, students must:

a. Gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.

All undergraduate programs in the Department of Art and Design, with the exception of Transportation Design and Industrial Design, begin with Basic Design I (ART 1113) and Basic Design II (ART 1133) courses in the freshman year. In these interdisciplinary studios, students develop an understanding of the principles and elements of design, first with achromatic 2D compositions, with 3D designs and with a later emphasis on materials, physical tools and processes. Color theory is introduced in Basic Design 1, and color application is stressed in Basic Design 2. The Transportation Design and Industrial Design programs have developed the Product Design Methodology 1 (IDD 1113) and Product Design Methodology 2 (IDD 1223) courses which integrate Basic Design 1 and Basic Design 2 principles while incorporating the relationship of theory to practice by taking a product through a design life cycle similar to an industry design studio. In all programs, digital tools are introduced in the freshman year, and their use becomes increasingly rigorous as students advance in the curriculum. Beginning in freshman year and continuing throughout the course of studies, historic and contemporary issues in the world of art and design inform these principles. The drawing sequence is discipline specific. Interior Architecture students take Visual Communication 1, 2 and 3 (ARC 1213, ARC 1223, ARC 2813); Game Art, Graphic Design and Interaction Design students take Life Drawing (ART 2113). The Transportation Design and Industrial Design programs incorporate visual communication elements (sketching, digital tools and modeling) into each design studio, starting with freshman year and continuing through to senior year. In addition, specific courses provide fundamental approaches to surfacing and modeling formats, placement of products in an animated environment for visual analysis, and awareness/opportunities in preparing data for 3D printing (ATD 2813, ATD 2823, IDD 2213, IDD 2223).

See student artwork on display and course syllabi

b. Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).

All studio courses, expect students to demonstrate conceptual understanding and technical facility throughout the design process. All programs in the Department of Art and Design offer students the opportunity to exhibit and present their work to guest critics through both oral and visual presentations.

Students are required to express and defend their ideas and processes verbally to both outside reviewers and to their peers within their studios. Each undergraduate program has either a mandatory internship or professional practice course that provides students with a challenging, educational and tangible experience to prepare them for professional entry in their field. As the curriculum becomes more complex, so does the relationship to an outside audience.

See student artwork on display and course syllabi

c. Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).

In both studio and lecture courses, students explore historical and contemporary developments in related fields in order to inform their studies. Beginning in freshman year and becoming increasingly rigorous as students progress throughout the curriculum, students are expected to develop a critical understanding of the relation of their work to the cultural context. Survey courses in Art History, Graphic Design and Game Art provide a foundation for further coursework. Lectures, artist talks, field trips, workshops, real-world problem solving and projects, as well as interaction and feedback from industry professionals and mentors, support these efforts.

See Section II.B. Curricular Tables and syllabi in course binders

d. Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

All studio courses in the Department of Art and Design follow a studio-critique model. Students engage in critical discussions regarding their work, ambitions and design discourse. Guest critics within CoAD, as well as external critics, regularly participate in these critiques.

Throughout the course of their studies, students develop a formal language by which their work is discussed. At the end of the Spring 2016 semester, the Department of Art and Design will also participate in Design Week, a three-day college-wide event at the end of semester when students from a selection of studio courses present their work to CoAD faculty and external reviewers. Student groups such as AIGA and Art Shop offer students additional opportunities for exhibition, discussion and collaboration.

Dedicated freshman studios support the development of a strong design community that has a direct effect on the development of a student's growth and maturity as a designer. All studios are open and highly visible, intentionally designed to encourage students to participate in an open dialogue. Walls around the college are available for public display and group critique.

2. Art/Design History, Theory, and Criticism. Through comprehensive courses in the history of art/design, students must:

a. Learn to analyze works of art/design perceptively and to evaluate them critically.

Each studio, in their specific discipline, weighs the value of product and process against the context of historical precedents. Each degree in the Department of Art and Design has a discipline-specific history course that, along with the sequence of art or architecture history courses, prepares students with the critical tools for contextual thinking. There is also a required College of Architecture (CoAD) history elective that supports the idea of a broad based understanding of history in the creative fields.

All undergraduate programs in the Department of Art and Design require at least 12 credits (a minimum of 10%) from the required core curriculum and taught in the art and design history coursework. These courses begin in the freshman year with Art and Design Awareness (ARC1012), as well as World Masterpieces 1 (LLT1213) and World Masterpieces 2 (LLT1223), which are part of the College of Arts and Sciences. As students progress throughout the curriculum, they are expected to analyze and evaluate works of art and design with increasing depth of understanding and within the context of the larger cultural environment.

See Section II.B. Discipline Area Statements and Competencies

b. Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis.

Art and Design Awareness (ARC 1012), Basic Design 1 (ART 1113), Basic Design 2 (ART 1133) and the LTU Core Curriculum introduce students to common elements and vocabulary of art and design, as well as the interaction of these elements. As a part of the Core Curriculum, the Writing Proficiency Exam (COM 3000). This course is a prerequisite to the upper level history courses which offers students the opportunity to employ the knowledge of their discipline at a sophisticated level. Through writing, reading, discussion, and oral presentations, students develop critical thinking skills and the ability to evaluate concepts, formulate analyses and engage in critical dialogue. This foundation equips students with the ability to contribute to their field as leaders and innovators. In support of the coursework, a lecture series in the College of Architecture and Design and an exhibition series where students are exposed to contextual critical thinking also enrich the learning environment.

See Section II.B. Discipline Area Statements and Competencies

c. Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.

Students are introduced to art and design history, culture and styles in both art and design history courses as well as studio courses. Critical reading, discussions, written responses, presentations, lectures, and field trips are all used in combination to engage and educate the students in theory, criticism, and history. Upper-level courses ask students relate their work, as well as the works of others, to these contexts.

In the first semester of the freshman year, all CoAD students enroll in Basic Design 1 (ART 1113) and Art and Design Awareness (ARC 1012). Art and Design Awareness is a lecture and discussion class that is designed to expose students to a full range of images, ideas within the Art, Design, and Architecture fields. There are often direct references made in the Basic Design studio of the content from Art and Design Awareness and visa versa.

See Section II.B. Discipline Area Statements and Competencies

3. Technology. Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.

The curriculum integrates experiences with traditional, current and emerging technologies into the studio courses as tools for critical problem solving for student projects.

The *LTuZone Laptop Computer Program* started as the student laptop initiative in 2000 and gives all students and faculty access to personal use of a laptop for the academic year with specific applications installed depending on their academic program. The recently renamed “LTuZone” laptop initiative program was developed with input from administration, faculty, staff and students and will be pursued for at least the next four years. The LTuZone environment effectively places all the equipment and software with each student at all times. Undergraduate students participate in the laptop program as part of their tuition; they pay only a security deposits on the laptops; the deposit is refunded to the student when the unit is returned. Graduate students may also receive a University laptop but pay a set amount per credit hour. A new cycle of equipment was purchased for in fall of 2014.

Students also have access to the shared resources of the wood shop, a photography studio, digital SLRs, the Materials Resource Library, MakeLab’s CNC machine and laser-cutter, a photography studio and a screen-printing studio, and a green-screen studio. The Architecture Computing Resource Centre (ACRC) has 3D printers for student use.

Open-elective courses in programs outside of the Department of Art and Design, such as Media Communications and Architecture, offer opportunity for new experiences and discovery. The AIGA and Art Shop student groups expose students to additional technologies through extracurricular workshops.

Field trips to discipline-specific industry facilities such as print shops and service bureau’s digital media focused companies support classroom theory. The academic achievement center provides technical support for software while the Help Desk provides support for the hardware. Transportation Design and Industrial Design and Game Art have curricular specific courses that address industry appropriate software, hardware and their applications. This is supported by hiring adjunct faculty from industry as recommended by advisory boards.

Please see Section I.F Facilities, Equipment and Safety for additional information about these resources.

Please see the following links for further information:

LTuZone: www.ltu.edu/futurestudents/transfer/ltuzone.asp

makeLab: make-lab.org

4. Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of art and/or design problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology.

In their senior year, all students in the Department of Art and Design have a senior capstone experience to synthesize studio, analysis, history and technology, and participate in a comprehensive project.

In the Graphic Design program, students take Senior Thesis 1 and 2 and Senior Seminar 1 and 2 (ART 4514, ART 4524, ART 4612, ART 4622). In the Interaction Design program, students take Imaging Thesis 1 and 2 and Senior Seminar 1 and 2 (ART 4614, ART 4624, ART 4612, ART 4622). In the Game Art program, students take Senior Project 1 and 2 and Senior Seminar and 2 (GAM 4514, GAM 4524, ART 4612, ART 4622). Throughout these courses, students explore and research an original query within their discipline, and develop a written paper and creative project.

The Bachelor of Science in Industrial Design and Transportation Design requires an industry experience to support the program objectives. The student, with an industry sponsor, presents a written proposal for project objectives, requirements, and deliverables for approval by the program Director. At the conclusion of the course, students provide a portfolio as evidence of their work. Both peers and professionals review the portfolio. The course objectives ensure that the undergraduate student is able to work independently on a variety of art and/or design problems by combining, as needed, specific capabilities in studio, analysis, history, and technology. Through this process, students must demonstrate the ability to form and defend value judgments about art and design and to communicate art/design ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.

In Interior Architecture, students are asked to apply professional skills in the sophomore, junior and senior courses and develop time management spreadsheets in Integrated Design Studio 2 (ARC 2126), as a model for use in all future studios. The program culminates with Interior Architecture 3 (ARI 4124), where students develop their own project plans and manage them throughout an applied project. This process includes programming, design development, detailed design, specification and a graphic and written presentation. They also observe these in practice through Internship Studies (ARI 4922).

Item GR: Graduate Programs

1. Provide a list of the titles of graduate theses in all art/design specializations—including art/design education—completed at the institution within the last three years.

MASTER OF ARTS: ENVIRONMENTAL GRAPHIC DESIGN

Eni Jakubi

"Play Art Detroit: Play, discovery and engagement between the general public and Detroit street art" (2015)

Marshall Ashton

"Navigating Narrative Devices in Digital Game-Space" (2014)

Terry Londy

"Environmental Graphics play a vital role in the development of a memorial, and the ways the user may engage with the piece" (2014)

Ranj Ahmad

"Environmental Graphic Design for People With Memory and Physical Challenges" (2014)

Leslie Wang

"Educational Environmental Graphics of Dining Environments" (2014)

MASTER OF INTERIOR DESIGN: INTERIOR DESIGN

Mohammed A. Jamal Allayl

"Towards an Ideal Hotel Guest Room in Saudi Arabia: A Study of Sustainable Technologies in Saving Energy for Electrical Lighting and Water" (2015)

Khalid A. Hamoodh

"Issues of Privacy in Islamic Culture, a Study of the Houses in Makkah, Saudi Arabia" (2014)

Haidar Kamal

"Wood vs. Concrete, a Case Study of the Environmental Impact of Housing Construction in Kuwait" (2013)

Katheryn Grube

"Why don't we have colored walls in our classrooms?" (2012)

2. Describe and evaluate the institution's approaches to the development of breadth of competence for students in all graduate degree programs.

The graduate programs of the Department of Art and Design provide students with the opportunity to advance their discipline specific knowledge to global concerns in a humanistic manner. This is accomplished by addressing issues of health, safety and welfare of society's needs.

Master of Environmental Graphic Design (MEGD) is the comprehensive discipline of graphics, typography and wayfinding within the built environment involving cognitive mapping and spatial relationships. Designers engaged in this discipline are required to have the ability to work on a human, vehicular, interactive and print media scale. The design discipline requires a unique education to prepare designers to sensitively respond to the built environment.

The Master of Interior Design (MID) and the Master of Environmental Graphic Design (MEGD) degrees combine instruction in theory, professional issues, and current technology in a program for at students interested in expanding knowledge of the field. The programs offer core courses in research, theory, issues, and design application and allows for the independent exploration of topics.

Students in MID and MEGD are required to take interdisciplinary courses as part of the required curriculum and as electives within the college, offering students learning experiences crossing Interior Design, Architecture, and Art and Design. The MID program is closely related to the Architecture program, making MID intrinsically interdisciplinary.

All applicants must meet the portfolio requirements in the admission decision. This supports the need to be selective and to help guide applicants to the curriculum best suited for their needs. A series of "pre-

core” courses are required for students entering from outside the degree discipline. The portfolio also helps in the placement of students into or around these “pre-core” courses.

See Section II.B. Discipline Area Statements and Competencies

3. Describe and evaluate the institution’s approaches to the development of teaching and other professionally related skills for students in all graduate degree programs.

Students in the Master of Interior Architecture program who are interested in teaching are offered the Education Praxis (ARC 6903) elective. This 3-credit course provides students with the fundamental knowledge of curriculum integration, learning styles, and studio culture.

Though the MEGD program has graduated students who have gone on to teach at the higher education level, since this degree is not considered a terminal degree, teaching is not the focus of the program. The coursework is professionally focused leading graduates to industry.

SECTION II.B. SPECIFIC CURRICULA

Degrees for which Renewal for Final Approval for Listing is sought

Bachelor of Science – 4 years: Transportation Design

Bachelor of Science – 4 years: Industrial Design

Bachelor of Fine Arts – 4 years: Graphic Design

Bachelor of Fine Arts – 4 years: Game Art

Bachelor of Interior Architecture – 4 years: Interior Architecture

Master of Arts – 2 years: Environmental Graphic Design

Master of Interior Design – 2 years: Interior Design

Degrees for which Final Approval for Listing is sought

Bachelor of Interior Design – 4 years: Interaction Design

BACHELOR OF SCIENCE: TRANSPORTATION DESIGN

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Bachelor of Science in Transportation Design program is a baccalaureate Transportation Design degree within the College of Architecture and Design. The program is designed for those interested in learning how to design automobiles and other modes of transportation through development of business models based on existing and emerging technologies. The focus of the program has evolved to include the impact of social responsibility; that is, of designing products around lifestyle, community, environmental and societal needs. The program incorporates a study in the progression of transportation, from its rich history to future design trends, while integrating the impact of social media, consumer behavior, and user interactions on design. The program consists of 127 credit hours, and is designed to develop advanced

knowledge, skills, and experience in the field of automotive and transportation design. Graduates of the program are able to present work that demonstrates perceptual acuity, conceptual understanding, and technical feasibility in a professional entry-level position.

ltu.edu/architecture_and_design/art_design/bs_transportation_design.asp

2. A curricular table in the NASAD format.

Program Title: Bachelor of Science in Transportation Design

Number of Years to Complete the Program: 4

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Major: 40

Name of Program Supervisor: Keith Nagara

Transportation Design	Design Technology/ Visual Arts	Art & Design History	General Studies	Total Number of Credits
# of credits (= A) A = 45	# of credits (= B) B = 31	# of credits (= C) C = 16	# of credits (= D) D = 35	(A + B + C + D =) Total Credits 127
(45/120 =) % 37.5%	(31/120 =) % 25.8%	(16/120 =) % 13.3%	(35/120 =) % 29.2%	(45+31+16+35 =) 105.83 Total %

Transportation Design

* History credits are is pulled out of total credits

		<u>Studio</u>
ATD 1914	Trans Design Studio 1C	3 credits
ATD 1924	Trans Design Studio 2C	3 credits
ATD 2816	Trans Design Studio 3E	5 credits
ATD 2826	Trans Design Studio 4E	5 credits
ATD 3716	Trans Design Studio 5I	5.5 credits
ATD 3726	Trans Design Studio 6I	5.5 credits
ATD 4516	Trans Design Studio 7T	5 credits
ATD 4526	Trans Design Studio 8T	5 credits
ATD 2832	Practicum	2 credits
ATD 3616	Integrated Concept Design A	3 credits
ATD 3626	Integrated Concept Design B	3 credits

Total Transportation Design Credits

45 Credits = A

Design Technology/Visual Arts

IDD 1113	Product Design Methodology 1	3 credits
IDD 1223	Product Design Methodology 2	3 credits
ATD 2813	Digital Tech Surface 1	3 credits
ATD 2823	Digital Tech Surface 2	3 credits
ATD 3616	Integrated Concept Design A	3 credits
ATD 3626	Integrated Concept Design B	3 credits

ATD 4414	Rapid Technology	4 credits
ATD 4524	Manufacturing Process	4 credits
ARC/ART/ARI/ATD/IDD	Elective	3 credits
ATD 4513	Professional Practice	2 credits

Total Design Technology/Visual Arts Credits

31 Credits = B

Art & Design History

* History credits are incorporated in studio courses

History

ARC 1012	Art/Architecture Awareness	2 credits
LLT 1213	World Masterpieces 1	1.5 credits
LLT 1223	World Masterpieces 2	1.5 credits
IDD 3723	Industrial Design History	3 credits
ATD 1914	Trans Design Studio 1C	1 credits
ATD 1924	Trans Design Studio 2C	1 credits
ATD 2816	Trans Design Studio 3E	1 credits
ATD 2826	Trans Design Studio 4E	1 credits
ATD 3716	Trans Design Studio 5I	0.5 credits
ATD 3726	Trans Design Studio 6I	0.5 credits
ATD 4516	Trans Design Studio 7T	1 credits
ATD 4526	Trans Design Studio 8T	1 credits
ATD 4513	Professional Practice	1 credits

Total Art & Design History Credits

16 Credits = C

General Studies

COM 1001	University Seminar	1 credits
COM 1103	English Composition	3 credits
COM 2103	Technical & Professional Communication	3 credits
LLT/SSC/PSY ***3	Elective	3 credits
BIO/CHM/FSC/GLG/PSC/PHY	Natural Science	8 credits
MCS	Math 1	3 credits
MCS	Math 2	4 credits
SSC 2413	Foundations of the American Experience	3 credits
SSC 2423	Development of the American Experience	3 credits
LDR 2001	Leadership Models and Practices	1 credits
LDR 3000	Leadership Seminar Series	0 credits
LDR 4000	Leadership Capstone	0 credits
LLT 1213	World Masterpieces 1	1.5 credits
LLT 1223	World Masterpieces 2	1.5 credits

Total General Studies Credits

35 Credits = D

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

The 127 credit hour degree program integrates core competencies and industry standards into all program classes from year one through graduation. Coupled with each course syllabus, the curriculum develops specific principles and elements of design, comprehensive working knowledge of required technological applications, understanding of functional prototype development, and assessment of environmental factors, market influences, customer persona and historical factors. A foundational understanding of the entire development process, along with the ability to design products and systems through the use of technologies and tools is the expectation upon graduation.

The levels of achievement required for graduation with a Bachelor of Science in Transportation Design are in compliance with the standards recommended by NASAD. Course description falls within the percentages required by NASAD as reflected in the curricular table for this degree.

Competencies:

a. Ability to design products and systems, including but not limited to a foundational understanding of how products and systems are made; what makes them valuable; how they are developed, realized, and distributed; and how they are related to environmental and societal issues and responsible design.

The Transportation Design curriculum develops these skills in design students through the use of sponsored design projects, beginning in freshman year and continuing through to senior year. Focus of development includes illustration and aesthetics, with engineering requirements, manufacturing processes and feasibility all considered. The projects evolve from brief description, to research and concept development, through to project completion, with reviews built in weekly which incorporate aspects of verbal, written and digital presentations. Skill development and complexity increase as the student progresses through the curriculum. Industry relationships and feedback, instructor/industry reviews, and internships are used to measure achievement of competence.

b. Ability to use technologies and tools associated with multi-dimensional design representation, development, dissemination, and application.

Dedicated studio instruction ensures development of technologies to create multi-dimensional design representation, both in physical and digital models. The process incorporates the application of technology in the design course and uses the weekly review procedures to maintain integrity of design and application. Instruction includes consideration of the engineering requirements, feasibility, aesthetics, as well as manufacturing process requirements to complete the desired outcome. Achievement of this objective is assessed through detailed reviews and presentations within the studio, within the program, utilizing industry relationships, and through exhibition opportunities.

c. Foundational knowledge of the history of industrial design, including but not limited to the influences of works and ideas on the evolution of design study and practice over time and across cultures.

In the freshman year, Art and Design Awareness (ARC 1012) offers a broad spectrum of design topics. History of industrial design is incorporated within each studio and with a dedicated course which delves into the foundational history and evolution of design. For Transportation Design, the focus on branding and marketing is included. Achievement of this objective is measured through written projects, through design presentations, and through concept development reviews with industry, instructors and peers.

d. Fundamental knowledge of user experience, human factors, applied ergonomics, contextual inquiry, user preference studies, and usability assessments.

In-depth coursework involving UX/HMI is incorporated directly into each studio project to emphasize the impact of technology and design on the user. Transportation Design students meet these requirements through aesthetics while maintaining manufacturing feasibility design intent. Achievement of this competence is assessed through interactive presentations to studio, instructor, and industry professionals, both verbal and written, throughout the course of the semester.

e. Ability to research, define, and communicate about problems, variables, and requirements; conceptualize and evaluate alternatives; and test and refine solutions, including the ability to synthesize user needs in terms of value, aesthetics, and safety.

The sponsored project-based curriculum focuses on the ability to research, define, and communicate potential issues, and evaluate resolutions. This iterative process is practiced in each of our design studios, starting with freshman year. Transportation Design students use illustration and aesthetics to fine-tune their designs while meeting project needs and expectations. Achievement of this competence is addressed via design reviews within the program and with industry professionals. The ability of graduates to obtain entry level positions and be successful in the industry is an invaluable measurement of the ability to achieve this competence.

f. Ability to communicate concepts and specifications in verbal, written, and multiple media at levels ranging from abstraction and sketches, to detailed multi-dimensional, functional, and visual representations.

Every week, each studio course from freshman year to senior year requires students to clearly and concisely present course work in review sessions (peer, instructor, and industry reviews). For each studio, the review process begins with concept development (including research, sketching) and proceeds through the semester to project completion (completed model – physical or 3-D digital). Compliance with this competency is gauged through the reviews, which include verbal, written and digital components, and are assessed by industry professionals, instructors and peers. Internships and permanent design positions are also useful in measuring achievement of this objective.

g. Functional knowledge of professional design practices and processes, including but not limited to ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.

Functional knowledge is incorporated into each studio course through industry sponsored studio design projects and industry relationships. Extensive research is conducted at project commencement, including issues of ethical behaviors and intellectual property issues. In addition, basic tenets of professional design practices and processes are brought succinctly into focus in modules presented interactively within the curriculum. The Transportation Design curriculum investigates the role of aesthetics, manufacturing feasibility, and engineering requirements with regard to design practices and process. Compliance with this competence is measured through industry feedback, and ability to obtain positions within the industry.

h. Knowledge of basic business practices and their relationship to industrial design as well as the ability to investigate and reconcile the needs related to entrepreneurship, marketing, engineering, manufacturing, servicing, and ecological and social responsibility in the process associated with specific design projects.

During the course of the studio semester, studio instructors, most of whom are primarily employed in the design field, provide an in-depth understanding of business practices and the many influences which affect the design process. In addition, dedicated course work is embedded within the transportation design curriculum to focus on the many influences affecting the design field (branding, marketing, engineering feasibility, et.al.). Student work, is evaluated weekly in studio critiques and along with industry reviews, provides confirmation that the competence is being met.

i. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.

Collaborative skills provide a required component of the sponsored project studio curriculum. These skills are fostered and encouraged by instructors and supported by the associated sponsoring industry professionals. In the transportation design curriculum, students collaborate as teams to create unique aesthetics and designs which meet or exceed engineering and design requirements while delivering an exciting product. Effective design and completion of the project, as measured by the sponsoring industry professionals and instructor teams is confirmation that collaborations required to meet design intent are being achieved.

j. Opportunities for advanced undergraduate study in areas that intensify skills and concepts, and that deepen and broaden knowledge of the profession of industrial design.

The curriculum includes skill-specific courses that enhance the understanding and capabilities required to achieve success in a wide range of positions within the design profession. Students' progress from basic to complex studies, expanding their skill-set, which provides the students and graduates with increased opportunities in the design field. Current industry professionals directly employed in these specialty fields provide instruction to the students to ensure that the curriculum focus remains current and relevant to the industry. This competence is measured by the varied positions within the design industry offered to our students and graduates. They are prepared to excel in these positions.

k. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

Industry sponsored studios promote an environment within the program for the student to gain awareness and understanding of the profession as well as the industry. Collaborative relationships are developed with industry professionals as a result of the sponsored studios. Exposure to design shows, major studio and plant tours, and subject matter expert critiques, along with development of creative solutions for issues through integration of competitions provide real-world and in-depth knowledge of the design field and industry. Industry professionals in both engineering and design are integrated into the studios for instruction, demonstration, critiques and reviews. Internships, co-op experiences, and permanent positions both within the US and internationally provide confirmation that this competence is achieved.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

Achievement within the program is assessed comprehensively from the point of admission to graduation. A detailed portfolio demonstrating basic sketching ability is required for entrance to the program. Once enrolled in the program, students participate each semester in multiple review sessions with their peers, their instructors, and industry professionals. From these reviews, critiques and evaluations are provided to assess and document each student's progress to objective, as defined by the syllabus. Internships within the industry provide valuable feedback in measuring student and program achievement. The senior year final presentation which includes extensive research documentation, concept ideation, and prototype development, chronicles the achievement of the graduating designer over the course of the curriculum relative to core competencies and industry expectations. Beginning in 2016, the Department of Art and Design will also participate in Design Week, a three-day college-wide event at the end of semester when students from a selection of studio courses present their work to CoAD faculty and external reviewers.

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the *NASAD Handbook, Standards for Accreditation III.H*.

N/A

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook, Standards for Accreditation III.I*.

N/A

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook, Standards for Accreditation III.J*.

N/A

4. Institutions offering graduate degrees

N/A

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

Program faculty and advisors seek to ensure that student competencies are achieved. Student learning is documented by faculty review of student work. The Bachelor of Science in Transportation Design program has graduated 24 designers since inception in 2008. One hundred percent of the graduates have successfully gained employment in their desired industry. The program has also been successful in obtaining internships for 100% of junior designers, along with several internship positions for sophomore and freshman designers. These internships, coupled with industry-sponsored projects each term, provide direct feedback from industry, along with comprehensive evaluation on the level to which competencies are being met.

In addition, a University Assessment Committee has the primary responsibility to assess student educational outcomes. The Transportation Design program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Transportation Design is also conducted every three years, and most recently in Fall 2015. The Program Director reviews the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Transportation Design program is only six years old. In that time, however, it has grown in numbers and as a significant competitor among peer programs. It is competitive in recruitment interest, national and international design competitions, internships, and job placement upon graduation. There are only a handful of transportation design programs in the US, and in its first four years, the program at LTU has become regarded by the industry as one of the top four programs by automotive companies nationally and internationally.

Collaboration with industry is one of Transportation Design's greatest strengths. Real-world projects are brought into the studios and professional instructors take an active role in student education. Opportunity is provided to students for networking, mentoring, and design critique from various perspectives. In essence, the program can be viewed as a four year design internship program offering students a leadership role in the studios, projects, and program. Additionally, adjacency to the local car companies is a significant advantage by providing continuous sponsorship and support.

Additional program strengths include an educational experience focused on specific core competencies associated with the student's chosen path, such as creative design, color and material, user experience, digital sculpting, etc. The technical and design innovation process within the curriculum, along with immersion into real-world design problems, provide a focused and relevant education. Presentation skills are also emphasized in reviews from the freshman year through graduation. The skill set obtained as the student progresses through the curriculum provides graduates with the ability to obtain positions within a wide-range of transportation design disciplines.

The program has received feedback indicating their students' need to improve their visual communication techniques in the earlier stages of the curriculum. A second area in need of improvement is in the development of futuristic concepts that visually express functional requirements and aspects. While students are quite creative in their thinking, translating the idea to the visual realm is sometimes lacking. For example, a student can creatively express an idea about a vehicle that hovers, however the implementation of that in the ideation stage can be improved to fully express the intended functional requirements.

Challenges include the ability to recruit quality students and correspondingly, the ability to meet industry demands for graduates. Adequate facilities and equipment are a challenge, with a need for improvements in power wall/virtual reality projection. Also, a maker-space, where simple prototyping and idea sharing could take place in a common location as an extension to the studios is an area missing from present facilities.

Opportunities exist to promote the program's relevance within the design community through Auto Show participation and networking with designers worldwide. In addition, students participate in a variety of, local, national and international competitions that allow students to create concepts that will ultimately be judged by professional panels. These competitions allow the students to showcase their design capabilities, along with LTU's design process, within the worldwide design community.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

To address the visual communications issue, the curriculum has been realigned to incorporate more of that content in the freshman and sophomore coursework. In addition, industry professionals are performing demonstrations and overlays. Through this realignment, students demonstrate significant improvement, and the faculty will continue to monitor progress. To improve futuristic concept development, the program has integrated a fusion of art (traditional practices) and science (emerging practices) into the curriculum. The art

component includes sketching, ideation, rendering, research, and understanding historical context, while the science component includes research of customer persona, technology, CAD, 3D printing, and virtual reality. The freshman level includes an increased emphasis on expressing functional requirements visually while incorporating system functionality into the packaging and integration of technology into concept development. For facilities, an incubator space would create a lab concept as an extension of the studios. This would provide the students with a simple maker-space in which all levels could come together in a common location to develop prototypes and share ideas.

BACHELOR OF SCIENCE: INDUSTRIAL DESIGN

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Bachelor of Science in Industrial Design program is a baccalaureate Industrial Design degree within the College of Architecture and Design. The program is designed for those interested in learning how to design products through development of business models based on existing and emerging technologies. The focus of the program has evolved to include the impact of social responsibility; that is, of designing products around lifestyle, community, environmental and societal needs. The program incorporates a study in the progression of industrial design, from its rich history to future design trends, while integrating the impact of social media, consumer behavior, and user interactions on design. Industrial design is the profession of visionary designers and artists creating exciting aesthetics and functional products. This program provides students the opportunity to design something truly revolutionary. The program consists of 127 credit hours, and is designed to develop advanced knowledge, skills, and experience in the field of product design. Graduates of the program are able to present work that demonstrates perceptual acuity, conceptual understanding, and technical feasibility in a professional entry-level position.

ltu.edu/architecture_and_design/art_design/bs_industrial_design.asp

2. A curricular table in the NASAD format.

Program Title: Bachelor of Science in Industrial Design

Number of Years to Complete the Program: 4

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Major: 26

Name of Program Supervisor: Keith Nagara

Industrial Design	Design Technology & Visual Arts	Art & Design History	General Studies	Total Number of Credits
# of credits (= A) A = 45	# of credits (= B) B = 31	# of credits (= C) C = 16	# of credits (= D) D = 35	(A + B + C + D =) Total Credits 127
(45/120 =) % 37.5%	(31/120 =) % 25.8%	(16/120 =) % 13.3%	(35/120 =) % 29.2%	(45+31+16+35 =) 105.83 Total %

Industrial Design

* History credits are is pulled out of total credits

		<u>Studio</u>
IDD 1114	Industrial Design Studio 1	3 credits
IDD 1124	Industrial Design Studio 2	3 credits
IDD 2216	Industrial Design Studio 3	5 credits
IDD 2226	Industrial Design Studio 4	5 credits
IDD 3316	Industrial Design Studio 5	5.5 credits
IDD 3326	Industrial Design Studio 6	5.5 credits
IDD 4516	Industrial Design Studio 7	5 credits
IDD 4526	Industrial Design Studio 8	5 credits
ATD 2832	Practicum	2 credits
ATD 3616	Integrated Concept Design A	3 credits
ATD 3626	Integrated Concept Design B	3 credits
Total Industrial Design Credits		45 Credits = A

Design Technology/Visual Arts

IDD 1113	Product Design Methodology 1	3 credits
IDD 1223	Product Design Methodology 2	3 credits
IDD 2213	Virtual Visualization 1	3 credits
IDD 2223	Virtual Visualization 2	3 credits
ATD 3616	Integrated Concept Design A	3 credits
ATD 3626	Integrated Concept Design B	3 credits
ATD 4414	Rapid Technology	4 credits

ATD 4524	Manufacturing Process	4 credits
ARC/ART/ARI/ATD/IDD	Elective	3 credits
ATD 4513	Professional Practice	2 credits

Total Design Technology/Visual Arts Credits

31 Credits = B

Art & Design History

* History credits are incorporated in studio courses

History

ARC 1012	Art/Architecture Awareness	2 credits
LLT 1213	World Masterpieces 1	1.5 credits
LLT 1223	World Masterpieces 2	1.5 credits
IDD 3723	Industrial Design History	3 credits
IDD 1114	Industrial Design Studio 1	1 credits
IDD 1124	Industrial Design Studio 2	1 credits
IDD 2216	Industrial Design Studio 3	1 credits
IDD 2226	Industrial Design Studio 4	1 credits
IDD 3316	Industrial Design Studio 5	0.5 credits
IDD 3326	Industrial Design Studio 6	0.5 credits
IDD 4516	Industrial Design Studio 7	1 credits
IDD 4526	Industrial Design Studio 8	1 credits
ATD 4513	Professional Practice	1 credits

Total Art & Design History Credits

16 Credits = C

General Studies

COM 1001	University Seminar	1 credits
COM 1103	English Composition	3 credits
COM 2103	Technical & Professional Communication	3 credits
LLT/SSC/PSY ***3	Elective	3 credits
BIO/CHM/FSC/GLG/PSC/PHY	Natural Science	8 credits
MCS	Math 1	3 credits
MCS	Math 2	4 credits
SSC 2413	Foundations of the American Experience	3 credits
SSC 2423	Development of the American Experience	3 credits
LDR 2001	Leadership Models and Practices	1 credits
LDR 3000	Leadership Seminar Series	0 credits
LDR 4000	Leadership Capstone	0 credits
LLT 1213	World Masterpieces 1	1.5 credits
LLT 1223	World Masterpieces 2	1.5 credits

Total General Studies Credits

35 Credits = D

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

The 127 credit hour degree program integrates core competencies and industry standards into all program classes from year one through graduation. Coupled with each course syllabus, the curriculum develops specific principles and elements of design, comprehensive working knowledge of required technological applications, understanding of functional prototype development, and assessment of environmental factors, market influences, customer persona and historical factors. A foundational understanding of the entire development process, along with the ability to design products and systems through the use of technologies and tools is the graduation requirement.

The levels of achievement required for graduation with a Bachelor of Science in Industrial Design are in compliance with the standards recommended by NASAD. Course description falls within the percentages required by NASAD as reflected in the curricular table for this degree.

Competencies:

a. Ability to design products and systems, including but not limited to a foundational understanding of how products and systems are made; what makes them valuable; how they are developed, realized, and distributed; and how they are related to environmental and societal issues and responsible design.

The Industrial Design curriculum develops these skills in design students through the use of sponsored design projects, beginning in freshman year and continuing through to senior year. Focus of development includes using visual communications techniques to understand concepts and ideas. Refinement follows, using a broad spectrum to understand the different system of products, their functional and ergonomic requirements, and their evolution. The projects evolve from brief description, to research and concept development, through to project completion, with reviews built in weekly which incorporate aspects of verbal, written and digital presentations. Skill development and complexity increase as the student progresses through the curriculum. Industry relationships and feedback, instructor/industry reviews, and internships are used to address achievement of objectives.

b. Ability to use technologies and tools associated with multi-dimensional design representation, development, dissemination, and application.

Dedicated studio instruction develops technologies to create multi-dimensional design representation, both in physical and digital models. The process incorporates the application of technology in the design course and uses the weekly review procedures to maintain integrity of design and application. Instruction includes consideration of the product, process and layouts, problem solving through design, ergonomics and utility, as well as manufacturing requirements to complete the desired outcome. Achievement of this objective is assessed through detailed reviews and presentations within the studio, within the program, utilizing industry relationships, and through exhibition opportunities.

c. Foundational knowledge of the history of industrial design, including but not limited to the influences of works and ideas on the evolution of design study and practice over time and across cultures.

In the freshman year, Art and Design Awareness (ARC 1012) offers a broad spectrum of design topics. History of industrial design is incorporated within each studio and with a dedicated course which delves into the foundational history and evolution of design. For Industrial Design, the focus on the broad spectrum of product design and development is included. Achievement of this objective is measured through written projects, through design presentations, and through concept development reviews with industry, instructors and peers.

d. Fundamental knowledge of user experience, human factors, applied ergonomics, contextual inquiry, user preference studies, and usability assessments.

In-depth coursework involving UX/HMI is incorporated directly into each studio project to emphasize the impact of technology and design on the user. Industrial Design students investigate design and utility through the evolution of layouts, processes and systems in product design. Achievement of this competence is assessed through interactive presentations to studio, instructor, and industry professionals, both verbal and written, throughout the course of the semester.

e. Ability to research, define, and communicate about problems, variables, and requirements; conceptualize and evaluate alternatives; and test and refine solutions, including the ability to synthesize user needs in terms of value, aesthetics, and safety.

A focus of the sponsored project-based curriculum is the ability to research, define, and communicate potential issues, and evaluate resolutions. This iterative process is practiced in each of our design studios, starting with freshman year. Industrial Design students use visual communication skills to problem solve and investigate ideas then fine-tune their designs while meeting project needs and expectations. Achievement of this competence is addressed via design reviews within the program and with industry professionals. The ability of our graduates to obtain entry level positions and be successful in the industry is an invaluable measurement of the ability to achieve this competence.

f. Ability to communicate concepts and specifications in verbal, written, and multiple media at levels ranging from abstraction and sketches, to detailed multi-dimensional, functional, and visual representations.

Incorporated into each studio course from freshman year to senior year is the requirement and expectation of each student designer to clearly and concisely present course work weekly in review sessions (peer, instructor, and industry reviews). For each studio, the review process begins with concept development (including research, sketching) and proceeds through the semester to project completion (completed model – physical or 3-D digital). Compliance with this competency is gauged through the reviews, which include verbal, written and digital components, and are assessed by industry professionals, instructors and peers. Internships and permanent design positions are also useful in measuring achievement of this objective.

g. Functional knowledge of professional design practices and processes, including but not limited to ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.

The Industrial Design curriculum investigates the role of systems, processes and product evolution within the constraints of design, with a focus on manufacturing feasibility, and engineering requirements which meet the need and expectations of product development. This functional knowledge is incorporated into each studio course through industry-sponsored studio design projects and industry relationships.

Extensive research is conducted at project commencement, including issues of ethical behaviors and intellectual property issues. In addition, basic tenets of professional design practices and processes are brought succinctly into focus in modules presented interactively within the curriculum. Compliance with this competence is measured through industry feedback, and ability to obtain positions within the industry.

h. Knowledge of basic business practices and their relationship to industrial design as well as the ability to investigate and reconcile the needs related to entrepreneurship, marketing, engineering, manufacturing, servicing, and ecological and social responsibility in the process associated with specific design projects.

Studio instructors, most of whom are primarily employed in the design field, provide an in-depth understanding of business practices and the many influences which affect the design process during the course of the semester. In addition, dedicated coursework is embedded within the industrial design curriculum to focus on the many influences affecting the product design field (problem solving, customer needs and expectations, utility, functionality). Student work, which is evaluated weekly in studio critiques, along with industry reviews, provide confirmation that the competencies are being met.

i. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.

Collaborative skills are a required building block within the sponsored project studio curriculum for completion of most sponsored studio projects. These skills are fostered and encouraged by instructors and are supported by the associated sponsoring industry professionals. In the industrial design curriculum, students collaborate as teams to create complementary product designs and systems which exceed customer expectations, while meeting engineering and design requirements. Effective design completion of the project, as measured by the sponsoring industry professionals and instructor teams is confirmation that collaborations required to meet design intent are being achieved.

j. Opportunities for advanced undergraduate study in areas that intensify skills and concepts, and that deepen and broaden knowledge of the profession of industrial design.

The curriculum includes skill-specific courses that enhance the understanding and capabilities required to achieve success in a wide range of positions within the design profession. Students' progress from basic to complex studies, expanding their skill-set, and provides the students and graduates with increased opportunities in the design field. Current industry professionals, who are directly employed in these specialty fields, provide instruction to the students, which ensure that the curriculum focus remains current and relevant to the industry. This competence is measured through the varied positions within the design industry which our student and graduates are offered.

k. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups,

and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

Industry sponsored studios promote an environment within the program for the student to gain awareness and understanding of the profession as well as the industry. Collaborative relationships are developed with industry professionals as a result of the sponsored studios. Exposure to design shows, major studio and plant tours, and subject matter expert critiques, along with development of creative solutions for issues through integration of competitions provide real-world and in-depth knowledge of the design field and industry. Industry professionals in both engineering and design are integrated into the studios for instruction, demonstration, critiques and reviews. Internships, co-op experiences, and permanent position both within the US and internationally provide confirmation that this competence is achieved.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

Achievement within the program is assessed from the point of admission through graduation. Industrial Design requires the integration of problem solving skills, process development expertise and detailed product development capabilities. Success within the program requires mastering of each skill over the course of studies. For admission, a detailed portfolio demonstrating basic sketching ability is required for entrance to the program. Course work develops the necessary skills (including problem solving, research, process development, etc.) from freshman through senior year. Students participate each semester in multiple review sessions with their peers, their instructors, and industry professionals. Critiques and evaluations are provided to assess and document each student's progress to objective, as defined by the syllabus. Internships are secured, based on student work, and provide valuable feedback in measuring student and program achievement. The senior year final presentation, which includes extensive research documentation, concept ideation, and prototype development, chronicles the achievement of the graduating designer over the course of the curriculum relative to core competencies and industry expectations. Beginning in 2016, the Department of Art and Design will also participate in Design Week, a three-day college-wide event at the end of semester when students from a selection of studio courses present their work to CoAD faculty and external reviewers.

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the *NASAD Handbook, Standards for Accreditation III.H*.

N/A

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook, Standards for Accreditation III.I*.

N/A

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook, Standards for Accreditation III.J*.

N/A

4. Institutions offering graduate degrees

N/A

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

The best measurement in assuring that student competencies and levels of achievement are being developed is success within the industry. Program faculty and advisors seek to ensure that requisite student competencies are achieved, with student learning documented through review of student work. The Bachelor of Science in Industrial Design program has graduated 5 designers since inception in 2010. One hundred percent of graduates have successfully gained employment in their desired industry. Multiple internship positions have also been obtained as a result of student work and observed capabilities. These internships, coupled with industry-sponsored projects in each term, provide direct feedback from industry, along with comprehensive evaluation on the level to which competencies are being met.

In addition, a University Assessment Committee is in place with the primary responsibility of assessing student educational outcomes. The Industrial Design program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Industrial Design is also conducted every three years. The Program Director reviews the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

Because the Industrial Design program offers a Bachelor of Science degree, the curriculum directly integrates a rich technology-based engineering component is critical to developing innovation-oriented

skills. Other local institutions that offer Industrial Design programs are classified as Art Schools as they offer only BA, BFA and MFA degrees, whereas the BSID program at LTU blends both design and engineering in the studio environment from the freshman year. Additionally, the BSID program maintains a competitive edge by collaboration with industry to bring projects into the studios and having professional instructors take an active role in student education. Opportunity is provided to students for networking, mentoring, and design critique from various perspectives. The program can be viewed as a four-year design internship program offering students a leadership role in the studios, projects, and program.

Further strengths within the program include an educational experience focused on specific core competencies associated with the student's chosen path. As an example, students are encouraged to focus studio projects on their specific area of career interest, such as creative design, color and materials, user experience, digital sculpting, etc. The technical and design innovation process within the curriculum, along with immersion into real-world design problems, provide a focused and relevant education. In addition, presentation skills are emphasized, as students are required to present their work in reviews from the freshman year through graduation. The skill-set obtained as the student progresses through the curriculum provides graduates with the ability to obtain positions within a wide-range of Industrial Design disciplines.

One area in need of improvement is visual communications. The program has received feedback indicating the need to improve the students' visual communication techniques in the earlier stages of the curriculum. A second area in need of improvement, also within the early stages of the curriculum, is in the visual interpretation of concepts that express futuristic functional requirements and aspects. While our design students are quite creative in their thinking, conceptually translating the idea to the physical realm can be lacking in visual functionality. For example, a student can creatively express an idea about a shoe that hovers, however the implementation of that in the ideation stage can be improved upon to fully express the functional requirements intended. The implementation of the idea is often well thought out and expressed; it is the visual conceptualization which needs improvement.

Challenges include the ability to recruit quality students and correspondingly, the ability to meet industry demands for graduates. Name recognition for the LTU Industrial Design program is still developing, which impacts recruiting. Facilities and equipment are a challenge, with a need for improvements such as power wall/virtual reality projection. Also, a fabrication space, where simple prototyping and idea sharing could take place in a common location as an extension to the studios is an area that is missing from present facilities. Collaborations among all levels of designers would be better achieved with a common space, providing defined work areas outside of the studios.

Opportunities exist to promote our relevance within the design community through IDSA participation, networking with designers worldwide. Student and faculty participation at industry events provides increased visibility and name recognition for LTU within the Industrial Design community while providing a platform to showcase the program and student achievements at LTU.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

Although only five students have earned the BSID degree thus far, certain weaknesses are evident. Within the freshman and sophomore curriculum, instructors have been realigned to incorporate more visual communications. There has been increased emphasis on performing demonstrations and overlays within the studio to further enhance sketching skills and develop problem-solving abilities. Improvements are being realized, and will continue to be monitored. To improve futuristic concept development, we have integrated a fusion of art (traditional practices) and science (emerging practices) into the Product Development Methodologies series (IDD 1113 and IDD 1223). The art component includes sketching, ideation, rendering, a broader and deeper element of research and problem solving/process development, and understanding historical context, while the science component includes research of customer persona, technology, CAD, 3-D printing, and virtual reality. In addition, starting at the freshman level, there is an increased emphasis on expressing functional requirements visually while incorporating system functionality into the packaging, and integrating technology into concept development. For facilities, an incubator space would create a lab concept as an extension to the studios. This would provide the students with a simple fabrication lab in which all levels could come together in a common location to develop prototypes and share ideas on product conceptualization.

BACHELOR OF FINE ARTS: GRAPHIC DESIGN

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Bachelor of Fine Arts in Graphic Design prepares students to succeed in this field by encouraging the connection between intellectual inquiry and hands-on making. The program offers a comprehensive curriculum that addresses the ever-changing field, ranging from traditional print media to the latest innovations in digital multimedia and time-based media including user interface design, video and sound. Critical thinking and creativity, important to the development of the person as well as the professional, are emphasized throughout the curriculum. The Liberal Arts core curriculum encourages a cultural awareness that informs artistic expression. Studies in literature, the sciences, philosophy, math, and history all contribute to the vision of the design professional.

The program culminates with a thesis project and public exhibition of student work demonstrating individual interests within the field. Internship opportunities further prepare students with the knowledge, skills, and experiences, for professional practice.

ltu.edu/architecture_and_design/art_design/bfa_graphic_design.asp

2. A curricular table in the NASAD format.

Program Title: Bachelor of Fine Arts in Graphic Design

Number of Years to Complete the Program: 4

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Major: 43

Name of Program Supervisor: Lilian Crum

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits
# of credits (= A) A = 65	# of credits (= B) B = 14	# of credits (= C) C=37	# of credits (= D) (D=9)	(A + B + C + D =) Total Credits 125
(65/120 =) % 25-30 54.17 %	(14/120 =) % 10-15% 11.67 %	(37/120 =) % (25-35%) 30.83 %	(9/120 =) % 7.5 %	(65+14+37+9 =) 104.17 Total %

Studio or Related Areas (22)

ART 2113	Life Drawing	3 credits
ART 1113	Basic Design 1	3 credits
ART 2813	Elec. Methods for Imaging	3 credits
ART 1133	Basic Design 2	3 credits
ART 2413	Typography	3 credits
ART 3413	Typography 2	3 credits
ART 2523	Graphic Design 1	3 credits
ART 3513	Graphic Design 2	3 credits
ART 3523	Graphic Design 3	3 credits
ART 4513	Graphic Design 4	3 credits
ART 2623	Imaging Studio 1	3 credits
ART 3213	Sculpture	3 credits
ART 3013	Photography	3 credits
ART 3043	Video Imaging	3 credits
ART 3033	Digital Photography	3 credits
ART 3343	New Media	3 credits
ART 4612	Senior Seminar 1	2 credits
ART 4622	Senior Seminar 2	2 credits
ART 4514	Graphic Design, Thesis 1	4 credits
ART 4524	Graphic Design, Thesis 2	4 credits
ART 4922	Internship	2 credits
ART 3323	Portfolio Design	3 credits

Total Studio or Related Areas

65 Credits = A

Art/Design History (5)

ART 1012	Art & Design Awareness	2 credits
ART 3633	Traditions of Art 1	3 credits
ART 3643	Traditions of Art 2	3 credits
ART 3563	History of Graphic Design	3 credits
CoAD*	History Elective	3 credits

Total Art/Design History**14 Credits = B****General Studies (17)**

COM 1001	University Seminar	1 credits
COM 1103	English Composition	3 credits
COM 3000	Writing Proficiency Exam	0 credits
SSC 2413	Foundations of the American Experience	3 credits
SSC 2423	Development of the American Experience	3 credits
LLT 1213	World Masterpieces 1	3 credits
LDR 2001	Leadership Models/Practices	1 credit
LLT 1223	World Masterpieces 2	3 credits
COM 2103	Technical & Professional Communication	3 credits
LDR 3000	Leadership Seminar Series	0 credits
MGT 2113/MKT 3033	Intro to Business Law or Entre. Marketing	3 credits
LDR 4000	Leadership Capstone	0 credits
MCS 1254	Geometry in Art	4 credits
BIO/PHY/CHM/GLG/FSC 1xx1-4xx1	Natural Science	1 credits
BIO/PHY/CHM/GLG/FSC 1xx3-4xx3	Natural Science	3 credits
PSY 1213	Intro to Psychology	3 credit
BIO/PHY/CHM/GLG/FSC 1xx3-4xx1	Natural Science	3 credits

Total General Studies**37 Credits = C****Electives Total (3)**

CoAD elective	Elective	3 credits
OPEN Elective 1xx3-4xx3	Elective	3 credits
LLT/SSC/PSY 3xx3/4xx3	Jr/Sr. Elective	3 credits

Total Electives**9 Credits = D**

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

The 125-credit degree provides students with a sound fundamental base of knowledge and skills in Graphic Design. The program emphasizes the relationship between intellectual inquiry and hands-on making as it relates to visual communication. Throughout the curriculum, history, theory and professional development inform studio practice. Students are exposed to a broad range of physical and digital tools to support their creative and critical voices. Field trips, internship requirements, real-world projects and study-abroad opportunities offer students the ability to cultivate their skill-set and research in various contexts. This comprehensive approach prepares students to contribute to this dynamic field on a number of levels.

The levels of achievement required for graduation with a Bachelor of Fine Art in Graphic Design comply with the standards recommended by NASAD. Course content falls within the percentages required by NASAD and are reflected in the curricular tables for this degree.

Competencies:

1. *The ability to conceive and to design visual communications and systems involving various integrations of the elements of professional practice outlined in the following:*

Understanding and use of basic visual communication principles and processes, including but not limited to:

1a. Understanding of how communication theories, principles, and processes have evolved through history and the ability to use this knowledge to address various types of contemporary problems.

The evolution of communication theories, principles, and processes are first explored in Basic Design 1 (ART 1113) and Basic Design 2 (ART 1133), and then with more depth in Traditions of Art 1 and 1 (ART 3633, ART 3643). When students reach History of Graphic Design (ART 3563), they research and analyze the work of historic and contemporary designers, tracing influences, drawing parallels, and adding personal insight about the implications of the work for future designers.

Typography 1 (ART 2413) explores the history of type classifications and styles, along with a brief history of printing. This gives the students knowledge to work with type, and to understand design evolution. Typography 2 (ART 3413) then focuses on history and theory through research, writing and design assignments. Graphic Design 1 through 4 (ART 2523, ART 3523, ART 3523, ART 4513) all address the evolution of graphic design through lectures, writing and assignments. In Thesis 1 and 2 (ART 4514, ART 4524) and Senior Seminar 1 and 2 (ART 4612, ART 4622), students identify a contemporary problem and trace the context of their design projects within art and design history through to today.

1b. Understanding of and ability to develop strategies for planning, producing, and disseminating visual communications.

In Graphic Design 1 and 2 (ART 2523, ART 3524), students develop an understanding of planning, production and dissemination of visual communications through both simulated and real-world client scenarios. In Graphic Design 3 and 4 (ART 3523, ART 4513) students develop design solutions primarily with real clients, where planning, production and dissemination are part of the design process. Sculpture (ART 3213) students complete off-campus projects, often times negotiating external funding and for permanent or semi-permanent installation locations. In Thesis 1 and 2 (ART 4514, ART 4524), students are asked to develop a specific strategy for dissemination that is unique to his or her projects by the end of the school year.

1c. Functional knowledge of creative approaches, and the analytical ability to make appropriate, purpose-based choices among them, and to use such approaches to identify communication opportunities and generate alternative solutions.

The course of the Graphic Design sequence addresses various creative approaches to solving complex problems. Graphic Design 1 (ART 2523) focuses on the fundamentals of graphic design and developing purpose-based solutions to specific design problems. Graphic Design 2 (ART 3513) focuses on failure and pushing technological limitations. This structure broadens students' creative approaches before moving to analytical and investigative methodologies in Graphic Design 3 and 4 (ART 3523, ART 4513). Concept, process and brainstorming techniques are required for every project, where market research, for example, is used to inform design decisions. In the Thesis courses (ART 4514, ART 4524), students identify a theoretical problem to determine the creative solution to his or her project. The first semester of the Thesis sequence emphasizes exploration and iteration of various solutions, with increasing focus occurring in the second semester.

1d. Ability to plan the design process and construct narratives and scenarios for describing user experiences.

Constructing narratives and scenarios for describing user experiences unfolds with increasing depth throughout the curriculum. In Graphic Design 1 (ART 2523), students develop and understanding of a specific audience for their work, paying particular concern to regional, demographic, and cultural needs and wants. By Graphic Design 4 (ART 4513), students conduct investigative research to better determine a design strategy for the client. In New Media (3343), students are introduced to user experience design by building interactive websites and developing concepts for mobile apps.

1e. Fluency in the use of the formal vocabulary and concepts of design—including content, elements, structure, style, and technology—in response to visual communication problems. Studies in critical theory and semiotics are strongly recommended.

Students are first introduced to the formal vocabulary of concepts of design in Art and Design Awareness (ART 1012) and Basic Design 1 and 2 (ART 1113, ART 1133). Critical theory and semiotics

are addressed in Graphic Design 1 through 4 (ART 2523, ART 3513, ART 3523, ART 4513) to varying degrees. Graphic Design 2, in particular, addresses critical theory with increasing depth through both writing and design projects. In Senior Seminar 1 and 2 (ART 4612, ART 4622), students use critical theory to frame his or her design projects in Thesis 1 and 2 (ART 4514, ART 4524).

1f. Ability to develop informed considerations of the spatial, temporal, and kinesthetic relationships among form, meaning, and behavior and apply them to the development of various types of visual communication design projects.

In Electronic Methods for Imaging (ART 2813) students explore generative character and narrative creation through storyboarding, diagramming and detailing. Space, time, and motion are considered with increasing depth in Imaging Studio 1 and Video Imaging (ART 2623, ART 3043), where students create projects using time-based media.

1g. Ability to use typography, images, diagrams, motion, sequencing, color, and other such elements effectively in the contexts of specific design projects.

Basic Design 1 and 2 (ART 1113, ART 1133) first introduce students to design theories and systems. Art and Design Awareness (ART 1012) parallels and supports those objectives with lectures that provide historical and theoretical context. In Typography 1 and 2 (ART 2413, 3413), students work with type as image as well as communication. The letterforms are the elements of design used to create hierarchy and composition. Color is explored as another means of communicating ideas. Graphic Design 1 through Thesis 2 (ART 2523, ART 3513, ART 3523, ART 4513, ART 4514, ART 4524) all address these design elements with increasing depth and sophistication. Imaging Studio (ART 2623) Video Imaging (ART 3043) focus on motion and sequencing through animation and film projects.

2. *Ability to incorporate research and findings regarding people and contexts into communication design decision-making, including but not limited to:*

2a. Ability to frame and conduct investigations in terms of people, activities, and their settings, including, but not limited to using appropriate methods for determining people's wants, needs, and patterns of behavior, and developing design responses that respect the social and cultural differences among users of design in local and global contexts.

Discussions concerning the global nature of the social, political, economic and cultural forces that shape the human condition also find support in courses in the University's core curriculum: World Masterpieces 1 and 2 (LLT 1213) and (LLT 1223), Foundations of the American Experience (SSC 2413), and Development of the American Experience (SSC 2423). Through research and analysis, Graphic Design 1 (ART 2523) students consider the audience for their work, paying particular concern to regional, demographic, and cultural needs and wants. Graphic Design 4 (ART 4513) asks students to analyze the specific audience or user of the real-world client-oriented project with increased specificity. Through the development of Thesis 1 and 2 (ART 4514, ART 4524) projects, students investigate and respond to user or audience needs and wants as a way to inform design decisions.

2b. Understanding of design at different scales, ranging from components to systems and from artifacts to experiences.

Virtually all courses ask students to contend with design at different scales. Often times, this exists in a single course where projects are developed additively. For example, in the graphic design sequence, students develop cohesive brand designs that consist of the development of a logo and into digital and spatial applications of the brand.

2c. Ability to exercise critical judgment about the student's own design and the design of others with regard to usefulness, usability, desirability, technological feasibility, economic viability, and sustainability in terms of long-term consequences.

In virtually all courses, students critique the work of themselves and others in terms of usefulness, usability, desirability, technological feasibility, economic viability and sustainability to varying degrees. Students are exposed to a range of technologies, from traditional letterpress printing to coding for web-based applications. This allows them to critically assess the tools and technologies they use to develop their projects by the time they reach Thesis 1 and 2 (ART 4514, ART 4524).

2d. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams to solve complex problems.

Due to the small studio sizes and prevalence of shared courses among various majors, students from different disciplines frequently work together on team projects. Several courses, including Basic Design 1 and 2 (ART 1113, ART 1133), Graphic Design 1 (ART 2523), and Thesis 1 and 2 (ART 4514, ART 4524), are specifically interdisciplinary. The Thesis studios (ART 4514, ART 4524) are shared with Game Art students, where students work in a collaborative studio atmosphere, and critique each other's work. Thesis students also collaborate with the Game Art students in teams to develop marketing and promotion for their thesis exhibition.

3. Understanding of and the ability to use technology, including but not limited to:

3a. Functional understanding of how to continue learning technology, recognizing that technological change is constant.

In virtually all studio courses, technology is taught as a tool that is used to support a concept. Students are exposed to a range of technologies throughout the curriculum; for example, Electronic Methods for Imaging (ART 2813) introduces students to industry-standard software design software, in New Media (ART 3343) students learn foundational web design technology, and in Graphic Design 1 (ART 2523) and Typography 1 (ART 2413) students are introduced to traditional letterpress.

3b. Ability to conduct critical evaluations of different technologies in specific design problem contexts,

including the placement of technical issues in the service of human-centered priorities and matching relationships between technologies and the people expected to use them.

Throughout the curriculum, students are exposed to a wide range of technologies from traditional to emerging. Human-centered use of technology is considered particularly in New Media (ART 3343) and through Interaction Design electives (ART 2053). Usability and user testing are an integral component of these courses.

3c. Functional capability to shape and create technological tools and systems to address communication problems and further communication goals.

Through their experiences with a range of technological tools, students develop an understanding of the various strengths and limitations of their tools and the relationships between them. This allows students to experiment with their tools to address communication problems and further communication goals. For example, students learn the Adobe Creative Suite in Electronic Methods for Imaging (ART 2813) and then use their knowledge of Adobe Illustrator to export files to vinyl plotter in Typography 2 (ART 2413), where they then experiment with their designs applied to a physical environment. Additionally, students are exposed to letterpress in Graphic Design 1 and Typography 1 (ART 2523, ART 2413) and can take a Screen Printing elective (ART 2339). These technologies allow students to develop a more nuanced understanding of the relationship between digital and analogue processes.

3d. Ability to recognize and analyze the social, cultural, and economic implications of technology on message creation and production and on human behavior, and to incorporate results into design decisions.

In New Media (ART 3343) and in Interaction Design electives (ART 2053), students conduct user-testing of their projects, and learn to analyze the results with respect to their design intention and their audience. This analysis is used to inform further iterations of the their design. By Thesis 1 and 2 and Senior Seminar (ART 4514, ART 4524, ART 4622), students are particularly critical of technology and its impact on message creation, production and on human behavior. This is evident in course readings in Seminar as well as in their creative projects.

4. Understanding of and ability to use basic research and analysis procedures and skills, including but not limited to:

4a. Acquisition of research capabilities and skills such as using databases, asking questions, observing users, and developing prototypes.

Research is woven into the curriculum from freshman to senior year, and studio projects are informed by various modes of research. The history sequence, Traditions of Art 1 (ART 3633), Traditions of Art 2 (ART 3643) and History of Graphic Design (ART 3563) all incorporate research and analysis with increasing depth. In History of Graphic Design, students write a research paper about

one designer, tracing their influence, drawing parallels, and adding personal insight about the implications of their work for future designers. By Thesis 1 and 2 and Senior Seminar (ART 4514, ART 4524, ART 4622), students are required to support their design project through a written research. The writing and research is meant to inform the design project and vice versa.

4b. Ability to use analytical tools to construct appropriate visual representations in the execution of research activities.

Students begin to explicitly incorporate qualitative and quantitative research in Graphic Design 1 (ART 2523), where they create infographics based on an analysis of project-specific research. In Graphic Design 2 (ART 3513), students expand on this by analyzing their own creative process to create a set of infographics. Additionally, throughout the curriculum, students are encouraged to convey research findings in graphic form in presentations and written reports.

4c. Ability to interpret research findings practically and apply them in design development.

Research is a required part of virtually every project. Information is gathered, analyzed and interpreted to inform design decisions. These research skills unfold throughout the curriculum; by Graphic Design 4 (ART 4513), students conduct investigative research to develop a comprehensive design strategy for the client and to determine milestones for that strategy. Thesis 1 and 2 (ART 4514, ART 4524) requires students to interpret research findings to inform their design decisions of his or her individual projects.

4d. Ability to support design decisions with quantitative and qualitative research findings at various stages of project development and presentation.

For studio courses, research is an integral method of informing design decisions. Students conduct various forms of research that are used to inform project development and presentation, such as market analysis and user testing.

5. *Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.*

Professional design practices and processes are a significant component of the curriculum, which increasing focus toward senior year. From Graphic Design 1 (ART 2523) onwards, students are exposed to a client-designer dynamic and intellectual property issues. Typically their senior year, students take Introduction to Business Law (MGT 2113) or a 2000-3000 level Marketing Elective, where issues such as patents, trademarks, copyrights, and entrepreneurial issues are addressed. In Graphic Design 4 (ART 4513), students are given professional real-world business knowledge in the realm of working for clients on a freelance basis, and instructed on how to set-up their own freelance business model which includes developing relationships with vendors. Students are also given

common sense insight and best practices for conducting this kind of business through developing a proposal, securing legal contractual guidance, and taking charge of a project from start to finish.

6. *Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.*

Experiences beyond the classroom are a pride of the curriculum. Graphic Design 1 (ART 1113) and Typography 1 (ART 2413) have been taking part in letterpress workshops at a local letterpress studio, connecting students to Detroit and its art community. In the Spring 2016 semester, many Graphic Design majors are taking a Design and Entrepreneurship Special Topics elective, in which students are collaborating with students from other majors and Detroit's Western International High School students to repurpose an existing riverfront park and transform shipping-containers into dynamic public space for diverse entrepreneurs. All Graphic Design students are required to take Internship (ART 4922), providing students with real-world professional experiences. Additionally, Photography (ART 3023) and Special Topics: Indie Publishing (ART 2339) have been taught as part of CoAD's Paris Program, where students spend a month of their summer semester in Paris, France.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

Graphic Design students receive a comprehensive education, mastering technical, conceptual and professional skills. This is documented through visual, written and oral presentations that are critiqued by their instructors, other faculty, as well as by guest jurors from a variety of related backgrounds. These viewpoints expose students to various philosophies and expertise. Internships within the industry also provide feedback in measuring student and program achievement. Beginning in 2016, the Department of Art and Design will also participate in Design Week, a three-day college-wide event at the end of the semester when students from a selection of studio courses present their work to CoAD faculty and external reviewers.

The Graphic Design program is in the process of instituting a portfolio review for admission.

See Section V, appendix 18 for portfolio review draft

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the NASAD Handbook, Standards for Accreditation III.H.

The Graphic Design program offers one hybridized distance- and in-person learning course for Internship (ART 4922). Email and Blackboard are used to deliver instruction, enable interaction between instructor and students, ensure the student enrolled is the student who completes the course, meet privacy requirements and for evaluation. This course also offers in-person sessions. The course meets the requirements of the NASAD Handbook Standards for Accreditation, Section III.H.

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook*, Standards for Accreditation III.I.

N/A

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook*, Standards for Accreditation III.J.

N/A

4. Institutions offering graduate degrees must include a discussion of the following

N/A

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

Program results are monitored through visual, written and oral presentation of student work to peers, faculty, and guest critics. Graduates of the program master principles and processes, understand historical context and contemporary issues, work independently as well as part of a team to solve complex issues critically, and possess professional visual, written and oral communication skills. Through dialogue and written responses, both faculty and guest jurors provide feedback concerning these expectations.

In addition, a University Assessment Committee has the primary responsibility of assessing student educational outcomes. The Graphic Design program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Graphic Design is also conducted every three years. Faculty and the Chair of the Department of Art and Design review the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

The program is in the process of forming an advisory board for additional feedback.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The BFA in Graphic Design has made great improvements over the last several years. The program's annual thesis show is well attended and widely acclaimed. One of the greatest strengths of the Graphic Design program is the breadth of courses and the inter-disciplinary nature of the curriculum. The range of required courses and electives provide students with opportunities to broaden their studies both inter-departmentally and with other colleges in the university. Students in the Graphic Design program are often in the same studio as Architecture, Game Art, Interior Architecture and Interaction Design students, for example, and take classes as part of the core curriculum in the College of Arts and Sciences. This cross-pollination between disciplines exposes students to various technologies and critical perspectives, equipping them with the ability to produce an investigative body of work based on personal interests in the discipline and in their senior year thesis.

Many of the program's full-time and adjunct faculty are practitioners of graphic design or related fields, bringing professional knowledge and experience into the classroom. Under the mentorship of faculty, several students also work for the college as Student Fellows, creating graphic design-related projects such as a digital press kit and a printed publication. These experiences, in conjunction with courses such as Intro to Business Law (MGT 2113) and the marketing electives within the core curriculum, and Internship (ART 4922) and Portfolio Design (ART 3323) within the College of Architecture and Design, provide students with real-world opportunities as part of their coursework, giving students a professional edge upon graduation.

In terms of challenges, the Department of Art and Design growth has strained facilities. Because dedicated studio space for freshman and senior students is severely limited, those spaces either have to be shared with other classes or they are crowded. The opening of the Detroit Centre for Design and Technology in Detroit will help relieve some of the capacity issues, yet the need for dedicated space remains a serious issue as it compromises the learning environment and the program's competitive edge. Additionally, the screen-printing facilities are unsuitable. The screen-printing room is able to accommodate up to three students at a time, whereas the class (Special Topics: Screen Printing ART 2993) has upwards of ten students enrolled, making use of the equipment challenging.

The program has been growing over the last few years and is stable. There are difficulties in creating a program that is differentiated from competitive programs. There are a large number of similar programs in Michigan and nationally.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

The faculty teaching in the core Graphic Design sequence recently met to develop more effective coordination of the program. Faculty identified that Graphic Design 3 and 4 (ART 3523, ART 4513) both focus heavily on

brand design. To expand the scope of learning outcomes and to avoid redundancies, Graphic Design 3 will instead focus on social activism and graphic design for the public good moving forward.

The Department of Art and Design held a series of design charrettes to re-design the Art and Design wing. These meetings identified the need for dedicated studio space, a fabrication space, common critique spaces, student congregation area, and a space to house resources for literature and equipment. The department, with support from the CoAD and the University, is in the process of developing these plans.

See Section I.F.2 and 3 for more about facilities issues and planning

The department also created a Portfolio Committee that is developing portfolio requirements for admission into the Graphic Design program. By implementing this requirement, the caliber of student applicants should be improved and it should also appeal to stronger prospective students. Students applying will have the opportunity to revise their portfolio if it does not meet the standards, and students who are unable to develop an appropriate portfolio will be encouraged to attend a related summer camp (Basic Design, Graphic Design and Interaction Design, Web Design) offered by LTU to high school students.

Additionally, students in related programs in the Department of Art and Design have expressed interest in a minor in Graphic Design. The department is considering creating a minor or certificate to help bolster class sizes and encourage cross-disciplinary learning.

See Section V, appendix 18 for portfolio review draft

BACHELOR OF FINE ARTS: GAME ART

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Bachelor of Fine Art in Game Art offers practical industry experience involving art asset integration, narrative and storytelling techniques, sequential art and static illustration. These are explored in a variety of aesthetic styles, and through the creation of numerous game prototypes. Internal and external curriculum establish students as capable artists, designers, developers and entrepreneurs.

A project-focused curriculum stresses the ethical and social responsibilities modern game developers have when defining and applying industry trends to their products. Students collaborate with Game Software Development students, providing the programming, implementation, and technical art necessary to establish full-fledged development teams in and out of the curriculum, allowing the production of game demos and prototypes before graduation that are submitted to regional and national competitions, festivals and events.

ltu.edu/architecture_and_design/art_design/game_art.asp

2. A curricular table in the NASAD format.

Program Title: Bachelor of Fine Arts in Game Art
Number of Years to Complete the Program: 4
Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Major: 27
Name of Program Supervisor: Marshall Ashton

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits
# of credits (= A) A = 68	# of credits (= B) B = 12	# of credits (= C) C=33	# of credits (= D) D=12	(A + B + C + D =) Total Credits 125
(68/120 =) % 56.66 %	(12/120 =) % 10 %	(33/120 =) % 27.5 %	(12/120 =) % 10 %	(71+12+33+9 =) 104.16 Total %

Studio or Related Areas

ART 1113	Basic Design 1	3 credits
MCS 1643	Intro to Games and Animation	3 credits
MCS 2193	Scripting for Game Design	3 credits
ART 1133	Basic Design 2	3 credits
ART 2113	Life Drawing	3 credits
ART 2813	Electronic Methods for Imaging	3 credits
GAM 2123	2D Animation / Flash	3 credits
MCS 3563	Game Design	3 credits
GAM 2133	3D Animation 1	3 credits
GAM 2313	Integrated Game Studio 1	3 credits
GAM 3143	3D Animation 2	3 credits
ART 2623	Imaging Studio 1	3 credits
ART/GAM xxx3	ART/GAM Elective	3 credits
GAM 3313	Integrated Game Studio 2	3 credits
GAME 3413	Game Mechanics	3 credits
ART 3343	New Media	3 credits
GAM 4514	Game Art: Senior Project 1	4 credits
ART 3323	Portfolio Design	3 credits
ART 4512	Senior Seminar 1	2 credits
GAM 4524	Game Art Senior Project 2	4 credits
ART 4522	Senior Seminar 2	2 credits
ART 4922	Internship Studies	2 credits
ART/ARC/ARI/GAM xxx3	Elective	3 credits

Total Studio or Related Areas

68 Credits = A

Art/Design History

ART 3633	Traditions of Art 1	3 credits
ART 3633	Traditions of Art 2	3 credits
GAM 3563	History of Game Design	3 credits
ART/GAM 3xx3	Art/Game History Elective	3 credits

Total Art/Design History**12 Credits = B****General Studies**

COM 1001	University Seminar	1 credits
COM 1103	English Composition	3 credits
PHY/CHM/BIO ***4	PHY/CHM/BIO Elective	4 credits
SSC 2413	Foundations of the American Experience	3 credits
SSC 2423	Development of the American Experience	3 credits
LLT 1213	World Masterpieces 1	3 credits
LDR 2001	Leadership Models/Practices	1 credit
LLT 1223	World Masterpieces 2	3 credits
COM 2103	Technical & Professional Communication	3 credits
PSY 1213	Introductory Psychology	3 credits
COM 3000	Writing Proficiency Exam	0 credits
LDR 3000	Leadership Seminar	0 credits
MGT 2113/MKT 3033	Intro to Business Law or Entrepreneurial Marketing	3 credits
LDR 4000	Leadership Capstone	0 credits
CRW 2513	Creative Writing	3 credits

Total General Studies**33 Credits = C****Electives Total**

CoAD Elective 1xx3-4xx3	CoAD Elective	3 Credits
PHY/CHM/BIO/GLG xxx3	Elective	3 credits
OPEN Elective	Elective	3 credits
LLT/SSC/PSY 3xx3/4xx3	Jr/Sr. Elective	3 credits

Total Electives**12 Credits = D**

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

The 125-credit degree provides students with competencies of a sound fundamental base of knowledge and skills in Game Art. The program emphasizes the relationship between the user experience and art integration, as it is applied to interaction design and visual communication. Throughout each course, research and project-specific learning objectives offer real-world knowledge and know-how. This practical approach, reinforced by an emphasis on researching precedents, trends, and new theoretical design philosophies, gives students the competencies employers seek in Game Art and related fields.

The levels of achievement required for graduation with a Bachelor of Fine Art in Game Art comply with the standards recommended by NASAD. Course descriptions fall within the percentages required by NASAD, reflected in the curricular tables for this degree.

Competencies:

a. An understanding of delivering game art from concept to finished product that communicates ideas and/or stories to the user

During their Freshman and Sophomore years, Game Art undergraduates are tasked with learning fundamental processes, practices, and applications as they relate to assets for games such as interface art, 2D backgrounds and animated characters/objects, 3D environments, scenes, and character modeling and animation, and more. By emphasizing research in classes like 2D Animation and 3D Animation, these assets are not just taken through the pre-production and production process, but given the due process of justifiable creative decisions that provide a visual understanding of the character or object's history, personality, aesthetics and thematics.

b. An understanding of visual, spatial, and motion principles as it applies to Game Art

Through the completion of 2D character and background assets in the 2D Animation course, students demonstrate an understanding of form, the relationships created by the forms used within a digital gamespace, and the element of time as it applies to games as a time-based medium. Projects include creating animation clips for characters like running, jumping, attacking, and creating backgrounds that feel alive through the student's use of color, animated clutter, and interact-able objects.

d. An understanding of narrative, non-narrative, and other information/language structures to organize content

Game project courses like Introduction to Games & Animation, Game Design, Game Mechanics, Integrated Game Studio and Scripting for Game Design provide students with an opportunity to create and define user experiences. These projects require students to demonstrate the ability to lead the player or user through the intended gameplay experience, validating their design decisions through testing, as well as confirming their narrative devices are appropriate and communicating feedback adequately.

e. An understanding of formal vocabulary and design concepts (content, elements, structure, style, technology)

Many of the core Game Art courses task students with presenting their work, both verbally, digitally, and visually. Senior Project and Portfolio Design courses provide regular studio-fashioned critiques, exercising an understanding of industry-lingo to illustrate initial concepts and final production results. As the ability to "talk shop" among professionals is a desired trait for our graduates, this process is emphasized early on so students grow throughout their undergraduate studies into industry ready creatives, but also as industry ready personalities.

f. An understanding of spatial, temporal and kinesthetic relationships among form, meaning and behavior to inform design projects

Fundamental principles of design, fine arts, and traditional mediums are emphasized in the Freshman year in our Basic Design courses and further reinforced by the constant application of these principles in studio courses like 3D Animation1&2, New Media, and Imaging Studio.

g. Ability to use concepts and processes for the development, coordination, and completion of game art (character designs, environmental concepts, 2D/3D art assets)

Within the production-focused environment of the Integrated Game Studio sequence, weekly sketches are required that demonstrate a student's ideas and concepts in addition to the weekly tasks and deliverable evidence. These sketches are intended to communicate core project concepts with teammates, but also inform decisions being made by the individual in order to complete their tasks efficiently and successfully through the support of research, precedents, and thought-provoking idea mapping.

h. Ability to critically judge long-term consequences of designs of self and peers (usefulness, usability, desirability, technological feasibility, economic viability, sustainability)

In Game Mechanics, students explore and apply usability, accessibility, and viability and feasibility. Through testing, students put their games in the hands of the user and validate their design decisions as they relate to the control, narrative, and clarity of conveyance required to maintain solid usability and accessibility for the user. Inherently, getting a demo or alpha/beta build playable for a testing group requires the technical feasibility of the project, which must be present. After quantitative results are

achieved through this process, students are able to see firsthand the potential viability of their game concept.

i. Understanding of characteristics and capabilities of game art

The History of Game Design course requires undergraduates to apply knowledge of in-depth research, writing, and personal experience within the realm of gamespace new and old to current and future endeavors. Trends, possible opportunities, and genres are explored and demonstrated through research papers and verbal and visual presentations.

j. Ability to use capabilities in creative and project development contexts

Within the year-long Integrated Game Studio and Senior Project sequences, students must demonstrate an understanding of and ability to create games and game-related content. These projects are also required to be disseminated within conferences, competitions, or other social and industry-related events, as well as submitted to marketing platforms such as Google Play, Steam, and more.

k. Ability to utilize technological tools to address communication problems and further communication goals

Throughout the 3D Animation 1 & 2 sequence, students are introduced to a number of ways to demonstrate their understanding of the course content, preparing their content to be used for composite portfolio PDF images, demo reels, and interactive elements like Sketchfab and Unity.

l. Ability to incorporate such results into design decisions

Due to the capabilities of tools such as Sketchfab, students plan accordingly to provide 3D characters and environments that are posed, staged, and arranged to maximize the visual impact of the asset(s).

m. Ability to utilize research tools (databases, asking questions, observing users, and developing prototypes)

Many courses require the testing and validation of concepts and game prototypes, such as Intro to Games & Animation, Scripting for Game Design, Game Design, and the Integrated Game Studio and Senior Project sequences. Common and efficient tools like Google Forms, Google Sheets, and visual organizational tools like Gliphy, Visio are utilized to attain data and transform it into visual information to enforce future design decisions.

n. Ability to utilize analytical tools to construct appropriate visual representations in the execution of research activities

Through the tools already listed and various competencies met within the History of Game Design and project-oriented studio courses, concepts and testing group data are regularly displayed through weekly critiques, and bi-weekly and midterm/final presentations both formal and informal.

o. Functional knowledge of the history of game design/art, its artistic and technological evolution

After completion of the History of Game Design and Game Design courses, students possess functional knowledge of the history of the game design industry and how it has evolved throughout the years. An emphasis is placed on the current state of the industry and where the undergraduates fit into the field in order to support and encourage entrepreneurship and professional practice outside of coursework.

p. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, entrepreneurship, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

Numerous internships have been provided through personal and professional contacts among Faculty, colleagues, and the students themselves. Companies like Blizzard, Blur, Pixa, Vectorform, Pluto, Ford, Product 918, Moebius and professional organizations like SIGGRAPH, and student organizations like Infinite Machine and Art Shop provide opportunities for students outside the classroom.

Infinite Machine is entirely extra-curricular and creates a form of "game design club" that pairs students with industry professionals in order to create, research and develop games with the support of Lawrence Technological University. The experience and connection with the organization has been hailed as extremely influential and the group's projects have achieved local, regional, national and international press through contests and events. The group has exhibited one of their games, Paper Dream, at the Electronic Entertainment Expo alongside the industry's leaders.

Moebius, LLC is a grant-funded startup through the Coleman Foundation. Lead by a faculty mentor, several students were selected from numerous applications to create a company, establish an initial game project, and launch themselves professionally while still undergraduates throughout the 2015-2016 academic year. Currently, the LLC has been established and their first product is in production.

The Director of the program is a Chapter Advocate for the local SIGGRAPH chapter, providing professional contacts, establishing a network of outside opportunities and news, and connecting students with the professional organization through volunteer opportunities, press and publicity related to student groups and successes, and more.

q. Acquire collaborative skills and ability to work effectively in interdisciplinary or multidisciplinary teams to solve complex problems

Many courses in the Game Art program are interdisciplinary, from Basic Design in the freshman year to Senior Project where Game Art students share a studio experience with Graphic Design and Interaction Design students. Courses such as Game Design, Integrated Game Studio, and external endeavors like Infinite Machine and Art Shop act as the core platform for Game Art students to engage collaboratively within multidisciplinary and interdisciplinary teams. As game development is inherently about problem-solving, the time spent working within this environment is a tremendously productive learning experience that is unique among other Game Design colleges.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

The Game Art program requires a detailed portfolio that exhibits strong drawing and conceptual skills for entrance into the program. Students are then expected to be educated comprehensively, mastering technical, conceptual and professional skills. This is documented through visual, written and oral presentations that are critiqued by faculty, as well as by guest jurors from a variety of backgrounds. Guests provide verbal feedback that is noted by presenters, and students are provided with rubrics for each assignment. These varied viewpoints expose students to a range of philosophies and expertise. Internships within the industry also provide feedback in measuring student and program achievement. Beginning in 2016, the Department of Art and Design will also participate in Design Week, a three-day college-wide event at the end of semester when students from a selection of studio courses present their work to CoAD faculty and external reviewers.

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the *NASAD Handbook, Standards for Accreditation III.H*.

The Game Art program offers one hybridized distance- and in-person learning course for Internship (ART 4922). Email and Blackboard are used to deliver instruction, enable interaction between instructor and students, ensure the student enrolled is the student who completes the course, meet privacy requirements and for evaluation. This course also offers in-person sessions. The course meets the requirements of the *NASAD Handbook Standards for Accreditation, Section III.H*.

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook, Standards for Accreditation III.I*.

N/A

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook, Standards for Accreditation III.J*.

N/A

4. Institutions offering graduate degrees must include a discussion of the following

N/A

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

Program results are monitored with visual, written and oral presentations of student work to peers, faculty, and guest critics. Graduates of the program are expected to master principles and processes; understand historical context and contemporary issues; work independently as well as part of a team to solve complex issues critically; and possess professional visual, written and oral communication skills. Through dialogue and written responses, both faculty and guest jurors provide feedback about these expectations. Additionally, the resulting success surrounding their game releases can be gauged to represent achievement.

A University Assessment Committee is in place with the primary responsibility of assessing student educational outcomes. The Game Art program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Game Art is also conducted every three years. In consultation with faculty members and external advisors, the Program Director reviews the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

The program is currently forming an advisory board for additional feedback.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The program represents a unique component in the multi-disciplinary collaboration between Game Art and Game Software Development, capitalizing on the variety of contacts faculty have between the two disciplines locally, regionally, and nationally. It also bridges the gap between the physical and traditional methods of art and design as it applies to digital design philosophies and techniques. As technologies and methods change and evolve, the perpetual self-evaluation of curriculum, learning goals, and objectives

keep the program updated and relevant to current industry standards and the expectations of new employees. Students will have adaptability as professionals in the field when employed in a number of relevant disciplines (Game Development, VFX, Interaction Design, etc.). Additionally, the program recently received its own dedicated studio space. These facilities are outfitted to encourage the practical industry approach, featuring several flat screens monitors for academic and exhibition display use, storage for hardware such as multiple Ouya and Oculus Rift development kits, a library of books, and 24/7 dedicated availability and security.

While Game Art maintains a dedicated full-time faculty member, Game Software Development does not, resulting in diminished involvement in the curriculum's learning goals and objectives, as well as scheduling changes and other future changes creating numerous conflicts. Without a faculty-lead program on that side of the spectrum, potential changes or curriculum fixes that relate to both programs are slow, have no clear protocol to remedy, or are difficult to address. Considering this disconnect, many issues that are discussed with that program's students by the Game Art faculty become a responsibility of the Game Art faculty, which is not appropriate. Additional full-time faculty are essential to support the development of the program.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

The Game Art program relies on dedicated faculty representing the Game Software Development program to continue generating successful Integrated Game Studio and Senior Projects. To circumvent this issue, Game Art will initiate conversations and strategies toward resolving potential future conflicts and consider future changes as they apply to both the Game Art curriculum and shared courses with Game Software Development curriculum.

Recently, issues related to the lack of clarity between Game Art and Game Software Development curriculum flowcharts were resolved through the removal of Game Soft. Dev's Sophomore Game Studio and Game Development courses and replacing them with Game Art's Integrated Game Studio 1&2 courses, respectively. This provided much-needed clarity for students in both programs to see where and when they will collaborate with the alternative program at the University.

Moving forward, concerns regarding the validity of the Game Software Development program capstone and individualized courses are being raised and investigated, prompting a discussion between the Director of Game Art, and the chair for Computer Science, in an effort to link the goals and intended results of each program.

The growth of the BFA in Game Art is promising, both through recruitment and internal change of majors. The program intends to develop a broader curriculum and reach into other applications of gaming and game strategies. The curriculum will need to be re-evaluated to allow for access to students outside the major and to consider concentrations in the arena of Game Art. The current relationship with the Department of Math and Computer Science's Game Development program can be used as a model. These changes would increase enrollment both for the courses being offered as well as the number of majors.

One concern is that of the university's ability to maintain this growth. There is one full-time faculty member who is on a one year renewable Senior Lecturer contract (currently turning into search for a tenure-track faculty). The additional demand for classes will require additional full-time faculty, facilities and infrastructure.

BACHELOR OF FINE ARTS: INTERACTION DESIGN

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Interaction Design program provides education in the areas of interactive design, art and web design and development, as well as insight into the theory and history of interactive design, user experience design and new media. Students acquire technical and conceptual skills necessary for participation in any stage of the design process from ideation to final development of interactive projects ranging from installations to web- and mobile-based applications. Intellectual inquiry and creativity, important to the development of the person as well as the professional, are emphasized throughout the curriculum. The program seeks to converge traditional design methodologies with unique aspects of practice in emerging media, and emphasize the responsibility of the designer in this area of high social impact.

ltu.edu/architecture_and_design/art_design/interaction_design.asp

2. A curricular table in the NASAD format.

Program Title: Bachelor of Fine Arts in Interaction Design

Number of Years to Complete the Program: 4

Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Major: 5

Name of Program Supervisor: Lilian Crum

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits
# of credits (= A) A = 62	# of credits (= B) B = 14	# of credits (= C) C=37	# of credits (= D) D=12	(A + B + C + D =) Total Credits 125
(62/120 =) % 51.67 %	(14/120 =) % 11.67 %	(37/120 =) % 30.83 %	(12/120 =) % 10 %	(62+14+37+12 =) 104.17 Total %

Studio or Related Areas

ART 2113	Life Drawing	3 credits
ART 1113	Basic Design 1	3 credits
ART 2813	Elec. Methods for Imaging	3 credits
ART 1133	Basic Design 2	3 credits
ART 2053	Animation/Interaction Design, Studio 1	3 credits
ART 2253	Interaction Design, Studio 2	3 credits
ART 3053	Interaction Design, Studio 3	3 credits
ART 2523	Graphic Design 1	3 credits
ART 3343	New Media	3 credits
ART 3343	New Media 2	3 credits
ART 2623	Imaging Studio 1	3 credits
ART 3213	Sculpture	3 credits
ART 3013	Photography	3 credits
ART 3043	Video Imaging	3 credits
ART 3033	Digital Photography	3 credits
ART 4612	Senior Seminar 1	2 credits
ART 4622	Senior Seminar 2	2 credits
ART 4614	Imaging, Thesis 1	4 credits
ART 4624	Imaging, Thesis 2	4 credits
ART 4922	Internship	2 credits
ART 3323	Portfolio Design	3 credits

Total Studio or Related Areas

62 Credits = A

Art/Design History

ART 1012	Art & Design Awareness	2 credits
ART 3633	Traditions of Art 1	3 credits
ART 3643	Traditions of Art 2	3 credits
ART 3563	History of Graphic Design	3 credits
CoAD*	History Elective	3 credits

Total Art/Design History**14 Credits = B****General Studies**

COM 1001	University Seminar	1 credits
COM 1103	English Composition	3 credits
COM 3000	Writing Proficiency Exam	0 credits
SSC 2413	Foundations of the American Experience	3 credits
SSC 2423	Development of the American Experience	3 credits
LLT 1213	World Masterpieces 1	3 credits
LDR 2001	Leadership Models/Practices	1 credit
LLT 1223	World Masterpieces 2	3 credits
COM 2103	Technical & Professional Communication	3 credits
LDR 3000	Leadership Seminar Series	0 credits
MGT 2xx3/MTK 3xx3	Intro to Business Law or Entre. Marketing	3 credits
LDR 4000	Leadership Capstone	0 credits
MCS 1254	Geometry in Art	4 credits
BIO/PHY/CHM/GLG/FSC 1xx1-4xx1	Natural Science	1 credits
BIO/PHY/CHM/GLG/FSC 1xx3-4xx3	Natural Science	3 credits
PSY 1213	Intro to Psychology	3 credits
BIO/PHY/CHM/GLG/FSC 1xx3-4xx3	Natural Science	3 credits

Total General Studies**37 Credits = C****Electives Total**

CoAD elective	Elective	3 credits
CoAD elective	Elective	3 credits
OPEN Elective 1xx3-4xx3	Elective	3 credits
LLT/SSC/PSY 3xx3/4xx3	Jr/Sr. Elective	3 credits

Total Electives**12 Credits = D**

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

This 125-credit degree provides students with a sound fundamental base of knowledge and skills in Interaction Design. The program emphasizes the relationship between intellectual inquiry and hands-on making as it relates to interactive media. Students develop basic programming skills and the fundamental epistemology related to the fields of information architecture and design. They will understand the technical underpinning of the computing environment as well as the interplay of human cognition and human-computer interactions. The curriculum stresses the importance of the design process, its stages, stakeholders, goals and related methodology.

The levels of achievement required for graduation with a Bachelor of Fine Art in Interaction Design complies with the standards recommended by NASAD. Course descriptions fall within the percentages required by NASAD, reflected in the curricular tables for this degree.

Competencies:

a. Knowledge of the concepts related to the visual, spatial, sound, motion, interactive, and temporal elements/features of digital technology and principles for their use in the creation and application of digital media-based work.

Interaction Design 1 (ART 2053) and Interaction Design 2 (ART 2253): Throughout these courses, there are a series of readings and discussions on the topic of principles of interaction design. A series of projects are assigned to students in the first half of the semester, and students are expected to demonstrate how those principles are applied to their designs. Students are also expected to demonstrate knowledge and the ability to apply those principles in the presentations for the final project in the semester. In Interaction Design 3 (ART 3053), students focus on one or two of those concepts, do guided research on the topic and identify problematic areas in their application. Their final project is expected to reflect their proposed solution to those problems.

b. Understanding of narrative and other information/language structures for organizing content in time-based or interactive media; the ability to organize and represent content structures in ways that are responsive to technological, social, and cultural systems.

Interaction Design 2 (ART 2253): Students participate in a series of discussions on information design and information architecture and the related methodologies. As a result of those discussions they generate two projects, one on the representation of environmental information and one on the representation of social/culture-related information.

c. Understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.

Interaction Design 1 (ART 2053): students are introduced to design-oriented programming with Processing coding environment and to the foundations of web design with HTML/CSS languages.

Interaction Design 2 (ART 2253): Students explore more complex aspects of interactive web technologies with further study of HTML/CSS, learn to create interactive web applications with JavaScript, gain working understanding of backend technologies with PHP/MySQL programming and are exposed to mobile-oriented development programming for iOS platform.

Interaction Design 3 (3053): Students are introduced to physical computing with Raspberry Pi/Arduino hardware platforms. They learn to make appropriate choices in the applications of technological tools they learned throughout the Interaction Design curriculum.

New Media (ART 3343): Students understand the foundations of web design and development with HTML/CSS . They develop their skills further building interactive websites with PHP/MySQL languages and create and publish their online blog using Wordpress platform. Students are introduced to the history and structure of the Internet and learn to work with web-based APIs for their final project.

d. Knowledge of the processes for the development and coordination of digitally-based art and design strategies (for example, storyboarding, concept mapping, and the use of scenarios and personas.)

Interaction Design 1 (ART 2053): Students are introduced to the foundations of iterative design process and practice the application of design methodologies in developing user profiles, writing user scenarios and preparing, conducting and analyzing the results of user testing. They learn basic prototyping concepts and skills and are expected to demonstrate their ability to express their design ideas in prototypes of various fidelity.

Interaction Design 1 (ART 2053), Interaction Design 2 (ART 2253), Interaction Design 3 (3053): Students continue to hone their skills in prototyping and user-centric design. They are expected to show their design process for every project they present in class.

e. Ability to analyze and synthesize relevant aspects of human interaction in various contexts (physical, cognitive, cultural, social, political, and economic) and with respect to technologically-mediated communication, objects, and environments.

Interaction Design 2 (ART 2253), Interaction Design 3 (3053): Students learn to analyze the results of user testing for their projects with respect to their design intention and their audience and to apply this analysis to develop further iterations of their design. They are expected to show this process and its results in the presentations of their work.

f. Understanding of what is useful, usable, effective, and desirable with respect to user/audience-centered digitally-based communication, objects, and environments.

Interaction Design 1 (ART 2053), Interaction Design 2 (ART 2253), Interaction Design 3 (3053): Students explore principles of usability and user-centered design through a series of readings and discussions. Final projects for the semester are centered on usability studies and user testing. In their presentations students are expected to show how their design assumptions were confirmed/disproven by the results of the test and how those results will influence future iterations.

g. Knowledge of history, theory, and criticism with respect to such areas as film, video, technology, and digital art and design.

Interaction Design 1 (ART 2053), Interaction Design 2 (ART 2253), Interaction Design 3 (3053): Students are introduced to history of digital technology and its impact on art and design and explore previous works of interactive art and design as they relate to their projects. They are expected to demonstrate knowledge of those works in their project presentations.

New Media (ART 3343): Students explore the intersections of new media and digital technology with art, culture, society and politics. The exploration is centered on reading material, written responses to that material and class discussions. Topics include the evolution of technology, its impact on art and aesthetics, the issues of privacy, identity and social interactions in the mediated landscape.

h. Ability to work in teams and to organize collaborations among people from different disciplines.

Interaction Design 1 (ART 2053), Interaction Design 2 (ART 2253), Interaction Design 3 (3053), New Media (3343): Students are encouraged to make their final projects a collaborative effort with a group of 2-3 students. In Interaction Design 3, students are introduced to GitHub as a collaboration tool. Students present their final work with a critique from industry professionals in interaction design and related disciplines.

i. Ability to use the above competencies in the creation and development of professional quality digital media productions.

Interaction Design 1 (ART 2053), Interaction Design 2 (ART 2253), Interaction Design 3 (3053), New Media (3343): Students are expected to demonstrate their skills through a series of projects throughout the semester, including websites, interactive software and installations and mobile apps. Every semester culminates in a comprehensive interactive project designed to demonstrate all the skills they acquired. The final is expected to be executed to a high level of fidelity and to be portfolio-ready.

j. Opportunities to do work that combines several disciplines or media applications, or that explores relationships between practice and research.

Interaction Design students are exposed to a variety of related disciplines through required courses such as Graphic Design 1, Photography, Video Imaging, and Sculpture.

Interaction Design 2 (ART 2253), Interaction Design 3 (3053): Students explore intersections of interaction design with psychology and media studies and the application of cross-disciplinary principles in design methodologies. They are encouraged to produce work that showcases the application of those principles.

Imaging Thesis 1 (ART 4614), Imaging Thesis 2 (ART 4624), Senior Seminar (ART 4612), Senior Seminar 2 (ART 4622): Students develop self-directed projects and a written thesis that are informed by theory and research. Throughout these courses, students work alongside Graphic Design and Game Art students; this interdisciplinary model provides collaborative opportunities for all majors.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

Interaction Design students are comprehensively educated, mastering technical, conceptual and professional skills. As documented through visual, written and oral presentations critiqued by their instructors, other faculty, and guest jurors of related backgrounds. Guest critics provide written and verbal feedback. Internships within the industry also provide feedback in measuring student and program achievement. Beginning in 2016, the Department of Art and Design will also participate in Design Week, a three-day college-wide event at the end of semester when students from a selection of studio courses present their work to CoAD faculty and external reviewers.

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the *NASAD Handbook, Standards for Accreditation III.H*.

The Interaction Design program offers one hybridized distance- and in-person learning course for Internship (ART 4922). Email and Blackboard are used to deliver instruction, enable interaction between instructor and students, ensure the student enrolled is the student who completes the course, meet privacy requirements and for evaluation. This course also offers in-person sessions. The course meets the requirements of the *NASAD Handbook Standards for Accreditation, Section III.H*.

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook, Standards for Accreditation III.I*.

N/A

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook, Standards for Accreditation III.J*.

The Interaction Design program exposes students to a wide range of technologies and standards currently used in the industry. Students acquire skills necessary to competently implement their ideas using existing and emerging technologies, such as programming languages and software tools. Students are also exposed to the research methodology that would allow them to keep their skills up-to-date.

Interaction Design 1 focuses on the principles and methods within the iterative cycle of research, prototyping and feedback analysis. Students learn systematic approaches to design through a thorough understanding of the domain context and precedents, and also practice formulating design problems. They gain understanding of digital systems and basic requirements for the design of effective, efficient and satisfying user interfaces. Students are introduced to a wide variety of digital prototyping platforms, basic programming skills with Processing programming environment, as well as introduced to Web technologies such as HTML, CSS and JavaScript.

Interaction Design 2 gives students a deeper understanding of the needs of the person interacting with a digital system. They learn to research, understand and model their prospective users with user scenarios and personas to conduct usability studies of their prototypes and process the collected data to extract meaningful results. They also acquire skills necessary to analyze their work for compliance with the usability principles and create usability evaluations and reports. This course introduces students to the principles of information architecture and design and teaches them to communicate the content and the intent of the system and its elements to the user. Coursework focuses further on Web-related technologies and students are exposed to programming web servers with PHP programming language and acquire deeper understanding of browser interactivity through JavaScript programming.

Interaction Design 3 is structured around challenges and new possibilities in the design practice and its theoretical foundation. The material exposes students to such emerging areas as NUI (natural user interfaces), augmented and virtual reality, wearable and ubiquitous computing and others. Students are encouraged to pursue individual areas or research and hone their proficiency with research tools and methodologies. A significant portion of class discussions are structured around understanding the potential social, political and economic implications of design and how it affects design decisions. Students are exposed to elements of physical computing with Arduino and Raspberry Pi platforms, helping them learn how to incorporate natural user interfaces such as Kinect and touch-based devices into their projects. This section emphasizes the use of digital research tools and independent design research.

New Media focuses on critical assessment of modern technological and media landscape and invites students to think critically about the impact of technology in such diverse areas as politics and ideology, privacy and identity, art, design and communication. The history of digital technology and digital media is tightly woven into this course. Students also learn the basics of web development with HTML, CSS, JavaScript toolset and PHP scripting for web servers. They are invited to express their positions on new media not only as critics but also as practitioners in the field.

All four courses emphasize the development of a professional vocabulary as well as visual communication and public presentation skills to help students articulate their concepts and ideas in a variety of settings and situations.

4. Institutions offering graduate degrees

N/A

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4.

above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

The evaluation criteria in Interaction Design courses include technical proficiency and programming skills, competency in application of design theory and research, and the ability to develop and sustain the design process based on user-centric methodology. Graduates of the program are also expected to demonstrate the ability to present their work in the general design context and to critique the work of their peers. Through dialogue and written responses, both faculty and guest jurors provide feedback about these expectations.

In addition, a University Assessment Committee is in place with the primary responsibility of assessing student educational outcomes. The Interaction Design program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Interaction Design is also conducted every three years. Faculty and the Chair of the Department of Art and Design review the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

The program is currently forming an advisory board for additional feedback.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Interaction Design program equips students with a critical understanding of industry-standard technology, as well as emerging technologies. The field is in demand and is expanding, and therefore promises a wide range of employment opportunities. The curriculum is rigorous, and the faculty teaching in the program are experienced and exceptionally knowledgeable about the subject matter.

Because it is a new program, enrollment is low. The small class sizes in the Interaction Design sequence have forced courses to overlap. To ensure that this temporary structure is not a detriment to student learning, the faculty member in these classes continues to treat the courses as separate sections, and uses this limitation as an opportunity for student collaboration. Because it is a developing discipline, prospective students need to be educated about the career opportunities as well as the emerging occupational fields within the industry.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

To encourage program growth, the primary faculty member in Interaction Design is teaching as an Artist in Residence for the Spring 2016 semester. *See Section II.C Other Programmatic Areas, page 136.* The Interaction Design focus of this role in the Spring 2016 semester will create greater exposure to the discipline. Additionally, a current student who is also working in the field has been visiting local high schools with Graphic Design and Game Art faculty to educate students about the program and its career opportunities. As a long-term solution, the program needs a full-time faculty position.

Additionally, students in related programs in the Department of Art and Design have expressed interest in a minor in Interaction Design. The department is considering creating a minor or certificate to help bolster class sizes and encourage cross-disciplinary learning.

A Portfolio Committee is developing portfolio requirements for admission into the Interaction Design program. By implementing this requirement, the caliber of student applicants should be enhanced and it should also appeal to stronger prospective students. Students applying will have the opportunity to revise their portfolio if it does not meet the standards, and students who are unable to develop an appropriate portfolio will be encouraged to attend a related summer camp (Basic Design, Graphic Design and Interaction Design, Web Design) offered by LTU to high school students.

The faculty and Department Chair are continuously assessing the curriculum and making efforts for improvement.

See Section V, appendix 18 for portfolio review draft

INTERIOR ARCHITECTURE

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Interior Architecture program resides in the Department of Art and Design, enabling the program to offer a broad technical, intellectual, and conceptual framework and support the practice of interior architecture as a multi-disciplinary program. The program provides opportunities to engage digital fabrication, graphic design and branding, and integrated technological solutions. The curriculum aligns itself with the architecture and design curricula for the first two years of the program, including integration of site and context, interior and exterior connections, and urban planning and design, and allowing design students from several disciplines to collaborate and transfer disciplinary knowledge within a studio environment, a process also seen in practice.

ltu.edu/architecture_and_design/art_design/interior-architecture.asp

2. A curricular table in the NASAD format.

Program Title: Bachelor of Interior Architecture

Number of Years to Complete the Program: 4

Program Submitted for: Renewal of Final Approval

Current Semester's Enrollment in Major: 32

Name of Program Supervisor: Karen Swanson

Studio or Related Areas	Art/Design History	General Studies	Electives	Total Number of Credits
# of credits (= A) A = 75	# of credits (= B) B = 14	# of credits (= C) C=38	# of credits (= D) (D=3)	(A + B + C + D =) Total Credits 130
(75/120=) % 62.5%	(14/120=) % 11.67%	(38/120 =) % 31.67%	(3/120=) % 2.5 %	(75+14+38+3 =) 108.33 Total %

Studio or Related Areas

ARC 1213	Visual Comm. 1	3 credits
ARC 1223	Visual Comm. 2	3 credits
ARC 2813	Visual Comm. 3	3 credits
ART 1113	Basic Design 1	3 credits
ARI 3114	Interior Architecture 1	4 credits
ARC 2126	Integrated Design 2	6 credits
ARC 3126	Integrated Design 3	6 credits
ART 1133	Basic Design 2	3 credits
ARC 2313	Construction Systems 1	3 credits
ARI 4123	Environmental Psychology	3 credits
ARI 3123	Interior Materials and Textiles	3 credits
ARI 3124	Interior Architecture 2	4 credits
ART 2523	Graphic Design 1	3 credits
ARC 2513	Basic Structures	3 credits
ARC 4443	Acoust/Elect/Illum.	3 credits
ARI 4223	Interior Design Practice	3 credits
ARI 4922	Internship	2 credits
ARI 3113	Furniture and Millwork	3 credits
ARI 4234	Allied: Interior Design	4 credits
ARI 4134	Interior Architecture 3	4 credits
ARI 4143	Advanced Lighting	3 credits
ARC 3423	HVAC & Water Systems	3 credits

Total Studio or Related Areas

75 Credits = A

Art/Design History

ARC 1012	Art & Design Awareness	2 credits
ARC 3613	History/Designed Environment 1	3 credits
ARC 3623	History/Designed Environment 2	3 credits
ARI 4113	History of Interiors	3 credits
CoAD* 2xx3-4xx3	History Elective	3 credits

Total Art/Design History**14 Credits = B****General Studies**

COM 1001	University Seminar	1 credits
COM 1103	English Composition	3 credits
COM 3000	Writing Proficiency Exam	0 credits
SSC 2413	Foundations of the American Experience	3 credits
SSC 2423	Development of the American Experience	3 credits
LLT 1213	World Masterpieces 1	3 credits
LDR 2001	Leadership Models/Practices	1 credit
LLT 1223	World Masterpieces 2	3 credits
COM 2103	Technical & Professional Communication	3 credits
LDR 3000	Leadership Seminar Series	0 credits
LDR 4000	Leadership Capstone	0 credits
MCS 1254	Geometry in Art	4 credits
PHY 2213	College Physics 1	3 credits
PHY 2221	College Physics Lab 1	1 credits
PHY 2223	College Physics 2	3 credits
PHY 2231	College Physics Lab 2	1 credits
PSY/LLT/COM/MCS/SSC 3xx3/4xx4	Elective	3 credits
LLT/SSC/PSY 3xx3/4xx4	Elective	3 credits

Total General Studies**38 Credits = C****Electives Total (3)**

CoAD elective 1xx3-4xx3	Elective	3 credits
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Total Electives**3 Credits = D**

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

Design theories and processes are first explored through exercises in Basic Design 1 (ART 1113) and Basic Design 2 (ART 1133), Visual Communication 1 (ARC 1213) and Visual Communication 2 (ARC 1223), along with color principles, composition, balance, rhythm, repetition, structure, transparency, proportion and contrast, techniques and tools. Two-and three-dimensional design exercises are implemented throughout the curriculum, along with problem identification and information gathering.

The levels of achievement required for graduation with a Bachelor of Fine Art in Interaction Design complies with the standards recommended by NASAD. Course description falls within the percentages required by NASAD, reflected in the curricular tables for this degree.

Competencies

1. Ability to conceive of and design for interior spaces, incorporating and integrating the knowledge and skills of the following:

a. Understanding of the basic principles and applications of design and color in two and three dimensions, particularly with regard to human response and behavior. Design principles include, but are not limited to, an understanding of basic visual elements, principles of organization and expression, and design problem solving.

Design theories and processes are first explored through exercises in Basic Design 1 (ART 1113) and Basic Design 2 (ART 1133), Visual Communication 1 (ARC 1213) and Visual Communication 2 (ARC 1223), along with color principles, composition, balance, rhythm, repetition, graduation structure, transparency, proportion and contrast, techniques and tools. Two-and three-dimensional design exercises are implemented throughout the curriculum, along with problem identification and information gathering. Students develop the ability to think creatively and critically in the vocabulary of design and to articulate their ideas verbally and visually.

Through precedent research and analysis, evidence based design, and product and materials examinations, students discover the essential components of a proposed project type, its constituent elements, and establish priorities. This type of investigation begins in the Basic Design (ART 1113), (ART 1133), and Visual Communications, (ARC 1213), (ARC 1223), courses, is incorporated into Integrated Design 2, (ARC 2117), and continues with increasing depth in all Interior Architecture design studios including Interior Architecture 3, (ARC 4124) and Allied Design: Interior (ARC 4234). These principles are underscored in terms of human behavior and perception in Environmental Psychology (ARI 4123). In Integrated Design Studio 2 (ARC 2126) students develop a basic program for a building and interior design, consider human environmental behavior as an aspect of building typology, and survey or interview users of similar facilities. Objectives and outcomes are organized into four phases: gathering,

finding, transforming and synthesis. Students learn that the design process includes programming methods for gathering and organizing data. They learn to consider space as the study of haptic engagement, light, color, texture and volume, as they relate to human scale, and the appropriate response to human needs; all of this is also part of the design research process.

b. Ability to apply design and color principles in a wide variety of residential and nonresidential projects. This requires an in-depth knowledge of the aesthetic and functional properties of structure and surface, space and scale, materials, furniture, artifacts, textiles, lighting, acoustics, heating and cooling systems, air quality systems, and the ability to research and solve problems creatively in ways that pertain to the function, quality, and effect of specific interior programs.

Design theories and systems are first explored through exercises in Basic Design 1 and 2, (ART 1113), (ART 1133), along with color principles. Art and Design Awareness, (ART 1012), parallels and supports those objectives with lectures that provide historical and theoretical context. When color theory is introduced in Basic Design 1, lectures are simultaneously held in Art and Design Awareness, (ARC 1012). Students are presented with information on primary colors; painting and sculpture; examples of the work of specific artists and designers such as Picasso, Pollock and others.

The application of color in interiors begins in Integrated Design Studio 2, (ARC 2126), where students review color theory learned in Basic Design, (ART 1113), and then learn color strategies and their application in interior design. This studio requires students to explore the interaction of light, color, and texture. Color is considered an important element in both three-dimensional and two-dimensional designs in all upper level courses and is typically evaluated in all project work. In interior architecture studios, applications of color are realized through requirements for finished material selections and specifications.

c. Understanding of the technical issues of human factors and basic elements of human behavior, including areas such as programming, environmental control systems, anthropometrics, ergonomics, proxemics, wayfinding, sustainability, universal design, and design for the physically/mentally challenged. In making design decisions, the ability to integrate human- behavior and human-factor considerations with project goals and design elements is essential.

Theories and ideas about human behavior are introduced in Visual Communication 1 (ARC 1213) and Visual Communication 2 (ARC 1223) to inform two and three-dimensional drawings. In Basic Design 1 (ARC 1133) students examine anthropometrics in the context of three-dimensional form. The application of human environmental concerns in the integration of site, architecture, interior, and natural light occurs in Integrated Design Studio 1 (ARC 2117). Integrated Design Studio 2 (ARC 2126) examines the relationship between light and space with reference to human factors such as behavior and perception. Allied: Interior Design (ARC 4234) requires students to further study and apply these principles.

An advanced study of human factors and human environmental relationships is addressed in Environmental Psychology (ARI 4123). Students investigate the relationship of the built environment and the behavior of its occupants, and the role the built environment plays in human health and well being. The course explores such topics as environmental perception and cognition; preferred environments, coping with the failure of preference, mental attention, fatigue and restoration.

Furniture and Millwork (ARI 3113) exposes students to various cultures and individual needs through exercises in the design and fabrication of furniture for a recently emigrated family from Pakistan, for example. In Interior Architecture 1 (ARI 3114), students recently investigated the movements of an individual performing artist and how the artist's actions influence the design of interior space. The examination of the needs of people from different cultural and socio-economic backgrounds, as well as with different physical conditions, is extensively explored in the design of health care environments in Allied Design: Interiors, (ARC 4234).

The influence of indoor air quality on interior space and the related influence of climate conditions on air quality are addressed in Construction Systems 1 (ARC 2313). Beginning in the fall of 2015, the program will provide a more intensive education for Interior Architecture students in this subject area. The study of the principles of indoor air quality also will be addressed in HVAC and Water Systems (ARC 3423) as a matter of both human comfort and basic health. Students will learn to identify what constitutes good and poor indoor air quality and understand practices that promote acceptable air quality conditions: the course considers the limits of unacceptable indoor air quality as defined by ASHRAE.

The Interior Architecture program has two labs to explore specific types of pedagogical tracks: the concern of culture and behavior, and the special needs of those living in urban conditions and the underserved.

d. Knowledge of the technical aspects of construction and building systems, and energy conservation, as well as working knowledge of applicable legal codes, contract documents, specifications protocols, schedules, and regulations related to construction, environmental systems, accessibility, and human health and safety, and the ability to apply such knowledge appropriately in specific design projects.

In Construction Systems 1 and 2 (ARC 2313, ARC 2323) students examine contemporary building materials and construction systems. This course also develops graphic and written communications conventions used in construction documents. Circulation, life safety, and environmental systems diagrams and schedules are incorporated into the final project documents for Integrated Design 2.

In Allied: Interior Design (ARC 4234) students apply codes applicable to general construction and healthcare specific facilities with special attention to life safety issues such as egress and exiting. Interior Architecture 2, (ARI 3124), requires a drawing to show egress. Interior Architecture 2 (ARI 3124) requires students to design and implement accessible residential and commercial bathrooms. In Allied Design: Interiors (ARC 4234) students utilize guidelines from various health organizations such as the Center for Health Design and the Veterans Administration, The Center for Universal Design, HIPAA and the AIA Guidelines for Design and Construction of Hospitals and Outpatient Facilities.

Construction Systems (ARC 2323) covers fire-rating assembly. In Interior Architecture 2 (ARI 3124), students put together a zoning and code analysis book for a specific commercial/institutional studio project. Advanced Lighting Design (ARI 4143) shows understanding of health and welfare issues related to lighting.

The principles of acoustics are covered in Acoustical, Electrical and Illumination Systems (ARC 4443). Course materials include the theory and analysis of architectural acoustics, room acoustics, sound isolation (indoor/outdoor), sound absorption, and electronic sound reinforcement. Students study speech privacy, speech clarity and spaces for musical presentations and the acoustical properties of materials.

e. Ability to hear, understand, and communicate to the broad range of professionals and clients involved or potentially involved the concepts and requirements of interior design projects. Such communication involves verbal, written and representational media in both two and three dimensions and encompasses a range from initial sketch to finished design. Capabilities with technical tools, conventions of rendering and representation, global measuring systems, and systems of projection, including perspective, are essential. Competence with technologies applicable to interior design is also essential. The ability to work on teams is essential.

More detailed examination of the two-and three-dimensional elements and principles of design and color theory occurs in Interior Architecture 1 (ARI 3114) and the Integrated Design Studios (ARC 2117) and (ARC 2126) when students apply these theories to site design, architectural design, interior design and lighting design on projects that are relatively small in scale. Study models, as well as schematic models are developed in several different scales to explore both the building volume as it relates to its environment, as well as how the interior space develops in three-dimensions. Sketching is assigned, along with model building, to articulate the details of the buildings and spaces. Diagrams are incorporated into the integrated design studio sequence as an important way of exploring and analyzing design solutions.

Three dimensional computer models are used in upper level studios Interior Architecture 2, (ARI 3124), Interior Architecture 3 (ARI 4124) and Allied Design Studio: Interiors (ARC 4234) to develop interior space in three dimensions, while examining the impact of details and other elements on the three-dimensional design. In Visual Communication 3 (ARC 2813), students use physical, digital, and hybridized visual communication media to analyze existing architectural works and hypothesize new constructs. Investigations using physical and digital media will center on assessing, classifying, and mapping information through the use of Computer-Aided Drafting (CAD), modeling and computation. Analytical frameworks will stress ecological processes as they pertain to the relationship of body, architecture and landscapes. Included is an introduction to information modeling, including Building Information Modeling (BIM) and geo-design tool sets.

Written communication is required in all studio courses beginning with (ARI 3114) and (ARC 2126). Written concepts and programming exercises occur in Integrated Design 2 (ARC 2126) and Integrated Design 3 (ARC 3117). Problem statements, concept statements, programs, specifications and solution statements are assigned in all upper level studios.

Oral presentations are presented in front of faculty, students, outside jurors, professionals, clients, and the public, beginning in the freshman year studios. Students present their work to the class and learn how to constructively critique the work of their classmates. They are graded on oral presentation skills in many of the studio courses. A formal marketing presentation is developed in Interior Design Practice (ARI 4223), and oral presentations also occur in History of Interiors and Furniture (ARI 4113) as well as in Environmental Psychology (ARI 4123), where students present results of research projects on human and environment topics.

f. Functional knowledge of production elements such as installation procedures, project management, schedules, and specification of materials and equipment.

In Materials, Textiles (ARI 3123) students apply materials based on properties, performance and environmental attributes for a comprehensive hospitality environment. In Allied: Interiors (ARC 4234) students design with materials they determine to be appropriate for healthcare environments with special focus on environmental stewardship and promoting patient health.

Specifications, construction techniques, and installation methods are introduced in Furniture and Millwork (ARI 3113) and extensively executed in Integrated Design 3 and upper level interior architecture studios. In Integrated Design 3 (ARC 3126) students develop an understanding of the relationship between built form and the tectonics of materials assembly and fabrication.

g. Acquisition of collaborative skills and the ability to work effectively in interdisciplinary or multidisciplinary teams.

The first-year foundation studio sequence; Basic Design 1 (ART 1113) and Basic Design 2 (ART 1133), acts as a platform to explore primary design concepts shared by students in architecture, architectural engineering, game art, graphic design, interaction design, and interior architecture. The multi-disciplinary pedagogy inaugurates a dialogue among students pursuing different degree programs.

Allied Design: Multi-disciplinary Design [detroitSHOP] (ARI 4234) and Interior Architecture 3 (ARC 4124) combine urban design, interior architecture, graphic design, and industrial design with community engagement, which creates a diverse studio environment with the goal of making massive change in Detroit. The laboratory teaches students about the risks, benefits, and realities of an interdisciplinary practice in an urban core. It helps students and the greater Detroit public understand that design is not a luxury, but a powerful agent of change.

h. Functional knowledge of the history of art, architecture, decorative arts, and interior design, including but not limited to the influences of work and ideas on the evolution of interior design practice.

Art and Design Awareness (ARC 1012) introduces students to the disciplines of architecture, art and design, including the creative process, architectural expression, theory and history. In History of the Designed Environment 1 (ARC 3613) students are exposed to the global history and philosophy of the design arts in significant periods: antiquity, the Middle Ages (including Byzantine and Islamic extensions), and in the Renaissance and Baroque periods. The History of the Designed Environment 2 (ARC 3623) addresses the history and philosophy of architecture and related design arts in significant periods in Asian and Pre-Columbian cultures and in the modern world from the 18th century. In both courses, students identify how various social, economic, ecological, technological, religious, and other cultural factors have influenced the built environment. History of Interiors and Furniture (ARI 4113) exposes students to economic and social factors influencing interior and furniture design.

i. Functional knowledge of professional design practices and processes, including but not limited to professional and ethical behaviors and intellectual property issues such as patents, trademarks, and copyrights.

The Interior Architecture Program lecture series exposes students to various topics important to professional practice. Interior Design Practice (ARI 4223) studies the theoretical and practical functions of commercial and contract practice including management, marketing, and organizational structure. Allied Design: Interior Architecture (ARC 4234) and Interior Architecture 3, (ARC 4124) address the layers of organization within healthcare industry.

j. Functional knowledge of basic business practices including, but not limited to entrepreneurship, marketing, accounting, and manufacturing; and basic practices associated with the overall business of interior design such as ethics, intellectual property, labor issues, and decisions associated with ecological and social responsibility and sustainability.

The Bachelor of Interior Architecture program at Lawrence Technological University recognizes the need to address issues of how we design, build, occupy and evaluate the built environment with an emphasis on a sustainable and technologically responsive practice. The program integrates technological, ecological, social and political systems to solve current design problems. The curriculum engages in conversations to discuss the significance of context and scale as they relate to a responsive and thoughtful interior. Reclamation of existing building stock within the city is an emphasis of the studio work and reinforces the conceptual and design skills needed to successfully tackle such conditions.

Interior Design Practice (ARI 4223) covers many topics to prepare students for their future career. Discussions and reading assignments include ethics, legal aspects, finance, contracts, and different types of businesses, to help students prepare a Business Plan for a future business. Students are also required to respond to an RFQ assignment to learn about the different types of design fees and how to calculate them. Students are required to develop a response that includes numerous issues presented in the RFQ document. Estimating for building construction and systems, budget management, and assessment are all covered in the Construction Systems.

For each semester, guest speakers present important topics such as law, accounting, and project management, etc. Midway through the semester, a resume/cover letter assignment allows students to develop both items and have designers from local firms come in to review and critique. Each student is given the opportunity to meet with different designers to gain insights as to what future employers expect. This assignment leads to a “mock interview,” in which students fine-tune their cover letters and resumes for a specific entry-level position.

Business processes are examined and applications occur in both Interior Design Practice and Internship Studies (ARI 4922). A marketing plan is researched and developed and presented in Interior Design Practice and while working in a firm and reported in the journal for Internship Studies.

Professional ethics and the role of ethics in Interior Design are first presented in the freshman year in ADA, and then reinforced in Integrated Design Studio 2 (ARC 2126) through specific readings. Ethics are

then examined in the upper level studios as applied to practice in a variety of specializations. Ethics issues are discussed in Interior Design Practice within the overview of the Interior Design profession readings and lectures, and students have the opportunity to observe and record the subject of ethics in the Internship.

k. The ability to gather information, conduct research, and apply research and analysis to design projects. Familiarity with research theories and methodologies related to or concerned with interior design is essential.

With exposure to a variety of topics and themes disparate topics but common themes, students develop a vocabulary and an understanding of precedents and theories in design. This permits them to think critically and creatively in the language of art and design. Discussions concerning the global nature of the social, political, economic and cultural forces that shape the human condition also find support in courses in the University's core curriculum: World Masterpieces 1 and 2 (LLT 1213) and (LLT 1223), Foundations of the American Experience (SSC 2413), and Development of the American Experience (SSC 2423).

Precedent analysis is incorporated into the studio environment as a precursor to conceptual design work, followed by a working concept statement. Students are required to express and defend their ideas and processes verbally. In upper level design studios, client interviews are conducted to emphasize that design processes must include real users' needs and input, and that they can be examined and evaluated through research, observation, and surveys.

l. Experience in applying design knowledge and skills beyond the classroom is essential. Opportunities for field research and experience, internships, collaborative programs with professional and industry groups, and international experiences are strongly recommended. Such opportunities to become oriented to the working profession should be supported through strong advising.

Interior architecture students have been able to participate in numerous study abroad programs. During the spring term, students have the opportunity to study abroad in Florence in conjunction with Kent State University. This program serves the requirements for junior level interior architecture students taking Interior Architecture 3 and several of the required history courses.

In the summer semester, the College of Architecture and Design maintains a studio presence in Paris. The program provides a full-time semester of study for participating students. The facilities, course offerings and length of stay are intended to immerse the students into the city of Paris while providing a rigorous academic experience. A typical semester involves one Allied Design studio (four credit hours) along with one art and design elective and a required literature elective. A typical Paris summer student might enroll in the following courses: Allied Design (ARC 4264), Photography (ART 3023), or (LLT 3613) Literature and Art.

Students in Interior Architecture 1 (ARI 3114) participated in a design/build installation for DIFFA: Dining by Design (Design Industries Foundation Fighting Aids). Students collaborated on a design concept featuring a donation of textiles from Crypton, Inc. to design an 11' x 11' dining space for a major AIDS Foundation fundraiser. Once the concept was established, students determined the materials and

methods appropriate for construction of the space, and collaborated in the construction of the installation.

In Furniture and Millwork (ARI 3113) students are instructed to find discarded objects in the city of Hamtramck to develop and construct furniture for a local family with limited economic means. In a Special Topics/Design and Build Civic Engagement design studio (open to students of all disciplines), an interior architecture student was integrally involved in the site development and design of a new startup restaurant constructed with shipping containers.

The culturally diverse community in Detroit north of Hamtramck, was used as the semester project site in Interior Architecture 3 (ARC 4124) (4th year). The community is home to a mixture of artists and immigrants. The project was intended to be in the model of PID (public interest design), rather than based on a conventional for-profit design service model. In this course, it was demonstrated how design could be an instrument of social responsibility.

Interior Architecture 3 (ARI4124) students worked with 555arts.org, a community based arts program in Detroit to develop design proposals for their new location. Student work was exhibited as part of a fundraising event for the organization.

Employers of student interns communicate with the program and provide an educational experience for students. They also evaluate student interns to assist in the determination of course grades in Internship Studies (ARI 4922) and as part of the assessment of students.

m. Experience with a variety of professional practices and exposure to numerous points of view in historic and contemporary interior design.

The members of the college Interior Architecture Advisory Board identified a number of program strengths, including the successful integration of the Interior Architecture Program with the undergraduate architecture program; well-qualified full-time and adjunct faculty with significant practice experience and research activity; involved alumni that support scholarships, guest speakers, guest or visiting critics, and student internships; and a close relationship with the metropolitan Detroit design community, manufacturers, and fabricators.

The curriculum frequently engages students in projects that have a client, budget, site and community in which students can observe, evaluate and respond. As the curriculum becomes more complex, so does the relationship to an outside audience.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

Student work was collected over a three-year period and appraised for quality, depth, and adherence to curriculum, CIDA and professional standards. Each course within the required curriculum of the Interior Architecture Program was evaluated based on a range of educational assessment tools: design

presentations; tests scores; research papers; public presentations; technical drawings; and research and data collection as they relate to studio projects. The collected evidence was then weighed against the CIDA standards, keeping in mind the importance of the increasing complexity as the Interior Architecture curriculum proceeds from year one to year four.

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the *NASAD Handbook, Standards for Accreditation* III.H. Information provided in this section and supported in the Management Documents Portfolio of the Self-Study (MDP II.C.) must include documentation of the processes used to (1) establish that the student who registers in a distance education course or program is the same student who participates in and completes the course or program and receives academic credit; and (2) protect student privacy and notify students of any additional charges associated with the verification of student identity at the time of registration or enrollment.

N/A

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook, Standards for Accreditation* III.I.

The Interior Architecture program is firmly embedded within the Architecture department, with 41 credits – or 31% of the program – consisting of architecture requirements. The program is in compliance with NASAD standards.

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook, Standards for Accreditation* III.J.

N/A

4. Institutions offering graduate degrees must include a discussion of the following

N/A

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

Program results are monitored with visual, written and oral presentations of student work to peers, faculty, and guest critics. Graduates of the program are expected to master principles and processes; understand historical context and contemporary issues; work independently as well as part of a team to solve complex issues critically, and possess professional visual, written and oral communication skills.

Through dialogue and written responses, both faculty and guest jurors provide feedback about these expectations. An advisory board provides additional feedback for developing student achievement.

A University Assessment Committee is in place with the primary responsibility of assessing student educational outcomes. The Interior Architecture program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Interior Architecture is also conducted every three years. In consultation with faculty members and external advisors, the Program Director reviews the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Bachelor of Interior Architecture is relatively unique among accredited programs. It is accredited by both the Council for Interior Design Accreditation (CIDA) and NASAD. It also is differentiated by nature of its close affiliation with the knowledge and technological skills of architecture. It has been regarded as one of the strongest programs in the state of Michigan, and students win many of the state based awards and competitions. It does not compete well on price, and potential students do not easily understand its differentiating features. In 2015, the Director of the program successfully lead the program through the CIDA accreditation process and visit. The program received the full accreditation.

Curricular strengths in Interior Architecture include:

- Technical ability as it relates to building construction, building systems and technology
- Sensitivity to the existing building stock to provide graduates with the ability to re-program this stock for adaptive reuse. This sensitivity supports sustainable design strategies regarding the built environment and business practices
- Exposure to 'real' projects with client interaction, budgetary considerations, and value added to a specific context/environment
- Integration of universal design principles into the entire studio sequence
- Strong curricular exposure to healthcare design
- Strong professional reputation among employers and the design community

The members of the college Interior Architecture Advisory Board identified a number of program strengths, including the successful integration of the Interior Architecture Program with the undergraduate architecture program; well-qualified full-time and adjunct faculty with significant practice experience and research activity, involved alumni that support scholarships, guest speakers, guest or

visiting critics, and student internships, and a close relationship exists with the metropolitan Detroit design community, manufacturers, and fabricators.

Employers continually cite student strengths in communication, leadership, technical skills; professionalism and conscientiousness; work ethic, passion, and dedication; curiosity and willingness to learn; initiative to get things done; organizational skills; ability to follow directions; computer skills; reliability, creativity, flexibility; the acquisition of basic knowledge and understandings required for entry-level positions; knowledge of construction techniques; and knowledge of visual presentation skills.

Graduates of the Interior Architecture program have secured jobs in firms throughout the U.S. and Canada: Perkins and Will, JPRA, Gensler, Anderson Miller, Hobbs and Black, Rossetti Associates, Steelcase, Inc., Hamilton Anderson, Smith Group, JGA, Berry Architects, Harley Ellis Devereaux, and TMP.

Students and faculty take advantage of LTU's location in a large metropolitan area near downtown Detroit, art museums, a design center, and professional offices. The program also benefits from a supportive administration at all levels of the University and the College: the "LTU Zone" laptop computer program, which provides all students and faculty with computers and software supportive of the teaching mission and professional practice; consistent performance by students in state and international competitions.

International educational experiences continue to increase, thus expanding students' global view. This includes the Paris, Bolivia, and Florence summer study opportunities and programs. An increase in experiences to engage with Detroit Regional community organizations also exposes students to greater cultural and socio-economic diversity. A diverse student body, with a significant number of students from other countries or having parents who came here from other countries, has brought a greater awareness of various cultural, religious, and national traditions. Global perspective is enhanced by working on projects with students and faculty from other countries and/or working on projects in other parts of the world. In Interior Architecture 1, (ARI 3114) students worked together to develop the design of a halal restaurant (one that serves food prepared in accordance with the dietary principles of Islam). In History of Interiors and Furniture (ARI 4113) students from the Middle East lectured on Islamic design and culture.

The program continues to have a strong and dedicated faculty base with professionals drawn from a wide variety of backgrounds and experiences. Established adjuncts continue to provide students with their expertise and flexibility by adapting course content to reflect recent changes within the profession. Faculty set the groundwork for expanded opportunities related to community outreach, increasing student global awareness and understanding of socio-economic and cultural diversity and the human condition. Students continue to be exposed to 'real world' projects and interaction with clients allowing for greater understanding of the climate and conditions and of the profession.

Areas for improvement:

- Within the Visual Communications course sequence, a lack of consistency with regard to the students' exposure to and instruction in digital software was found, including CAD, Revit, Creative Suite, and Sketch-Up software. In addition, some transfer students have not had exposure to certain programs, which has affected their abilities in studio courses.

- In the structures course sequence, it has become apparent that the material covered is broad and speaks more specifically to an architectural scale than to an interiors scale.
- Students have inconsistent skills in the management of digital software. Students appear to get locked into one program where they have limited skill, rather than using a variety of programs and techniques. There is frequently poor decision-making by students on just how to advance a project and to determine the point at which different strategies or techniques might be implemented.
- Student work sometimes exhibits a limited understanding of how environmental systems and structural systems interface with interior components. In projects where construction documents were combined with renderings, the transfer of this information between drawings types revealed frequent misunderstandings in the ordering and representation of these systems.
- The Interior Architecture student's exposure to HVAC and Water Systems is a cursory reading and could benefit from being more in depth. Much of this content is spread between Building Systems and Allied Design: Health Care Design.
- In Building Systems 1, (ARC 2313) the focus has been primarily on residential and light frame building types. Although students are exposed to commercial and institutional building types in Building Systems 2 (ARC 2323) this information has not been delivered in a timely fashion for interior architecture students. There has also not been enough focus in these two courses on existing structures suitable for adaptive re-use. These issues are a problem with delivery of course content rather than curricular problems.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

Articulation agreements with partner educational institutions (such as community colleges) and transcripts of transfer students will be closely monitored to make sure that courses being transferred continue to meet the requirements necessary for students to progress successfully within the Interior Architecture curriculum. The introduction of a portfolio requirement for transfer students is being considered.

Students will gain a broader view of current digital technologies being addressed by changes made in the Visual Communication sequence of courses. Revisions to the Visual Communication curricula broadly seek to introduce the student to the tools and processes for presentation and representation of studio work. Coursework emphasizes the hybridization of physical and digital processes through mounting complexity and incremental introduction of computational processes.

The Building Systems¹ (now named Construction Systems 1) and Structures 1 (renamed Basic Structures) course content has been revised to include material relevant for Interior Architecture students and HVAC Systems is now included in the IA curriculum.

A new Materials Resource Library (MRC) will provide materials and resources relevant to architecture, interior architecture, and graphic design. A student assistant will monitor the center and access to the Material ConneXion website will be available along with physical samples of its innovative materials. A new light-box, scanner, and printer are also being provided in the MRC.

Additionally, the College of Architecture and Design is made up of two departments. The Department of Art and Design consists of eight degree programs, two of which are Interior Architecture and Masters of Interior Design. There has been considerable conversation concerning the appropriate location of these two programs. The curricular content of the Bachelors of Interior Architecture is approximately 30% shared with the Department of Architecture, 25% university core curriculum and 45% specifically Interior Architecture courses. Faculty teaching many of these courses are also from the Department of Architecture. It would appear logical for both of these programs to be positioned in the Department of Architecture. In order to maintain a critical level of enrolled students per department, the Office of the Provost mandates that these two programs remain in the Department of Art and Design. When the other programs grow to a size as determined by the provost's office to be self-sustaining, the two Interiors programs are expected to move to the Department of Architecture.

MASTER OF ARTS: ENVIRONMENTAL GRAPHIC DESIGN

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The M.A. in Environmental Graphic Design program is a post-baccalaureate Master of Art degree program within the College of Architecture and Design. The program consists of 31 credit hours (with an additional nine or ten credit pre-core track), and is designed to develop a body of knowledge, skills, and experience in Environmental Graphic Design.

Environmental Graphic Design combines the disciplines of graphics, typography and wayfinding within the built environment, and with cognitive mapping and spatial relationships. Designers engaged in this discipline are required to work on a human, vehicular, interactive and print media scale and to sensitively respond to the built environment.

ltu.edu/architecture_and_design/art_design/ma_environmental_graphics.asp

2. A curricular table in the NASAD format.

Program Title: Master of Arts in Environmental Graphic Design

Number of Years to Complete the Program: 2

Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Major: 3

Name of Program Supervisor: Aaron Jones

Studio or Related Areas	Art/Design History	Electives	Total Number of Credits
# of credits (= A) A = 24	# of credits (= B) B = 3	# of credits (= C) C=4	(A + B + C + D =) Total Credits 31
(24/30 =) % 80 %	(3/30 =) % 10%	(4/30 =) % 13.33 %	(24+3+4=) 103.33 Total %

Studio or Related Areas (25)

ART 5514	Envir Graphics Studio 1	4 credits
ART 5512	Cog. Mapping Wayfinding	2 credits
ARC 5912	Principles & Pract of UD	2 credits
ART 5524	Envir Graphics Studio 2	4 credits
ARI 5143	Light Design & Research	3 credits
ART 5522	Type & Icon for EG	2 credits
ART 5532	Materials, Fab & Assembly	2 credits
ART 6513	Envir Graphic Thesis	3 credits
ART 5542	Exhibit Design Graphics	2 credits

Total Studio or Related Areas

24 Credits = A

Art/Design History

ART 5513	History of Environmental Graphics	3 credits
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Total Art/Design History

3 Credits = B

Electives Total

ART/ARC 5xx2	Elective	2 credits
ART/ARC 5xx2	Elective	2 credits

Total Electives

4 Credits = D

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

Advanced professional competence in a specific design specialization or some aspect of studio-based design practice.

Professional competence in Environmental Graphic Design is facilitated through a history/theory foundation (ART 5513 History of Environmental Graphic Design), awareness to industrial production methods (ART 5532 Materials, Fabrication, & Assembly and ART 5143 Light Design & Research) and then ultimately applied within studio applications which increase in complexity (ART 5514, ART 5524, ART 6513). The studio curriculum is meant to cultivate a design methodology (ART 5514), then connect and apply within industry (ART 5524), and culminate in thesis work that contributes to the field (ART 6513).

Professional depth of knowledge and achievement demonstrated by a significant body of studio-based design work.

Professional depth of knowledge is advanced through the sequential studio curriculum. The content within these courses builds in complexity from conceptual design methodologies (ART 5514), industry connections (ART 5524), and ultimately independent studio research which aims to advance the field (ART 6513). In all cases, achievement is marked through various forms of public display, which receives review from faculty and external industry partners.

Ability to integrate and synthesize information associated with an area of specialization, including the ability to reach and articulate conclusions as an individual designer.

The ability to source, edit, organize and integrate information unfolds over various courses, including (ART 5522 Typography and Iconography for Envir. Graphics, ART 5542 Exhibit Design Graphics, ART 5512 Cognitive Mapping & Wayfinding). The ability to synthesize and articulate conclusions as an individual designer occurs in applied studio research (ART 5514, 5524) and culminates with the individual designer proposing a graduate thesis (ART 6513).

In-depth understanding of the consequences of design in various contexts, including those that involve relationships among the elements of complex interacting systems; and the ability to frame and conduct investigations of such systems in relationship to design practice.

The framework for evaluating and identifying design consequence in varied context occurs in (ART 5512 Cognitive Mapping & Wayfinding), where students are exposed to psychological and human centered

design methodologies, and additionally within (ARC Principles and Practices of Urban Design) where students are exposed to complex urban systems. The ability to frame and conduct investigations is held within applied studio research, and typically involves relationships with urban issues, contemporary culture at large, and industrial production methods. Beginning in Spring 2016, the MEGD studio is held within our newly opened Detroit Center for Design and Technology, where students are immersed within urban production environment.

Ability to explore and develop design methods and tools that are appropriate to supporting collaborative work, engaging human-subject research, and addressing complex problems.

ART 5512 - Cognitive Mapping & Wayfinding exposes students to human centered / psychographic methods and tools which integrate with built environments at various scales. ART 5542 - Exhibit Design Graphics prepares students for industry collaboration and aspects of complex professional scenarios. ART - 5514, 5524, and 6513 (design studios) involves increasingly complex individual and team projects which facilitate team based collaboration, industry / client based service, and contemporary issues within practice. ART 6513 specifically asks students to advance the professional field through identification and engagement with complex contemporary issues.

Ability to apply existing research methods from professional design practice and make judgments about the appropriateness of specific research methods and strategies for the specific nature of a design task.

Research methodologies are cultivated within (ARC - Principles & Practices of Urban Design, ARI - Light Design & Research, ART 5512 - Cognitive Mapping & Wayfinding) and ultimately applied and evaluated within the sequential studio curriculum that unfolds over the course of three semesters. The content within these courses builds in complexity from conceptual design methodologies (ART 5514), industry connections (ART 5524), and ultimately independent studio research that aims to advance the field (ART 6513). In all cases, achievement is marked through various forms of public display that receives review from faculty and external industry partners.

Ability to conceive and produce studio work that is speculative and propositional; for example, what design can achieve economically, socially, culturally, and technologically.

ART 5514 - Environmental Graphics Studio 1 introduces students to conceptual design methodologies which incorporate speculative scenario planning as a method of designing for the near future. These scenarios involve the definition of role and scope of the designer, and are typically measured through their ability to impact or effect positive change. Students develop metrics for impact through public exhibition, non-disciplinary partnerships (clients), and fabrication / production exercises. ART 5524 expects students to apply speculative design methods within the context of industry partners and professional scenarios. ART 6513 requires students to produce achievement within the field, which is measured through independent research and a culminating professional review.

Ability to integrate into design practice the knowledge, perspectives, and values gained through the study of design precedents, fields related to design, and modes of inquiry in design and other fields.

Exposure to design precedents unfolds throughout the curriculum. ART 5513 - History of Environmental Graphic Design introduces students to the professional field along with allied connections in architecture, graphic design, and wayfinding. ARC 5912 - Principles & Practices of Urban Design exposes students to methods within the allied field of urban design, along with examples of urban design precedents. ART 5514, 5524, 6513 (studios) require ongoing exposure to readings which facilitate discourse regarding significant works of design and their requisite practice counterpart. Additionally, students are required to visit significant works of architecture, the Detroit International Auto Show, and exhibitions within various local institutions. The integration of these values is strategically deployed through studio curriculum in ART 5514, 5524.

Ability to use analytical tools, design processes, technologies, and bibliographical resources to develop concepts, reveal patterns of information, and create rationales for specific design solutions or projects.

Analytical tools and processes are advanced through sequential studio courses, which unfolds during the course of three semesters. The content within these courses builds in complexity from conceptual design methodologies (ART 5514), industry connections (ART 5524), and ultimately independent studio research which aims to advance the field (ART 6513). In all cases students are tasked with critical writing which simultaneously connects their work to other bodies of knowledge and articulates latent project values to an outside audience. Achievement is marked through various forms of public display, which receives review from faculty and external industry partners and builds toward design logic through applied research and review.

Ability to communicate clearly in speech and writing about design practice and research to the public and various professional communities.

Conceptual articulation is advanced through sequential studio courses. The content within these courses builds in complexity from conceptual design methodologies (ART 5514), industry connections (ART 5524), and ultimately independent studio research which aims to advance the field (ART 6513). In all cases students are tasked with critical writing which simultaneously connects their work to other bodies of knowledge and articulates latent project values to an outside audience. Achievement is marked through various forms of public display, which receives review from faculty and external industry partners.

Understanding of the nature of leadership in design practice and functional development of the organizational and critical skills necessary to assume such leadership.

Leadership is cultivated throughout the College through the degree curriculum and extracurricular student organizations. In the case of curricular deployment, the design studio facilitates various forms of team-based learning which requires ongoing and fluid definition of roles. In that regard, leadership within teams adjusts as various skill-sets are activated. In the design studio, student teams work within specified timelines and budgets and often project manage the public display of work.

The University Assessment Committee has the primary responsibility of assessing student educational outcomes. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Environmental Graphic Design is also conducted every three years. The faculty and the Chair of the Department of Art and Design review the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

Students are eligible to apply for the Master of Arts in Environmental Graphic Design program if they are graduates of a recognized baccalaureate degree program in architecture, graphic design, industrial design, and/or interior architecture. Regular admission to the Master of Arts in Environmental Graphic Design program requires:

- Submission of the Application for Graduate Admission;
- Official transcripts of all completed college work;
- Minimum undergraduate GPA of 3.0;
- A resume, including experience and extracurricular activities.
- Three letters of recommendation: two from faculty members employed by a university school of architecture or interior design (not a member of the Graduate Admissions Committee), and one work reference (preferably an immediate supervisor at your current place of employment)
- A comprehensive portfolio demonstrating a range of visualization and design abilities and experience. Work should include creative, academic work and may include professional work with a clear statement of the applicant's contribution.

ltu.edu/cm/attach/0a0477a5-1ec6-438e-85f9-b9cb22da220d/Master-of-Arts-in-Environmental-Graphic-Design-Admissions-Info-2015.pdf

The program teaches fundamental principles and skills in the discipline, providing students with the ability to produce an investigative creative project. The thesis course is the capstone for the Environmental Graphic Design program and has a rigorous set of course goals and objectives, and is coordinated with a host of other courses required for the major. The instructor and a jury of educational and industry professionals evaluate the work.

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the NASAD *Handbook*, Standards for Accreditation III.H. Information provided in this section and supported in the Management Documents Portfolio of the Self-Study (MDP II.C.) must include documentation of the processes used to (1) establish that the student who registers in a distance education course or program is the same student who participates in and completes the

course or program and receives academic credit; and (2) protect student privacy and notify students of any additional charges associated with the verification of student identity at the time of registration or enrollment.

N/A

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook*, Standards for Accreditation III.I.

N/A

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook*, Standards for Accreditation III.J.

N/A

4. Institutions offering graduate degrees must include a discussion of the following:

a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the *Management Documents Portfolio* (Section IV), please indicate its location in the *Management Documents Portfolio* (Section IV) instead of responding here.

See 3.B for admission requirements and the Graduate Catalogue.

<http://www.ltu.edu/cm/attach/78f63711-7baa-43a9-a4b4-17b1b48e5705/GR-LTU-Catalog-FINAL-10.08.2015.pdf>

b. Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

Research and professional tools are developed throughout the curriculum. These include collaborative design methodologies, industrial production processes, studio based and industrial fabrication methods, along with written and verbal presentation skills. These skills are examined in focused curriculum (ARI 5143 - Lighting Design and Research, ART 5532 - Materials, Fabrication, and Assembly) and then ultimately applied within the context of Design Studio 1, 2, and Thesis. The development of these tools is tested through individual and group projects which receive course credit.

c. The institution's policy for conducting a comprehensive review at or near the conclusion of degree study of (a) initial graduate degree candidates, (b) terminal graduate degree candidates by using such

methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.

Graduate students in this program are assessed in each course through assignments that include individual and team projects, oral and visual presentations, and written papers. Typically, studio based curriculum (ART 5514, 5524, 6513) culminates in a final review where a panel of faculty and external critics evaluate output. Additionally, these studio courses participate in a college wide pin-up termed Fine Grain where student output is measured against that of their peers in other programs. Upon conclusion of degree study, the visual thesis, written report and oral presentation are reviewed.

d. Candidacy and final project requirements for the program; for example, requirements for dissertations, exhibitions, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

The thesis is the capstone experience of graduate study, and there is no candidacy procedure. The project is guided by the instructors with input from additional faculty members and outside critics. The written report must follow the conventions for scholarly writing, following the MLA, APA or Chicago Manual of Style.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

Instructors, other faculty, and external critics from related disciplines monitor student progress toward outcomes and results through critiques and final reviews. In the fall of 2014, thesis students presented and exhibited their thesis projects at a satellite location. Instructors, guest critics, the CoAD departmental Chairs, the CoAD Associate Dean, as well as undergraduate students attended these presentations. In Fall 2015, the one thesis student presented work as part of Design Week, a college-wide event at the end of the semester when students from a selection of studio courses present their work to CoAD faculty, external reviewers and peers. In the spring semester, Design Week reviews will incorporate additional Art and Design programs.

In addition, a University Assessment Committee is in place with the primary responsibility of assessing student educational outcomes. The Environmental Graphic Design program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for Environmental Graphic Design is also conducted every three years. Faculty and the Chair of the Department of Art and Design review the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, and its three-year plan. Students conduct course

evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

The program is currently forming an advisory board for additional feedback.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Master of Arts in Environmental Graphic Design is a dynamic, cross-disciplinary program, exposing students to a range of hands-on fabrication and interface technology. They are instructed by faculty members who are also practitioners of Graphic Design, Architecture and Urban Design. The interdisciplinary nature of the program prepares students to enter a variety of careers. Students in the Environmental Graphic Design program also conduct real-world projects as part of their coursework. The exposure to real-world problems and opportunities develops concern for social responsibility. In terms of challenges, the program has suffered from low enrollment, and for this reason, class sizes tend to be very small. Courses are forced to be co-listed with other courses in order to run. Because the program attracts international students with English as their second language, some have struggled with the written requirements of the program. Additionally, while there are consistently multiple reviewers for thesis students, the course would benefit from formalized thesis and committee procedures.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

A Program Director was appointed in Fall 2015, and will work with current faculty and administration to realign and grow the program. Published material has been revised to better reflect the program, and encourage recruitment. Faculty who teach thesis courses throughout the college have also met on several occasions to discuss thesis objectives at both the undergraduate and graduate levels. These meetings have resulted in clearer objectives for graduate-level theses. Additionally, thesis students will begin to participate in Thesis Forums sessions alongside Masters of Architecture Thesis students. In these forums, students will discuss and present their own thesis process, and will discuss assigned readings that help to position the thesis in relation to contemporary discourse. Furthermore, dedicated studio space for all graduate students in CoAD was recently developed, encouraging collaboration and open dialogue. Faculty will continue to work to establish formalized procedures and requirements for thesis projects and committees.

MASTER OF INTERIOR DESIGN

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Master of Interior Design (MID) degree combines instruction in theory, professional issues, and current technology aimed at students interested in expanding or updating their knowledge of the field. The program offers core courses in research, theory, issues, and design application and allows for the independent exploration of topics.

ltu.edu/architecture_and_design/art_design/interior-architecture.asp

2. A curricular table in the NASAD format.

Program Title: Master of Arts in Interior Design
Number of Years to Complete the Program: 2
Program Submitted for: Final Approval for Listing

Current Semester's Enrollment in Major: 21
Name of Program Supervisor: Jin Feng

Studio or Related Areas	Art/Design History	Electives	Total Number of Credits
# of credits (= A) A = 22	# of credits (= B) B = 6	# of credits (= C) C=16	(A + B + C + D =) Total Credits 44
(22/30 =) % 73.33 %	(6/30=) % 20 %	(16/30=) % 53.33 %	(22+6+16=) % 160 %

Studio or Related Areas (25)

ARC 5013	Research Methods	3 credits
ARC 5423	Ecological Issues	3 credits
ARI 6514	Interior Design Thesis 1	4 credits
---or ARI 5814	Adv. Int. Design Studio 1	4 credits
ARI 6524	Interior Design Thesis 2	4 credits
---or ARI 5824	Adv. Int. Design Studio 2	4 credits

Total Studio or Related Areas

22 Credits = A

Art/Design History

ARC 5643	Design Theory	3 credits
ARI 5623	Contemporary Issues in I.D.	3 credits

Total Art/Design History

6 Credits = B

Electives Total

ARI/ARC/ART xxxx	Elective	13 credits
CoAD Elective	Elective	3 credits

Total Electives

16 Credits = D

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD *Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

a. This assessment must address the competencies required by applicable Standards in terms of specific content, expectations for knowledge and skills development, and levels of achievement required for graduation as determined by the institution.

The 36-credit degree requires graduates to have competencies in research methods, design theory, knowledge about the ecological issues and contemporary issues in the profession and discipline of interior design. They must produce design solutions based on academic research and advanced design theory, or for students who write a thesis, they must conduct scholarly research.

The levels of achievement required for graduation with a Master of Interior Design complies with the standards recommended by NASAD. Course descriptions fall within the percentages required by NASAD, reflected in the curricular tables for this degree.

Competencies:

Advanced professional competence in a specific design specialization or some aspect of studio-based design practice.

Because the program is a post-professional program, its objectives extend beyond the scope of professional competence. The competence is reflected in the studio project requirements and can be evaluated in the final review. Advanced work is done in the area of design technology application (animation and simulation), theoretical exploration (phenomenological analysis, aesthetics of decay), and public interest design approach (Detroit revitalization).

Professional depth of knowledge and achievement demonstrated by a significant body of studio-based design work.

Same as above.

Ability to integrate and synthesize information associated with an area of specialization, including the ability to reach and articulate conclusions as an individual designer.

This is reflected in the design research summary and project statements, required in virtually all courses.

In-depth understanding of the consequences of design in various contexts, including those that involve relationships among the elements of complex interacting systems; and the ability to frame and conduct investigations of such systems in relationship to design practice.

Students frame and conduct investigations in various contexts in detroitSHOP, a multi-disciplinary studio that deals with design and social and economic issues in the context of urban revitalization and interdisciplinary approach.

Ability to explore and develop design methods and tools that are appropriate to supporting collaborative work, engaging human-subject research, and addressing complex problems.

The core course Research Methods (ARC 5013) requires students to explore the means to engage with human and subject to solve complex design problems. Advanced Interior Design Studio 2 (ARC 6024) introduces phenomenological philosophy and investigative methods to examine the profound human experience through first person, existential, and hermeneutical phenomenological research. In theses (ARC 6514, ARC 6424), students are involved in human-subject research using both qualitative and quantitative methods.

Ability to apply existing research methods from professional design practice and make judgments about the appropriateness of specific research methods and strategies for the specific nature of a design task.

Students apply and make judgments about specific research particularly in Interior Design Thesis 1 and 2 (ARC 6514, ARC 6524).

Ability to conceive and produce studio work that is speculative and propositional; for example, what design can achieve economically, socially, culturally, and technologically.

Students produce speculative and propositional studio work in detroitSHOP.

Ability to integrate into design practice the knowledge, perspectives, and values gained through the study of design precedents, fields related to design, and modes of inquiry in design and other fields.

Design precedents are integrated into the design process taught in the graduate design studios and in detroitSHOP projects that take a multidisciplinary approach with participation from student in other disciplines such as business administration.

Ability to use analytical tools, design processes, technologies, and bibliographical resources to develop concepts, reveal patterns of information, and create rationales for specific design solutions or projects.

The Advanced Interior Design Studios (ARC 5814, ARC 5824) and Interior Design Thesis classes (ARC 6514, ARC 6524) provide opportunities for the students to use different analytical tools, design processes, technologies, and bibliographical resources to develop concept, design solutions, or scholarship. Examples of such applications include statistics, day-lighting simulations, parametric design, digital fabrication, and space syntax analysis.

Ability to communicate clearly in speech and writing about design practice and research to the public and various professional communities.

Students are required to present their projects in virtually all courses, with particular depth in Interior Design Thesis 1 and 2 (ARC 6514, ARC 6524).

Understanding of the nature of leadership in design practice and functional development of the organizational and critical skills necessary to assume such leadership.

As a post-professional degree program, the MID curriculum prepares the students for future leadership roles through the core courses that provide a philosophical and historical understanding of design thinking (in Design Theory ARC 5643), a vision of current development and trends in the field of interior design (in Contemporary Issues in Interior Design ARI 5623), and critical strategies of sustainable development (in Ecological Issues ARC 5423). In addition, many of the elective courses prepare our students with technological knowledge in emerging cutting-edge design and construction technologies, such as BIM, parametric design, and digital fabrications.

b. Required levels of achievement may be documented in many ways, including but not limited to admission criteria, program expectations, course syllabi, graduation regulations, examination guidelines, grade level requirements, and so forth.

Students are eligible to apply for the 36-credit-hour Master of Interior Design (MID) program if they are graduates of a recognized baccalaureate degree program in Interiors. Regular admission to the Master of Interior Design program requires:

1. Submission of the Application for Graduate Admission
2. Official transcripts of all completed college work
3. Minimum undergraduate GPA of 3.0
4. A resume, including experience and extracurricular activities
5. Three letters of recommendation: one from a practicing interior designer and two from faculty members employed by a college or university who are familiar with the candidate's professional promise
6. A comprehensive portfolio demonstrating a range of visualization and design abilities and experience. Work should include creative, academic work and may include professional work with a clear statement on the responsibility of the applicant.

ltu.edu/cm/attach/19416379-a4f9-42d8-99f2-1008214ab013/MID-Admissions-Info-2015.pdf

MID students are expected to be intellectually mature enough to conduct design-related research and to deal with design problems with theoretical sophistication and profundity. The students obtain their research capabilities through solid training in core courses and then apply them in design studios or thesis. The required levels of achievement are reflected in student design projects, term papers, and theses. Faculty are joined by guest critics in Advanced Interior Design Studio 1 and 2 (ARC 5814, ARC 5824), Interior Design Thesis 1 and 2 (ARC 6514, ARC 6524), and some elective courses.

c. If a program involves *distance learning*, it must be thoroughly analyzed with respect to all NASAD Standards under that title in the *NASAD Handbook, Standards for Accreditation* III.H. Information provided in this section and supported in the Management Documents Portfolio of the Self-Study (MDP II.C.) must include documentation of the processes used to (1) establish that the student who registers in a distance education course or program is the same student who participates in and completes the course or program and receives academic credit; and (2) protect student privacy and notify students of any additional charges associated with the verification of student identity at the time of registration or enrollment.

N/A

d. If the program is explicitly designed as a *multi- or interdisciplinary combination*, and in which the discipline of art/design is either the primary or home discipline or constitutes over 25% of the requirements to complete the program, it must be thoroughly analyzed taking into account specific NASAD Standards for disciplines in combination. Refer to the *NASAD Handbook, Standards for Accreditation* III.I.

N/A

e. If the program is focused on *electronic media*, it must be thoroughly analyzed taking into account specific NASAD Standards in this area. Refer to the *NASAD Handbook, Standards for Accreditation* III.J.

N/A

4. Institutions offering graduate degrees must include a discussion of the following

a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the *Management Documents Portfolio* (Section IV), please indicate its location in the *Management Documents Portfolio* (Section IV) instead of responding here.

Reviewing applicant's portfolio addresses the proficiencies required for entrance to the program. A conditional admission that requires additional coursework will be given to applicant whose portfolio shows weakness in certain proficiencies.

If students do not show proficiency for quality design drawings for large commercial projects, they are required to take the Graduate Allied Studio: Interiors (ARI 5224). For students with GPA lower than 3.0 but higher than 2.75, a conditional admission is given that requires a special approval from the Dean and the first semester GPA to be 3.0 or above.

See 3.B for admission requirements and the Graduate Catalogue.

ltu.edu/academicsandmajors/grad_cat.asp

b. Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

The research tools are introduced in the Research Methods (ARC 5013) class. The proficiency is tested in class projects of method application. There is no language requirement for a Graduate degree at this level. Some software tools, such as sustainability analysis or lighting simulation software, are taught in elective classes.

For thesis, students submit a proposal based on literature reviews, followed by data collection and analysis. The student will defend the thesis in front of the thesis committee of three faculty members.

c. The institution's policy for conducting a comprehensive review at or near the conclusion of degree study of (a) initial graduate degree candidates, (b) terminal graduate degree candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.

Design studio projects are reviewed in the final presentation by invited jurors with advanced professional or academic credentials. The thesis student defends his or her thesis in the presence of the thesis committee of three graduate faculty members who review the thesis and determine if it is acceptable, or acceptable under the condition of a final revision. The program follows the university policy on grade requirement for graduate students as the means of an effective comprehensive review of the quality of educational experience of the student.

Grades awarded in graduate courses are limited to A, A–, B+, B, B–, C+, C, and F. At most, one passing grade below B– may be counted toward a graduate degree. No more than one required course may be repeated. If a course is repeated, the student's GPA will reflect both grades earned and is not subject to recomputation. Courses numbered 5000 and above require a minimum grade of B– in each prerequisite course.

See Graduate Catalogue:

ltu.edu/academicsandmajors/grad_cat.asp

d. Candidacy and final project requirements for the program; for example, requirements for dissertations, exhibitions, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

There is no candidacy procedure. There are two tracks for MID students: studio track and thesis track. Students on studio-track take the two studio classes and there is no written requirement. The first studio focuses on professional practice or urban context. The second studio is more theoretical and requires a written statement of a theoretical position that informs the design. Students on the thesis-track focus on written research, and there is no required design content.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

Program results are monitored by visual, written and oral presentations of student work to peers, faculty, and guest critics. The university requires the MID program to do assessment and academic program planning report regularly.

In addition, a University Assessment Committee has the primary responsibility of assessing student educational outcomes. The MID program is reviewed annually. The outcomes of the review process include a self-assessment report that reviews all aspects of the program, and an academic plan written by program faculty. The report includes suggested changes, if necessary. The Academic Program Planning And Review (APPR) for MID is also conducted every three years, with the most recent review submitted to the university in the Spring semester of 2015. Faculty and the Chair of the Department of Art and Design review the program distinctiveness, curriculum, enrollment history and demographics, faculty resources and accomplishments, financial and administrative resources, accreditation, external relations, employment and career development data, academic publications, higher-level graduate program enrollment of the graduates, and its three-year plan. Students conduct course evaluations every semester, providing additional perspective on each course and the subsequent effectiveness of the program's learning goals.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

Master of Interior Design's greatest strengths are the flexibility and openness of the program. The 17 credit hours of elective classes allow students to tailor their curriculum to meet the needs of their own learning objectives. MID is not a self-contained academic unit – it utilizes and depends on intellectual resources of the entire college through both the required core courses and the electives. Students have been integrated into the DetroitSHOP and Detroit Studio courses that both focus on the urban revitalization of the city of Detroit. Access to design technology such as the woodshop, makeLab, and LTU's laptop program, and faculty from diverse professional backgrounds, including academician and experienced practitioners, support these efforts.

Additionally, students benefit from job placement and acceptance to doctoral programs post-graduation. Up to this point, 36 students graduated from the MID programs, including 13 from the MID 3+ program. Among these graduate, 33 (92%) are working in the area of design and 27 (75%) are working in the area of interior design. Five (14%) are owners of their design practices. Five (14%) became teachers, with three full-time. Five or 14% are continuing their graduate studies and four are working toward their Ph.D. degrees. Two graduates who are holding full-time teaching positions in the US and Canada obtained their NCIDQ qualification.

While the interdisciplinary nature of the program and the high number of elective classes add benefit to the program, increasing the number of electives in the field of Interior Design would further enhance the program. There is also a need to develop electives on global perspectives of design and non-western cultures. The MID program would also benefit from active recruitment efforts as well as a dedicated studio space for current students.

7. A rationale for continuation of the program if it has had no graduates during the past five years.

N/A

8. Plans for addressing weaknesses and improving results.

In order to increase the Interior Design-specific elective courses, the MID program has used independent studies as a testing ground for future elective classes. Currently, a few students have been doing independent study on software applications (e. g. Revit and Sketchup) in interior design. The course will develop and be proposed as a special topic class before establishing it as an elective class. Other possible topics include: furniture design and making, sustainable interior materials, and interior design theory. One proposal involves scholarship in the area of studies of Chinese architectural tradition; the resultant work would help support the mission to develop electives on global perspectives of design on non-western cultures. Currently, content on global interior design practice has been added to the newly approved revised Contemporary Issues of Interior Design (ARI 5623) course, required for MID students. Planning for the non-western design tradition class will begin in the spring 2016 semester. To enhance student numbers, recruitment materials will be distributed in undergraduate programs. There are also plans to reach out to administrative organizations in foreign countries, such as Kuwait, Saudi Arabia and China to develop relationships.

SECTION II.C. PROGRAMMATIC AREAS

1. Exhibitions

The College of Art and Design houses several exhibition sites at the Southfield campus, as well as at the Detroit Center for Design and Technology. Curated galleries exhibit student work, faculty work, and work from professional artists and designers. CoAD's Exhibition Committee oversees these on-site exhibitions. The UTLC Gallery, however, is a campus-wide space and used for a variety of functions, including exhibitions.

Detroit Center for Design and Technology Gallery

The DCDT gallery is dedicated to engaging students, faculty, creators and makers, and the public through innovative and scholarly design presentations. In keeping with CoAD Exhibitions' mission, the new gallery aims to mutually enrich University and Detroit communities and to provide the resource for students, faculty and Detroit residents to broaden their visual experiences. Events ranging from student and faculty exhibitions, community outreach exhibitions, and the works of nationally and internationally recognized

professionals will be featured. Ultimately, the goal is to foster learning, collaboration, and to encourage dialogue about society and the diverse cultural landscape.

Level Gallery

LEVEL | gallery is a tri-level exhibition space within the College of Architecture and Design at Lawrence Technological University. The mission of LEVEL | Gallery is to bring diverse and contemporary exhibitions created by local, national, and international artists, designers, architects, and creative thinkers to the Lawrence Tech community. LEVEL | Gallery advances creative thinking by promoting dialogue and public engagement.

Brick Gallery

Brick Gallery is dedicated to the exhibition of work of faculty and alumni, with rotating every few months. The gallery exposes students to faculty research activities, and builds stronger bonds with alumni.

16:9 Gallery

16:9 Gallery consists of four 65 inch 4k monitors installed on the second floor of LEVEL Gallery within the College of Architecture and Design at Lawrence Technological University. The gallery is dedicated to exhibiting video and digital art from local and international artists.

Additional Exhibition Spaces

Other exhibition spaces include the Lear Gallery, Bridge Gallery, MakeLAB Gallery, and Architecture (A210) Gallery. These spaces display both permanent and programmed student work, professional art and design work.

Students also have significant exhibition opportunities as part of their studio classes, both locally and internationally.

As part of a study abroad program in the spring semester of 2015, CoAD theses and Master's students exhibited their semester-long projects in *Bife Stew*, a self-curated exhibition in Lisbon, Portugal. Throughout the semester, students also created work in the public realm in the form of public installations, street art, and zines.

Every semester, the Video Imaging (ART 3043) class shares their final projects in a self-curated off-site film festival. The films are followed by an award ceremony including the People's Choice Award, voted by the audience, and Best in Show, voted by a panel of judges. The Sculpture (ART 3213) class also creates public installations every semester. Past projects include:

- *Roosevelt Park (Mini Golf)* that supports the rebirth of Detroit, embraces urban culture and provides a shared space to play by revitalizing a vacant lot with sculpture and recycled materials for the interaction and betterment of the community. (2012)

- *Roosevelt Proxy (Sushi Restaurant and Public Space)*, a collection of Lawrence Technological University and Western International High School students worked together to create a community space in Roosevelt Park using recycled materials. They share the goal of providing one of Detroit's greatest parks with a means to sustain itself for the future. The project aims to be educational, sustainable and open source. (2012)

- *Night Light Detroit*, a bright and colorful addition to Detroit's art scene. The goal of the project was to create a new source of illumination in midtown Detroit, where a lack of streetlights has left the area dim. Resembling lily pads in a pond, this installation combines LED lights beneath cut out plastic forms, each designed by individual students. They interlace with one another in an organic way, accompanied by lights strung up in a secondary installation beside it. These lights reside in a space where pedestrians routinely pass through to cut across the corner of the street. It remains a permanent and independently powered sculpture for the citizens of Detroit. (2013)

- *SWAGON*, the offspring of Ponyride (a community creative space) and Lawrence Technological University, is a vehicle for community entrepreneurship. It is a mobile store that sells Detroit centric products from local businesses and "swag" designed by local youth in collaboration with Lawrence Tech students.

Students in the Infinite Machine, an extracurricular group composed of primarily Game Art and Game Software Development students, also collaborate to create groundbreaking games to submit to competitions across the country. The group's first creation, "Paper Dream," was announced as one of the Top 5 Finalists at the [E3 College Game Competition](#) of Spring 2014. A select group of students were invited to attend E3 in Los Angeles to present "Paper Dream" at the L.A. Convention Center from June 10-12, 2014.

Students in Graphic Design 1 (ART 2523) and Typography 1 (ART 2413) recently exhibited their projects from a letterpress workshop at Signal Return, a community-centered letterpress studio in Detroit. Their work was displayed at Signal Return in April 2015 to coincide with Art X, a local art and design festival presented by The Kresge Foundation.

Indie Publishing (ART 2993) shared students' final projects as part of the Detroit Art Book Fair in Detroit in fall 2014, an annual event that features art, design and poetry books from independent book publishers and sellers. The fair took place at Trinosophes, an exhibition space in Eastern Market, Detroit.

2. Other Programmatic Areas

This portion of the Self-Study should discuss any programmatic activities related to the instructional program that have not already been covered. These include but are not limited to instructional, exhibition, research, and policy-development activities.

Briefly describe any goals, objectives, and activities of the art/design unit involving educational or research institutes, festivals, special service activities, policy studies, or special liaisons with other institutions or organizations, etc.

Artist in Residence Program

Running for the first time in the Spring semester of 2015, the Artist in Residence program of the Department of Art and Design is critical to the advancement of new knowledge as support for, and alignment with, the curricula of programs in the department. The program will continue to occur every

year for one semester. Along with teaching, the Artist in Residence offers a public lecture as part of CoAD's lecture series and will have an exhibition appropriate to their medium. Running for the first time in the Spring semester of 2015, the Artist in Residence program of the Department of Art and Design is critical to the advancement of new knowledge as support for, and alignment with, the curricula of programs in the department. The program will continue to occur every year for one semester. Along with teaching, the Artist in Residence offers a public lecture as part of CoAD's lecture series and will have an exhibition appropriate to his or her medium.

Signal Return Letterpress Studio

Students in Graphic Design 1 (ART 2523) and Typography 1 (ART 2413) take workshops at Signal Return, a community-centered letterpress studio in Detroit. Signal Return offers use of their printing presses at a very low material fee after the completion of three workshops. With continued workshops, students will complete two of the three workshops in Typography 1 and Graphic Design 1. The AIGA student group at LTU is organizing business card workshops with Signal Return, allowing Graphic Design majors to complete the three workshops. Following this model, graphic design majors will be able to use the studio at Signal Return by their junior and senior years.

Detroit Riverfront Conservancy

Running Spring 2016, Special Topics: Design and Entrepreneurship is a Kresge Grant funded project between Detroit's Western International High School and LTU students. Under the guidance of faculty and community members, they are working to re-purpose an existing riverfront park and transform shipping-containers into dynamic public space for diverse entrepreneurs.

See Section I.A. page 6 for Faculty-Lead Creative Labs

Section III: Evaluation, Planning, Projections

SECTION III.A. ART/DESIGN UNIT

1. Describe how the art/design unit evaluates, plans, and makes projections.

The Department of Art and Design developed a new mission statement in fall 2015 to reflect the University's motto "Theory and Practice," and emphasizes the department's initiatives to embrace both traditional and emerging technologies and a commitment to practical application and social responsibility:

"The Department of Art and Design prepares students to critically engage creative inquiry, visual literacy, and design thinking, with an emphasis upon practical application and social responsibility. This is accomplished through a commitment to history, theory, and making within both traditional and emerging practices. Our methods embrace the dialogue between physical and digital approaches and technologies, and are designed to support the education of a new generation of innovators."

Departmental Meetings and Faculty Retreats

Every two weeks, the full-time faculty of the Department of Art and Design assemble after the CoAD faculty meeting to address department-wide and accreditation issues. At least once a semester, faculty meet off-site for departmental evaluation and planning. As part of these meetings, faculty have developed several goals:

- form a portfolio committee for the Graphic Design program
- form advisory boards for the Game Art and Graphic Design
- develop dedicated studio space
- create a new mission statement
- develop a render-farm
- develop a fabrication space for Industrial Design and Transportation Design as well as in the Art and Design wing
- create dedicated studio space for all programs
- enhance studio culture in the Art and Design wing
- make lighting improvements and a power wall/virtual reality projection for the Transportation Design and Industrial design classrooms.

Academic Program Planning And Review (APPR)

As a result of the recently completed APPR reports for each program, revisions to program curricula have been developed. The analysis and action plan from the 2015 APPR will inform objectives new objectives. APPR reports are completed every three years for each program.

See Section V, Appendix 16 and 17 for APPR and Assessment documents

CIDA Interior Design Accreditation Visit

The CIDA accreditation team recently reviewed the Master of Interior Design and Interior Architecture programs. A noted weakness in student projects was a lack of integration of environmental systems within interior space and how those systems inform design. The IA program has now incorporated HVAC and Water Systems into the curriculum and in addition to 2-D plan drawings students are now required to show these systems in building sections and perspective renderings. Also noted was inconsistent indication of fire suppression and safety systems. These are now being emphasized as project requirements in ARI 3214-Interior Architecture 2. The program was granted accreditation through 2021 (6 years).

NASAD Self-Study

The development of the self-study has resulted in NASAD-specific departmental meetings and coordinated evaluation of the department. The specific expected NASAD competencies are embedded in curricular improvements for every program in the department.

University Assessment

The University assessment initiative is led by an Assessment Committee representing all academic departments. An Assessment Day is held annually in the fall and all full-time faculty attend to hear reports on the previous year's assessment activity.

See Section V, Appendix 16 and 17 for APPR and documents

College of Architecture and Design Faculty Council and Committees

The curricula are held by the faculty and represented by the College Faculty Council. A subcommittee of the Faculty Council reviews all curriculum and course proposals and when approved, sent them to the full faculty for a vote.

The five members of the Faculty Council are elected to office by the full-time of the College. From this group of Council members, appointments are made to chair the standing committees. Faculty Council is re-establishing standing committees. The current constitution lists five Standing Committees to be required to be populated and active as part of the shared governance of the faculty of the College of Architecture and Design. These are:

1. Curriculum
2. Faculty Development
3. Student Development
4. College & University Relations
5. Facilities

Out of these five committees, only two are currently active: Curriculum and Facilities. The other three (Faculty Development, Student Development, and College & University Relations) have not been populated and suffer from lack of definition, task and purpose (i.e. they are unnecessary). Faculty Council is re-establishing these committees, with the formation of the Lectures, Exhibitions, and Events becoming single sub-committee.

Student Course Evaluations

Students assess faculty teaching effectiveness each semester using a form developed by the College of

Architecture and Design. This information is used in conjunction with syllabi and other course materials developed by faculty, and student work produced in classes, to assess faculty annually.

Presentations to the Provost

At the end of the spring semester, faculty members from all degree programs have the opportunity to present program highlights, activities and goals to the Provost. This opportunity reflects on accomplishments within the year as well as the direction of each program.

2. Evaluate on a fundamental level the extent to which:

a. All elements of the unit's work—purposes, size, scope, programs, resources, policies, etc.—have a logical, functioning, and productive relationship.

The faculty, administration and staff effectively work together within the Department of Art and Design. The Interim Dean and Interim Associate Dean both provide strong leadership and have high aspirations for the department. Full-time and adjunct instructors have frequent discipline-specific meetings to coordinate course content, and faculty and administrators conduct design charrettes and meetings to develop goals and objectives within the department and college. The department benefits from having faculty members with different strengths, and they regularly act as guest critics or conduct guest lectures in other programs to enhance cross-pollination. Dedicated staff greatly support these efforts. Although the percentage of full-time faculty is far below the designed number, the adjunct instructors are a valuable asset to the programs, providing a wide range of skills and backgrounds. With many of the adjunct faculty maintaining full-time professional employment outside of LTU, it can be challenging to meet in person and build camaraderie. The department plans faculty retreats on the weekends to encourage attendance by adjunct faculty.

b. Evaluation, planning, and projection efforts

(1) support stated purposes (art/design unit, curricular, and institutional);

(2) are used as elements of short- and long-term decision-making; for example, manage contingencies, opportunities and constraints; maintain productive relationships among evolving priorities and resource allocations, etc.

The College Strategic Plan details mission, goals and objectives, guides evaluation, planning and projections. College faculty, staff, and administrators provide input and respond to the University's mission, goals and objectives. This plan is evaluated annually for progress, and revisions and additions are made as needed. It also guides short and long-term decisions and helps set priorities for resource allocation.

See Section V, Appendix 1 for the Strategic Plan

SECTION III. B. Students

Describe means for using various evaluations of student achievement presented in items A. and B. of the *Instructional Programs Portfolio* (Section II) and applicable sections of the *Management Documents Portfolio* (Section IV) in the course of art/design unit and program improvement.

As discussed in items A and B of Section II, evaluations of student achievement are self-assessed by the Academic Program Planning And Review (APPR) every three years and by the University Assessment Committee every year. Additionally, each program has its own means to measure student achievement, including job placement of graduates and feedback from internal and external guest critics.

See Section V, Appendix 2 for APPR and Assessment documents

SECTION III. C. PROJECTED IMPROVEMENTS AND CHANGES

Indicate areas for improvement and/or plans for change in one or more of the following categories. Respond only in the categories where improvements and changes are being considered, planned, or are in the process of completion. Please combine categories or create new ones as appropriate to the nature of the information you are providing.

1. Purposes, including levels of artistic, educational, and scholarly aspiration:

Lawrence Technological University has been uniquely positioned both by proximity and through its philosophy to provide educational opportunities to individuals with great potential but who might not otherwise attend university. Our standards for entry indicate that if a student has a passion for a subject, LTU will provide that opportunity. We have a mechanism to allow incoming freshman to be admitted with a lower GPA and enter as a University Studies student. These students are encouraged to take classes in their major, required to maintain a certain GPA and provide evidence that they can succeed as a university student. This encourages students with a passion for art and design, but who are weak in other areas, the opportunity to attend university. On the other hand, we are encouraged by the body of students who show both academic and artistic excellence. The university provides scholarships for both areas.

Both the faculty and current students are investigating and planning the implementation of a more rigorous portfolio review for placement into classes. The Department is not interested in establishing a hierarchical system but living with the philosophy that students learn from each other and students will be role models while working together.

The academic program continues to go through a rigorous review prompted by internal mechanisms such as accreditation needs, the APPR, and relationships forged with the Department of Architecture, the NAAB and the Interior Architecture CIDA accreditation. The College also encourages cross-discipline activities either formally with course collaborations or as informally with invitations to critiques and lectures. These relationships naturally prompt an introspective review, and alliances encourage opportunities for new and creative projects that reflect the “real world.” The faculty is also more engaged

in the entrepreneurial mindset through grants awarded by the Kern Foundation, the Provost's office (Seed Grant) and the establishment of the university's President student research fellowships.

2. Size and scope:

The department is considering creating minors and certificates in its programs. An opportunity to build curricula will bolster the size and expand the scope of the department, also giving students opportunities to expand their knowledge-base and marketability in the workforce. There are obvious concerns associated with anticipated growth, such as faculty, facility, funding, and administrative support. This is an ongoing investigation.

Outreach to high schools is ongoing. The college is considering offering high school students opportunities to take freshman studio college courses for transfer credit if they enroll in our programs at LTU. In the past, the Pre-College program was offered on campus and taught by the department's faculty on Saturday's. The current strategy is to teach these courses at high schools. This would not impact the class sizes or the demands on our faculty, but would encourage high school students of diverse backgrounds to enroll and transition into college upon graduation. Additionally, community-based initiatives that were spearheaded by the Interim Dean, known as the Community Outreach LTU(+) program, has continued to flourish since starting at Edwin Denby High School in January of 2014. The program plugs into the Education Achievement Authority's current credit requirements for graduation of junior and senior level students. Students are able to receive 1 full art credit and 1 full math credit through the STEAM (Science, Technology, Engineering, Architecture/ Art and Math) based curriculum while integrating into Denby's classrooms. The course runs for a full academic year with an introduction to art and architectural fundamentals and methods within the context of the city of Detroit, and furthermore the Denby neighborhood. The course addresses art, architectural and urban practices and the role they play within community engagement, public interest design and land development. Additionally, students are exposed to the design process, research methods, architectural drafting, BIM software and adobe suite software. Students in the course are tasked to take a critical look at the social, economic, and political factors that shape our local communities. In addition to the growth and efforts at Denby High, the LTU (+) program has expanded within the last year and is now also partnered with Roosevelt Elementary School in their fourth grade STEAM initiative as well as the after school and summer academic sustainability initiative of the Downtown Boxing Gym Youth Program.

3. Governance and administration:

The University/Provost recently gave permission to the College of Architecture and Design to appoint faculty as Directors to all degree-granting programs. This includes new appointments for the Bachelors of Interior Architecture, BFA in Graphic Design, BFA in Interaction Design, BFA Game Art and the Masters of Environmental Graphic Design. These were additions to the existing Masters of Interior Design and BS in Transportation Design. The last degree needing a director appointment in the department of art and design is the BS in Industrial Design. At the time of this writing, all but the MID Director are one-year renewal contracts.

Faculty Council is in the process of developing a new CoAD Constitution and By-Laws.

See Section I.D. Governance And Administration

4. Faculty and staff:

The college is currently conducting a search for the Dean of Architecture and Design, the Chair of Art Design, as well as tenure-track positions in Graphic Design, Game Art and Architecture.

5. Facilities, equipment, health and safety:

Improvements have been made on the Materials Resource Lab. There is a centrally located dedicated space available both during the day and evening hours. A student assistant from the Interior Architecture program has been hired to manage this facility. Its contents and updating are regularly maintained.

See Section I.F.3. for more about plans for improvement

6. Library and learning resources

7. Recruitment procedures, admission-retention, record keeping, advisement, and student complaints

- Enhance recruitment efforts for both new students and transfer students from local community colleges

8. Published materials and Web sites

- Enhance social media presence; continue redesign of CoAD website

9. Community involvement:

- Continue student engagement efforts in community-based projects
- Document and disseminate activities with the community
- Enhance engagement with alumni

10. Articulation with other schools

11. Evaluation, planning, and projections

See Section III A

12. Any current curricular issues not addressed in item II.B. of the *Instructional Programs Portfolio*

- Develop research and writing skills in all programs

13. Levels of admission, retention, and/or graduation requirements

- increase new student transfer applicants
- assess portfolio reviews both for admission and during advancement toward degree for Graphic Design and Interaction Design

14. Plans for expanding or ending curricular offerings (with timetables if applicable)

- Continue to develop the Artist-in-Residence program by issuing a national call

15. Other issues important to the art/design unit

- Continue to develop CoAD's brand identity

SECTION III. D. FUTURES ISSUES

Describe the most significant opportunities and challenges the art/design unit expects in the next five to ten years. Evaluate the unit's readiness to work productively with these opportunities and challenges.

Enrollment Growth

The department will increase recruiting activities by visiting local high schools, Cranbrook summer camps, as well as local community colleges to attract transfer students. The college has been questioning the effectiveness of participating in National Portfolio Days, and intends to focus on enhancing their summer camps and Exploration Days. Graduate-level recruitment continues beyond the immediate region, and there is intent to establish stronger connections with feeder schools in both the United States and abroad.

See Section I.I for more about marketing

MFA Programs

The Department of Art and Design has considered developing an MFA program in Studio Art with a focus on the public realm as well as an MFA program in Interior Design. The development of MFA programs would attract both local and international students, based in part on the reputation of faculty. These programs would also draw from skills of existing programs, reflecting the cross-pollination currently occurring within the college. This is also an opportunity to develop the international program, with the likelihood of the MFA programs involving semesters abroad.

The Master of Interior Design is not a terminal degree, and most of the interior design programs in this country require candidates for faculty positions to have a terminal degree. To prepare students seeking a terminal degree in interior design at master's level, a Master of Fine Art in interior design with 60 credit hours is proposed. This MFA in Interior Design program is based on existing courses of the MID program by combining the design track and the thesis track. The educational objective of the program is to produce leading practitioners and educators in the field of interior design.

Facilities

As outlined in [Section I](#), [Section II.B](#) and [Section III.C.5](#), one of the most significant challenges within the department is the lack of adequate facilities. Existing programs and students are not adequately housed in the studios; there is a shortage of desks, display space, digital and print facilities, dedicated studio space, etc. An increase in programs and number of students cannot be accommodated with the existing facilities.

SECTION IV: MANAGEMENT DOCUMENTS PORTFOLIO

PURPOSES AND OPERATIONS

I.A Purposes

Lawrence Technological University's 2016 Strategic Plan: [Section V, Appendix 1](#)

College of Architecture and Design's 2011 Strategic Plan: [Section V, Appendix 1](#)

College of Architecture and Design Purposes: http://www.ltu.edu/architecture_and_design/

I.B Size and scope

I.C Finances

Tuition + Fees: http://www.ltu.edu/registrars_office/tuition-and-fees.asp

Financial Aid Scholarships: http://www.ltu.edu/financial_aid/scholarships.asp

Financial Statements - 7 years: [Section V, Appendix 2](#)

I.D Governance

Faculty Handbook:

[http://www.ltu.edu/cm/attach/92af7bd3-0eb9-46e9-8912-7481e8a1d769/2012 Faculty Handbook.pdf](http://www.ltu.edu/cm/attach/92af7bd3-0eb9-46e9-8912-7481e8a1d769/2012_Faculty_Handbook.pdf)

Faculty Senate Bylaws: [Section V, Appendix 3](#)

I.E Faculty and Staff

Faculty Teaching Responsibilities: [Section V, Appendix 4](#)

Heads Reports 2012-2013, 2013-2014, 2014-2015: [Section V, Appendix 5](#)

Faculty Workload Policy: [Section V, Appendix 6](#)

Faculty List and Teaching Assignments: [Section V, Appendix 7](#)

Tenure and Promotion Processes and Template: [Section V, Appendix 8](#)

Midterm Tenure Review Process: [Section V, Appendix 9](#)

Faculty Evaluations/Faculty180: http://www.ltu.edu/provosts_office/faculty180.asp

LTU's Center for Teaching and Learning: <http://www.ltu.edu/ctl/>

Guidelines and Procedures for Faculty Mentoring: [Section V, Appendix 10](#)

Staff Biographies: http://www.ltu.edu/architecture_and_design/faculty_staff.index.asp

Staff Roles and Responsibilities: [Section V, Appendix 11](#)

I.F Facilities, Equipment, Health, and Safety

Study Abroad Campuses: www.ciup.fr/en/node, www.stjohns.edu/campuses/paris-location-etudiantscanadiens.org

Campus Map: <http://www.ltu.edu/map/>

Campus Safety Guide: [Section V, Appendix 12](#)

Emergency Response Plan: [Section V, Appendix 13](#)

I.G Library

Staff List: <https://www.ltu.edu/library/staff-contacts.asp>

Circulation Policy: <https://www.ltu.edu/library/circulation-policies.asp>

I.H Recruitment, Admission-Retention, Record-Keeping, and Advisement

NACAC Requirements: nacacnet.org/about/Governance/Policies/Documents/SPGP_9_2013.pdf

Admissions Requirements: http://www.ltu.edu/architecture_and_design/coad_admissions_info.asp

Advising: <http://www.ltu.edu/advising>

Admissions requirements: <http://www.ltu.edu/futurestudents/>

Report for advising: **Section V, Appendix 14**

Graduate Student Policies: http://www.ltu.edu/provosts_office/grad_student_policies.asp

Undergraduate Catalog: http://www.ltu.edu/registrar_office/current-undergraduate-catalog.asp

Graduate Catalog: http://www.ltu.edu/registrar_office/current-graduate-catalog.asp

I.I Publications and websites

College of Architecture and Design: http://www.ltu.edu/architecture_and_design/

Digital Press Kit and other Marketing Material: **Section V, Appendix 15**

I.J Community involvement

I.K Articulation agreement

I.M Board of Trustees membership

I.N. Operational Standards and Procedures for Proprietary Institutions

I.O Branch campuses and external programs

LTU's Detroit Center for Design and Technology: <http://detroit.design/>

II.A Certain Curriculum Categories

LTuZone: www.ltu.edu/futurestudents/transfer/ltuzone.asp

makeLab: make-lab.org

II.B Specific Curricula

Assessment: **Section V, Appendix 16**

Academic Program Planning And Review: **Section V, Appendix 17**

Portfolio Requirement Draft: **Section V, Appendix 18**

Environmental Graphic Design Admissions:

ltu.edu/cm/attach/0a0477a5-1ec6-438e-85f9-b9cb22da220d/Master-of-Arts-in-Environmental-Graphic-Design-Admissions-Info-2015.pdf

Master of Interior Design Admissions:

ltu.edu/cm/attach/19416379-a4f9-42d8-99f2-1008214ab013/MID-Admissions-Info-2015.pdf

II.C Programmatic Areas

III.A Art/Design Unit

III.B Students

III.C. Projected Improvements and Changes

III.D. Future Issues