March 1, 2025

Sanjay Rai, Ph.D.
Secretary of Higher Education
Maryland Higher Education Commission
217 East Redwood Street, Suite 2100
Baltimore, MD 21202

Dear Secretary Rai,

On behalf of the **Maryland Institute College of Art (MICA)**, I am pleased to submit a proposal for a new **Bachelor of Fine Arts (BFA) in Design and Innovation**, a transdisciplinary integration and expansion of our approved programs. This new program is designed to strengthen the intersection of applied design **science, technology, prototyping and experiential creative problem-solving and innovation**s of MICA's transdisciplinary approach in the arts and design fields.

The B.F.A. in Design and Innovation merges creative practice with critical inquiry, emphasizing design thinking, problem-solving, and interdisciplinary exploration. This program aligns with evolving industry expectations that value design-driven solutions and cross-disciplinary expertise, preparing graduates for dynamic careers or self-employment in fields related to user experience design, product development, and experiential design. This curricular innovation at MICA will equip students with the skills to navigate complex challenges, adapt continually to the rapid change happening in the design fields, and drive meaningful change in an ever-evolving creative landscape.

The proposed program aligns with MICA's institutional mission and supports key objectives outlined in our strategic plan. It also directly addresses the **2022 Maryland State Plan for Higher Education's** priorities by expanding STEM-related offerings and fostering cross-disciplinary engagement in **science, technology, and the arts (STEAM)**. This proposal has been reviewed and approved by MICA's faculty governance bodies and Board of Trustees, with full endorsement from the President, as reflected in the **MHEC Cover Sheet**.

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INSTITUTE
COLLEGE
OF ART

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We appreciate your consideration of this proposal and welcome the opportunity to discuss it further. Should the Commission require any additional information, please contact Raymond Barclay, by phone (410.225.2293) or email (rbarclay@mica.edu).

Sincerely,

Raymond Barclay, PhD
Vice President of Enrollment Management/Senior Associate Provost for Academic Program Planning
Maryland Institute College of Art (MICA)

Cover Sheet for In-State Institutions
New Program or Substantial Modification to Existing Program

Institution Submitting Proposal	Maryland Institute College of Art

Each <u>action</u> below requires a separate proposal and cover sheet.

☑ New Academic Program		☐ Substantial Change to a Degree Program
☐ New Area of Concentration		☐ Substantial Change to an Area of Concentration
☐ New Degree Level Approval		☐ Substantial Change to a Certificate Program
☐ New Stand-Alone Certificate		☐ Cooperative Degree Program
☐ Off Campus Program		☐ Offer Program at Regional Higher Education Center

Payment Submitted: ☑ Yes ☐ No	Payment Type: ☐ R*STARS # 350261 ☑ Check # 350261	Payment Amount: 850.00	Date Submitted: 3/3/2025

Department Proposing Program	Graphic Design, Product Design, and Architectural Design Departments
Degree Level and Degree Type	Bachelor of Fine Arts
Title of Proposed Program	Design and Innovation
Total Number of Credits	120
Suggested Codes	HEGIS: 1009 CIP: 50.0499
Program Modality	☑ On-campus ☐ Distance Education (fully online) ☐ Both
Program Resources	☑ Using Existing Resources ☐ Requiring New Resources
Projected Implementation Date (must be 60 days from proposal submisison as per COMAR 13B.02.03.03)	☑ Fall ☐ Spring ☐ Summer Year: 2025
Provide Link to Most Recent Academic Catalog	URL: https://www.mica.edu//academic-catalog/

Preferred Contact for this Proposal	Name:	Raymond Barclay, PhD
	Title:	VP - Enrollment Management/Assoc. Provost for Acad. Prog. Planning
	Phone:	734-755-9629
	Email:	rbarclay@mica.edu

President/Chief Executive	Type Name:	Cecilia McCormick, JD
	Signature: *Cecilia McCormick, J.D.*	Date: 2/28/2025
	Date of Approval/Endorsement by Governing Board:	

Revised 1/2021

Maryland Institute College of Art

A DEGREE-GRANTING INSTITUTION AUTHORIZED TO OPERATE IN MARYLAND,
PROPOSAL FOR A SUBSTANTIAL MODIFICATION TO AN ACADEMIC DEGREE PROGRAM

Bachelor of Fine Arts in Design and Innovation

Submitted in accordance with state regulations found in COMAR 13B.02.03

On

March 1, 2025

Maryland Institute College of Art
Undergraduate Studies

Maryland Institute College of Art ("MICA")
Bachelor of Fine Arts in Design and Innovation

A.   Centrality to Institutional Mission and Planning Priorities:

1. Provide a description of the program, including each area of concentration (if applicable), and how it relates to the institution's approved mission.

   The Design and Innovation major is a flexible, transdisciplinary program that combines courses from <u>existing design disciplines and programs</u> at MICA, including approved majors in Graphic Design, Product Design, Architectural Design, Social Design, and Interdisciplinary Sculpture. This program aligns with MICA's mission to empower students to forge creative, purposeful lives and careers in a diverse and changing world by providing a rigorous, multifaceted art and design education.

   The program aims to produce versatile, adaptable designers who can navigate and innovate across various disciplines, contributing significantly to the fields of art and design. We focus on enhancing professional development by preparing students for diverse careers and industries after graduation. This curriculum is ideal for those seeking a broader, more integrated design education, allowing exploration of multiple areas rather than early specialization in a single discipline. Students can delve into various design fields early in their studies while pursuing a specialization (Co-Major), without limiting future opportunities for integrated design practices. Drawing from a field concept, we envision the Co-major in the Design and Innovation program as creating "T-shaped" students—the horizontal bar representing the broad, generalized design strategies and tools of the Design and Innovation Major, and the vertical bar symbolizing the Co-Major specialization.

   This proposal allows for two types of design majors:

   1. The Design and Innovation "General Fine Ars Designer" — someone with a breadth of design approaches and methods for problem-solving, with no specific specialization; or with a related set of interests not in design but in say Ecosystems, Sustainability, and Justice (ESJ); Interdisciplinary Sculpture; Illustration; Entrepreneurship; or similar.

   - This is a self-directed major — the student takes the required "core" Design and Innovation courses, then picks from existing courses in Graphic Design, Product Design, Architectural Design, as well as anything else that might interest them at MICA — ESJ, Entrepreneurship, Interdisciplinary Sculpture, Ceramics, etc.

   2. A Design Co-Major (see **Appendix 3** or reader on "Co-majors") - where you participate in the Design and Innovation core and then take the Product Design, Architectural Design, or Graphic Design co-major "track" — this is a specialized, discipline-specific curriculum. The Design and Innovation core provides a shared curriculum for all the co-majors, and then the "Track" provides the rigor of that more specialized design discipline's requirements and allows the campus to

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elevate the profile of these tracks in a more meaningful way then the minor affords in the marketplace

The preparational emphasis of the Design and Innovation major is on developing a strong foundation in design principles, critical thinking, and problem-solving skills that can be applied across various design fields now and into the future. Students will gain hands-on experience with a wide range of design tools and methodologies, preparing them for the rapidly evolving and diversifying design industry.

Through integrated introductory design courses including a core of 18 credits of courses and 9+ credits of technical proficiency building, we will develop a methodology-based approach to problem solving while employing various skill sets specific to design fields.

For example, this could be user-centered design principles that use ethnographic research methods — this wouldn't require a specific medium or major path, but would be useful for all "*Graphic / Product / Architectural / Social / Etc. design*" majors. Another useful course in this vein would be a *Structuring Creativity* course, helping students workshop problems together, as well as learn how to collaborate with clients and other outside partners and constituents.

The program aspires for its graduates to become innovative, cross-disciplinary designers who can adapt to changing industry needs and technological advancements. We aim for our students to find success in diverse design roles, start their own design practices, or pursue advanced studies in specialized design fields. The program's flexibility and broad skill base will position graduates to be competitive in traditional design careers as well as emerging fields that require interdisciplinary design thinking.

2. Explain how the proposed program supports the institution's strategic goals and provide evidence that affirms it is an institutional priority.

The proposed Design and Innovation major aligns with MICA's strategic goals by fostering interdisciplinary collaboration, enhancing student flexibility, and responding to evolving industry needs. It supports MICA's commitment to innovation in art and design education and prepares students for diverse career paths in a rapidly changing creative landscape. This proposal aims to be beneficial for:

- Students from diverse backgrounds, including those unsure about specific design fields but committed to exploring various applications (social, commercial, scientific, etc.)

- Transfer students, who now comprise nearly a third of MICA's incoming class

- Students seeking flexibility in their design education (to combine it with other things we offer at MICA, or just try things out)

The program's structure, which decouples some technical proficiency into separate classes, allows for easier entry at various points in a student's academic journey. This approach accommodates diverse learning paths and supports MICA's growing transfer student population.

Evidence of institutional priority:

- The program has so far been developed through a collaborative process involving faculty from multiple departments, indicating broad institutional support including 95% voter support in our faculty governance process and unanimous approval by the Board of Trustees and over

- It addresses the need for more flexible learning pathways, as highlighted in the recent SNAAP survey results from MICA alumni.

- The initiative aligns with MICA's recent restructuring efforts and the creation of the Creative Experiential Learning (CEL) category, demonstrating a commitment to curricular innovation.

- The program's focus on leveraging existing resources while creating new opportunities shows a strategic approach to program development in line with MICA's current financial considerations.

- A goal of this new proposal is to address the demand in MICAs current prospective domestic and international student pools for more applied design programs that can be STEM designated as well as expand into new prospective student markets requiring more technical competencies — this will let us recruit from a broader market and not yet tapped pools of students.

- The initiative aligns with MICA's ongoing efforts to revitalize existing programs and attract new students.

Reasons for adding the program:

- To retain and better integrate existing design curriculum, particularly in architecture and product design, while creating synergies and attracting more students to this new major.

- To offer a more flexible and adaptable learning pathway that reflects the evolving nature of the design field.

- To increase enrollment and visibility for smaller design programs like Architectural Design and Product Design.

- To share more aspects of curriculum across more existing pathways (Architecture, Product Design, Social Design, Graphic Design).

- To respond to industry trends that increasingly value designers with broad, adaptable skill sets transferable to "applied" contexts and relevant for workforce development.

- To consolidate a cohort of similarly minded students, enabling peer-learning and an active studio culture.

- To create a more attractive set of design-related majors and co-majors, enabling the Admissions team to target a wider array of potential applicants.

- To provide more opportunities for creative experiential learning and professional development and partnerships.

Distinction from current offerings:

The Design and Innovation major is unique in its transdisciplinary approach, allowing students to combine courses from multiple design disciplines. Unlike existing specialized majors, it offers:

- Greater flexibility in course selection across design disciplines.

- A core curriculum that emphasizes broad design principles, technical acumen, and problem-solving skills — Transdisciplinary core spanning multiple disciplines

  - Working on this new "Design Innovation" major core curriculum will enhance the existing curriculum(s) of our attached design co-majors.

- The "co-majors" or emphases in specific design areas while maintaining a broad foundation.

This is "unique" in that as a design program at MICA nothing else we offer tries to group the design thinking, systems, processes, techniques, and technologies together to share students across disciplines. The structure overall is not unique necessarily at MICA—where students are able to essentially design their studies around a "core" set of classes and then pick their remaining courses specifically from things that interest them or best support their hybrid practice(s).

Expected number of students:

While exact numbers are difficult to predict, we anticipate the potential to attract new students to MICA who might otherwise choose other institutions for more flexible design programs or who go elsewhere with a more focused design emphasis in their curriculums.

The Design and Innovation major seeks to:

- Attract new students who are seeking a more flexible and interdisciplinary design education

- Retain students who might otherwise choose other institutions for their design education

- Potentially increase enrollment in smaller design programs by making their courses more accessible through the co-major system

The hope is that there is potential for growth as the program becomes established and gains recognition.

We undertook a comparative curriculum and competitor analysis to situate our enrollment expectations over a 4-year horizon. This will drive the financial support and staffing strategy described in subsequent sections. We expect to net 55 new annual degree completers across these disciplines and approximately 110 new majors and/or participants in specializations in 4 years following the launch. It is important to note that to derive reasonable estimates we want to be careful so as not to premise them on a most recent snapshot of a fluid headcount (major declaration). Rather, we create a factor and premise them on how many students are progressing through the program and receiving a degree ("completer") and this helps minimize estimates from fluctuations premised on major declarations. This will also diminish overestimation error that could place undue pressure on the program to over perform prematurely. Additionally, these are

co-major estimates for the various specializations. We expect Graphic design to have both co-majors and degree program participants in the core degree program that currently exists. <u>As such, we view these estimates for this program as primarily additive.</u> There is likely to be some fluidity between graphic design and this Design and Innovation program at the onset of the program's implementation.

Maryland Institute College of Art - last completer count - 2023 (Source: IPEDS)	Program/Co-Major tracks	4th Year - Target Completers	4th Year - Target Majors (completers *2)~	Net Increase in Completers - Year 4	Net Increase in Majors - Year 4
0	Architecture Design-co-major*	10	20	10	20
8	Product Design co-major	25	50	17	34
66	Graphic Design co-major**	79	158	13	26
NA	General Applied Design/Innovation co-major***	15	30	15	30
Baseline - Completers		**Total 4th Year Target**	**Total 4th Year - Major/ Specialization Estimate**	**Total Net 4th year Completer Estimate**	**Total Net 4th Year Major / Specialization Estimate**
74		**129**	**258**	**55**	**110**

Notes
*We used normative comparisons for BA/BS in Architecture history rather than design given some of the key curricular changes to the core.
**Graphic design is already a well established program with enrollments that far exceed most AICAD schools. We added a 5% increase year-over-year for the co-major/specialization.
***We believe we will have interest in a general track, but do not have strong precedent for baseline assessment. We reviewed other applied design programs and when you back out specialities a 25-35 student major range seems reasonable as an initial estimate.
~Please note we estimate majors multiplying completers by a factor of 2 given many students do not immediately declare a major at MICA. On many campuses it would be reasonable to use a factor of 3 for such estimates, but we are approaching conservatively.

Source: IPEDS

3. Provide a brief narrative of how the proposed program will be adequately funded for at least the first five years of program implementation. (Additional related information is required in section L.

Financial Planning: We have created a comprehensive profit and loss statement (P&L) using new templates developed by our Vice President for Enrollment, Dr. Raymond Barclay and the Finance department (see below).

Business Plan: the P&L was informed by a comprehensive business plan to outline our strategy and goals inclusive of our enrollment horizon, expected program churn, and indirect and direct costs.

Initial Costs and Resource Utilization: While there will be some upfront expenses to launch the initiative, we can leverage our existing facilities and faculty to deliver much of the new curriculum, minimizing additional costs.

- Utilization of existing faculty and facilities: The program will initially draw from existing courses and faculty across the design disciplines, minimizing the need for significant new hires or infrastructure investments.

- Reallocation of resources: As part of the ongoing restructuring efforts, some resources from under-enrolled programs will be redirected to support the new Creative Media Production major.

- Increased enrollment revenue: Admissions anticipates that the new major will attract additional students, generating increased tuition revenue to support the program.

- Grants and partnerships: We will actively pursue grants and industry partnerships to support specific initiatives within the program, such as new equipment or sponsored projects.

- Phased implementation: The program will be rolled out in phases, allowing for gradual investment and adjustment based on enrollment and resource needs.

A detailed budget projection is included outlining expected costs and revenue sources to ensure the program's financial sustainability is directly linked to the business plan in other sections of this document.

4. Provide a description of the institution's commitment to:

a) ongoing administrative, financial, and technical support of the proposed program

b) continuation of the program for a period of time sufficient to allow enrolled students to complete the program.

The program will be housed within the Undergraduate Studies (UGS) division and will share faculty and facilities with existing design departments (Architecture Design, Product Design, Graphic Design, Integrative Sculpture, and more). This approach minimizes the need for additional resources while leveraging our current infrastructure. We also plan to work with key experiential programs to share courses on project management like ENTR 400 The Art of Client Collaboration that can be useful across several of our majors.

Administrative support will be provided through existing channels within Undergraduate Studies and will integrate the new major into MICA's existing academic structure. Financial support will be allocated from the current budgets, with the potential for reallocation of resources from under-enrolled programs to support this initiative. Technical support, including access to design software, computer labs, and fabrication spaces, will be shared with current design programs, requiring minimal new investments in equipment or facilities in the near term.

We will commit to the continuation of the Design and Innovation major for a period sufficient to allow enrolled students to complete the program. The program's structure, which heavily draws from existing curricula and faculty resources means that in the unlikely event of program discontinuation, MICA can ensure that:

- All enrolled students will have the opportunity to complete their degree within a reasonable timeframe.

- Alternative course options can be provided if specific required courses become unavailable.

- Faculty from related design disciplines will be available to support students through the completion of their studies.

- Academic advising may need enhancement in order to guide students through any necessary program adjustments.

B. **Critical and Compelling Regional or Statewide Need as Identified in the State Plan:**

1. Demonstrate demand and need for the program in terms of meeting present and future needs of the region and the State in general based on one or more of the following:

a) The need for the advancement and evolution of knowledge

b) Societal needs, including expanding educational opportunities and choices for minority and educationally disadvantaged students at institutions of higher education

c) The need to strengthen and expand the capacity of historically black institutions to provide high quality and unique educational programs

MICA's Design and Innovation program features track specializations in graphic design, architectural design, and product design which align with Baltimore's economic and workforce needs. Given MICA commitment to place, strong Pell and minority student enrollments from many of Baltimore City's high schools and community colleges, and commitment to Baltimore City, the College seeks to address systemic inequities in the design fields in our region. Leveraging Maryland Institute College of Art's (MICA) resources, reputation, and community connections, this program has the potential to drive regional innovation, empower underrepresented groups, and advance Baltimore's creative economy.

Graphic Design

- Job Trends: Baltimore's advertising, marketing, and digital firms consistently seek skilled graphic designers for branding, digital campaigns, and multimedia content creation. Specializations like user experience (UX) and user interface (UI) design are in particularly high demand.

- Economic Contributions: Graphic designers play a vital role in supporting Baltimore's local businesses, nonprofits, and cultural institutions, enhancing their reach and competitiveness. The city's entrepreneurial ecosystem provides opportunities for graduates to launch design studios or freelance careers.

Architectural Design

- Urban Development Needs: Baltimore's ongoing urban renewal efforts, including affordable housing projects and historic preservation initiatives, require architects skilled in sustainable design and community-focused solutions. The city's demand for architectural designers reflects its commitment to equitable urban growth.

- Job Growth: Local firms are increasingly looking for prospective employees who are adept at eco-friendly materials/building techniques and adaptive reuse of approaches, environmental and community planning and design, support for temporary installations and urban public art, and building information modeling technologies (e.g., Sketchup, Rhino, Revit, AutoCAD).

Product/Industrial Design

- Industry Growth: The rise of advanced manufacturing and prototyping in Baltimore aligns with the skillsets of product designers. The city's proximity to healthcare hubs and its emerging tech ecosystem create demand for innovation in medical devices, wearable tech, and consumer goods.

- Workforce Needs: Product designers with expertise in 3D modeling, materials science, and human-centered design can contribute to Baltimore's industrial resurgence, interior and product design firms, and addressing challenges in accessibility, manufacturing, and sustainability.

STE(A)M Integration Across Disciplines (Science, Technology, Engineering, Art, and Mathematics)

- Each design track incorporates STE(A)M principles, such as CAD, digital fabrication, and materials science, preparing graduates for high-growth sectors requiring technical and analytical skills.

- Baltimore's workforce demand for STEM (or STEAM)-proficient professionals (over 24% of jobs) underscores the importance of design education that bridges creativity and technology.

Addressing Underrepresentation in STE(A)M

- Design Fields Today: Nationally, minorities remain underrepresented in design disciplines: less than 2% of licensed architects and a small fraction of graphic and product designers are Black. These disparities are reflected locally, where systemic barriers limit access to education and opportunities.

- Local Talent Pool: With a population that is over 60% Black, Baltimore offers an untapped talent pool of creative individuals who, with proper resources and support, can thrive in these fields.

Program Solutions

- Community Partnerships: Collaborations with Baltimore City Public Schools (e.g., the Baltimore Design School), nonprofits, and other organizations can expand access to design education for underserved groups.

- Scholarships and Mentorship: We have named/endowed dedicated financial aid, mentorship programs, and bridge programming to support students from underrepresented communities to take advantage of our programs, connect with mentors, and purposeful strategies to bridge gaps in representation.

- Culturally Responsive Design Curriculum: Focused coursework on inclusive design practices empowers students to address the unique needs of underrepresented communities.

Equity and Economic Mobility

- By equipping minority students with in-demand skills, the program can close wealth gaps, foster entrepreneurship, and ensure that Baltimore's urban and economic development reflects the voices of its diverse population.

- Designers from underrepresented backgrounds bring unique perspectives that drive innovation and cultural relevance in their work, directly benefiting the community.

MICA's Unique Role

As a leading art and design institution with deep ties to Baltimore, MICA is uniquely positioned to launch an innovation-focused program:

- MICA's history as a top-tier institution for art and design education gives it the credibility to attract talented students, faculty, and industry partners.

- Existing programs and facilities, such as MICA's Center for Social Design, already integrate design with social impact, making it a natural fit for expanding into applied design disciplines.

- MICA has long standing relationships with Baltimore's schools, nonprofits, and businesses, allowing for seamless integration of the program into the community.

- Partnerships with local organizations can provide students with real-world project opportunities that address Baltimore-specific challenges, such as urban renewal and small business development.

- MICA's commitment to diversity and inclusion aligns with the program's goal to increase minority representation in design fields.

- Scholarships and initiatives targeted at Baltimore residents, particularly students from underserved communities, can ensure equitable access to the program.

- MICA's state-of-the-art design labs and connections to Baltimore's makerspaces, such as Open Works, position students to engage in cutting-edge practices like 3D printing, digital fabrication, and sustainable design.

Catalyst for Regional Growth:

By producing graduates equipped with both creative and technical skills, MICA can help Baltimore's creative economy thrive while addressing workforce needs in high-demand sectors.

The program's emphasis on community-driven design ensures that Baltimore's development reflects the needs of its residents. An innovation design program at MICA, with tracks in graphic design, architectural design, and product design, addresses Baltimore's economic, workforce, and equity needs. It aligns with trends in urban development, advanced manufacturing, and digital media, while empowering students from a variety of backgrounds to lead in these fields. With its reputation, resources, and community engagement, MICA is uniquely positioned to drive this program forward, shaping the next generation of designers who will transform Baltimore's creative and economic landscape.

2. Provide evidence that the perceived need is consistent with the **Maryland State Plan for Postsecondary Education**.

   1. Access: Ensure equitable access to affordable and quality postsecondary education for all Maryland residents.

   Increased Opportunities for Underrepresented/Underserved Populations:
   - A design program at MICA, with targeted scholarships, mentorships, bridge programming, and outreach initiatives, addresses systemic inequities in higher education by increasing access in the creative fields.

   - Partnerships with Baltimore City Public Schools and local organizations will introduce underserved students to design disciplines early, fostering a pipeline to higher education and high demand or emerging STEAM-related fields.

Regional Relevance:

- As a place-based organization that has a strong and long-standing commitment to Baltimore, the program ensures accessibility for local public/charter high school graduates who may not otherwise have exposure to design education.

Financial Aid and Support:

- MICA's ability to integrate need-based financial aid into the program supports the State Plan's emphasis on affordability and reducing barriers to postsecondary education.

2. Success: Promote student success with the goal of improving the student experience and degree completion.

Career-Focused Curriculum:

- The innovation design program aligns with the State Plan's priority to increase postsecondary completion rates by offering clear career pathways in graphic, architectural, and product design.

- A focus on employable skills ensures that students see direct benefits from their education, motivating retention and completion.

Mentorship and Support Services:

- The integration of mentoring and professional development programs fosters academic success and prepares students for post-graduation careers in design-related fields.

Hands-On Learning:

- Capstone projects (micro-cops, co-ops, and internships), industry internships, and collaboration with local businesses ensure that students gain practical, real-world experience, increasing their likelihood of degree completion and post-graduation employment.

3. Innovation: Foster innovation in all aspects of Maryland higher education to improve access and student success.

Interdisciplinary Collaboration:

- A Design and Innovation program emphasizes cross-disciplinary problem-solving, preparing students to tackle Maryland's pressing challenges in urban development, sustainability, and healthcare.

- By blending design innovation, STEM, and applied design, the program reflects the State Plan's goal of fostering innovation in academic programs to meet workforce and industry innovation needs/demands.

Alignment with Workforce Needs:

- The program's focus on high-demand fields, such as user-experience, graphic design, technologies/applications related to building information modeling, graphic design, sustainable design, and product development, directly supports Maryland's innovation economy.

- Training designers to integrate technology and user-centered approaches aligns with Maryland's emphasis on preparing students for STEM-related careers.

Community and Economic Development:

- The program's projects, internships, and community engagement initiatives tie into the State Plan's goal to foster economic growth through higher education. MICA graduates will contribute to Baltimore's revitalization and Maryland's broader creative economy.

Alignment with Specific Goals and Strategies

Goal 1: Access

Strategy 1: Improve college readiness through partnerships with K-12.

- Collaboration with Baltimore City schools introduces design as a viable career path for underrepresented students.

Strategy 3: Ensure equitable access for all Marylanders.

- The program's emphasis on increasing diversity in design aligns with this strategy by addressing racial and socioeconomic disparities in access to creative education.

Goal 2: Success

Strategy 4: Ensure pathways to success that support employment.

- Clear career tracks in applied design fields (graphic design, architecture, product design) directly support workforce needs and create opportunities for students to transition into well-paying jobs.

Strategy 6: Provide comprehensive support for student success.

- Mentorships, internships, and partnerships with local industries contribute to students' academic and career achievements.

Goal 3: Innovation

Strategy 7: Expand opportunities for research and collaboration.

- A Design and Innovation program fosters interdisciplinary research on Baltimore's urban challenges, from affordable housing to healthcare design.

Strategy 8: Leverage partnerships to foster regional economic growth.

- Partnerships with local businesses, nonprofits, and makerspaces create pathways for students to contribute to Maryland's economy, aligning directly with this strategy.

C.   Quantifiable and Reliable Evidence and Documentation of Market Supply and Demand in the Region and State:

1. Describe potential industry or industries, employment opportunities, and expected level of entry (*ex: mid-level management*) for graduates of the proposed program.

    A Design and Innovation degree with co-majors in Architectural Design, Graphic Design, and Product Design, as well as a generalist track, prepares graduates for a broad range of industries and career paths. The program equips students with problem-solving, critical thinking, and technical skills applicable across multiple sectors that value creativity, user-centered design, and strategic innovation.

    Potential Industries

    Graduates of this program can find opportunities in various industries, including:

    1. Architecture & Urban Planning – For those focusing on Architectural Design, potential fields include architecture firms, urban planning agencies, and sustainable design consultancies.
    2. Graphic Design & Branding – Companies specializing in advertising, branding, digital marketing, and UX/UI design are key employers for Graphic Design graduates.
    3. Product Design & Manufacturing – Industrial design firms, consumer electronics, furniture design, automotive companies, and wearable technology sectors provide career paths for Product Design specialists.
    4. Technology & User Experience (UX/UI) – Tech companies, app development firms, and digital agencies increasingly seek designers with expertise in UX, human-centered design, and innovation strategy.
    5. Retail & Fashion – Graduates may enter industries focusing on experiential retail, visual merchandising, or sustainable product design.
    6. Healthcare & Assistive Technology – Design professionals contribute to medical product design, healthcare environments, and accessibility solutions.
    7. Sustainability & Environmental Design – Graduates can work in sustainable product design, eco-friendly urban planning, and corporate social responsibility (CSR) initiatives.
    8. Entrepreneurship & Consulting – Some graduates may launch their own design firms, startups, or work in innovation consulting for organizations seeking creative problem-solving strategies.
    9. Education & Research – Opportunities exist in academic institutions, research centers, and innovation labs focusing on design thinking and creative methodologies.

    (Sources: BLS, Indeed, ChatGPT).

    Employment Opportunities & Entry Levels

    Graduates from this program may enter the workforce at different levels depending on their specialization, experience, and internships. Potential roles include:

    - Architectural Design:
        o   Entry-Level: Junior Architectural Designer, CAD Specialist, Design Assistant
        o   Mid-Level: Architectural Designer, Urban Planner, Sustainability Consultant

- Graphic Design:
  - Entry-Level: Graphic Designer, Brand Designer, Visual Communication Specialist
  - Mid-Level: Art Director, UX/UI Designer, Motion Graphics Designer
- Product Design:
  - Entry-Level: Industrial Designer, 3D Modeler, Packaging Designer
  - Mid-Level: Lead Product Designer, Human-Centered Design Specialist, Innovation Strategist
- Generalist Track:
  - Entry-Level: Design Researcher, Experience Designer, Innovation Consultant
  - Mid-Level: Creative Director, Design Strategist, Service Designer

Given the interdisciplinary nature of the degree, graduates may also pursue hybrid roles blending multiple design disciplines, positioning themselves as adaptable, multi-skilled professionals in an evolving job market.

(Sources: BLS, Indeed, ChatGPT)

2. Present data and analysis projecting market demand and the availability of openings in a job market to be served by the new program.

The Maryland "Hot Jobs" (Occupation Information) Workforce Information and Performance information index (source; extracted January 8, 2025) has key fields listed as some of the hottest jobs within the State. For instance, Graphic Designers (90), Architects, excluding naval (89), Interior Designers (89), Commercial / Industrial designers (85), Art Directors (85), Designers, other (84), and Set and Exhibit designers (83) all have very strong scores on the index. These are all roles that this program has the potential to place graduates within or to provide the post-graduate experience conducive to continuing education.

3. Discuss and provide evidence of market surveys that clearly provide quantifiable and reliable data on the educational and training needs and the anticipated number of vacancies expected over the next 5 years.

The majority of pertinent occupational categories for the program focus and related tracks exceed the State average and all are positive and greater than 5% except for one OCC code (see Maryland 2023-2033 Long term Projections table below-source). It is also important to note that a large proportion of individuals who pursue art and design education end up working as freelancers and running small businesses which are critical to the State's economic vitality. Additionally, graduate-level education is often a key for initial career placement, career progression, and licensure/certification in various related fields (e.g., Interior Design, Lighting practice certification for Product Design, Architecture certification for Architecture design).

Maryland Long Term Occupational Projections 2022-2032

| Occ Code | Occupational Title | SOCLevel | Employment | | | | Separations | | Total | | EducationValue |
			2022	2032	Change	Change	Exits	Transfers	Openings	Total	
00-0000	Total, All Occupations	1	3008808	3236802	227994	7.58%	1420449	1818431	3466874	346687	
11-2021	Marketing Managers	4	7031	7696	665	9.46%	1748	3990	6403	640	Bachelor's degree
13-1161	Market Research Analysts and Marketing Specialists	4	15756	18391	2635	16.72%	5347	9935	17917	1793	Bachelor's degree
15-1254	Web Developers	4	2402	2909	507	21.11%	522	1109	2138	214	Bachelor's degree
15-1255	Web and Digital Interface Designers	4	1606	1914	308	19.18%	491	747	1546	155	Bachelor's degree
27-1011	Art Directors	4	1021	1118	97	9.50%	489	509	1095	110	Bachelor's degree
27-1012	Craft Artists	4	245	260	15	6.12%	115	120	250	26	credential
27-1013	Fine Artists, Including Painters, Sculptors, and Illustrators	4	161	176	15	9.32%	77	80	172	18	Bachelor's degree
27-1014	Special Effects Artists and Animators	4	960	1057	97	10.10%	461	480	1038	104	Bachelor's degree
27-1019	Artists and Related Workers, All Other	4	1139	1231	92	8.08%	542	564	1198	119	credential
27-1021	Commercial and Industrial Designers	4	357	365	8	2.24%	80	161	249	25	Bachelor's degree
27-1024	Graphic Designers	4	4308	4686	378	8.77%	1284	2298	3960	396	Bachelor's degree
27-1025	Interior Designers	4	1373	1489	116	8.45%	611	658	1385	139	Bachelor's degree
27-1027	Set and Exhibit Designers	4	384	424	40	10.42%	109	208	357	36	Bachelor's degree
27-1029	Designers, All Other	4	527	568	41	7.78%	148	282	471	47	Bachelor's degree
27-3000	Media and Communication Workers	3	14742	15649	907	6.15%	5511	8066	14484	1449	

MICA draws its students nationally and internationally and when we look at National trends (see Table 1.2. from the Occupational projections data for the U.S. Bureau of Labor Statistics - source), we see similar employment projections through 2033 which are likely to be reflected regionally for many of these fields. When we look at a field such as Industrial Design, we also find much stronger demand nationally for this field likely due to the larger demand in major design hubs found in cities. This table is also interesting because it shows the significant self-employed percentages that are often not accurately reflected in projections data and often undercount employment opportunities/demand.

Table 1.2 Occupational projections, 2023–33, and worker characteristics, 2023 (Numbers in thousands)

2023 National Employment Matrix title	2023 National Employment Matrix code	Employment, 2023	Employment, 2033	Employment change, numeric, 2023–33	Employment change, percent, 2023–33	Percent self employed, 2023	Occupational openings, 2023–33 annual average	Median annual wage, dollars, 2023[1]
Total, all occupations	00-0000	167,849.8	174,589.0	6,739.2	4.0	5.8	19,174.8	48,060
Web and digital interface designers	15-1255	128.6	138.8	10.2	7.9	10.0	9.9	98,540
Architects, except naval	17-1010	152.0	163.0	11.0	7.3	13.4	10.5	85,800
Art directors	27-1011	126.6	133.2	6.6	5.2	58.9	11.7	106,500
Fine artists, including painters, sculptors, and illustrators	27-1013	26.3	27.4	1.1	4.0	59.1	2.4	59,300
Special effects artists and animators	27-1014	73.3	76.4	3.2	4.3	59.5	6.7	99,060
Artists and related workers, all other	27-1019	13.4	13.8	0.4	3.3	41.7	1.2	74,750
Commercial and industrial designers	27-1021	34.0	35.1	1.1	3.1	9.6	2.3	76,250
Graphic designers	27-1024	267.2	273.8	6.6	2.5	18.2	21.1	58,910
Interior designers	27-1025	92.2	95.9	3.7	4.0	27.0	8.8	62,510
Set and exhibit designers	27-1027	29.6	31.1	1.5	5.1	63.8	2.4	59,490
Designers, all other	27-1029	30.4	31.3	0.9	3.0	66.1	2.4	67,500
Marketing and sales managers	11-2020	973.8	1,039.8	66.0	6.8	1.3	83.4	141,780
Marketing managers	11-2021	389.1	420.8	31.7	8.2	3.2	34.8	157,620
Market research analysts and marketing specialists	13-1161	903.4	978.3	74.9	8.3	3.6	88.5	74,680
Web developers	15-1254	94.1	102.5	8.5	9.0	6.4	6.6	84,960
Craft artists	27-1012	14.3	14.6	0.3	2.2	59.8	1.3	36,600
Fashion designers	27-1022	21.9	22.9	1.0	4.7	9.2	2.1	79,290
Media and communication workers	27-3000	821.9	850.5	28.6	3.5	19.3	74.7	66,320

4. Provide data showing the current and projected supply of prospective graduates.

Using MHEC's appendix B (released Dec. 2024), we find corresponding support which should not be surprising given the use of the same BLS data. Specifically, we see that many of the related subdisciplines and related "completer" rates over the last four-years (a) do not keep pace with average expected growth rates and (b) project a lower contribution to the ability to fill projected openings / growth needs. The three that currently have a "higher" completer trend over the last four years than the average projected job growth trend still account for a small ratio of graduates to openings and are noted (see above sections) as high self-employment SOCS codes and in high demand here in Maryland.

Occupation	CIP Title	Average of Total New Job Postings in 2023	Average of Growth, 2022-2032	Average of Percent Growth, 2022-2032	New Openings From Growth, Labor Force Exits, and Transfers, 2022-2032	Average of Average Annual Openings, 2023	Sum of 2022	Completer Trend	Completer Trend Lower or Higher than Growth Trend	Variance to Average of projected Growth Need	Contribution to Sector (Annual Completers/Annual new Openings)
Art Directors	Graphic Design.		97	9.50%	1095	110	2	100.00%			
Art Directors	Intermedia/Multimedia.		97	9.50%	1095	110	39	-17.02%			
Art Directors Total			97	9.50%	1095	110	41	-14.58%	Lower	(1054)	0.04
Graphic Designers	Commercial and Advertising Art.		378	8.77%	3960	396	3	-72.73%			
Graphic Designers	Design and Visual Communications, General.		378	8.77%	3960	396	71	1.43%			
Graphic Designers	Graphic Design.		378	8.77%	3960	396	2	100.00%			
Graphic Designers	Industrial and Product Design.		378	8.77%	3960	396	1				
Graphic Designers	Web Page, Digital/Multimedia and Information Resources Design.		378	8.77%	3960	396	160	23.08%			
Graphic Designers Total			378	8.77%	3960	396	237	11.79%	Higher	(3723)	0.06
Interior Designers	Interior Design.		116	8.45%	1385	139	8				
Interior Designers Total			116	8.45%	1385	139	8		Not Sufficient 4 year Trend	(1377)	0.01
Market Research Analysts and Marketing	Business Analytics.	1392	2635	16.72%	17917	1793	15	-31.82%			
Market Research Analysts and Marketing	Marketing/Marketing Management, General.	1392	2635	16.72%	17917	1793	386	8.12%			
Market Research Analysts and Marketing Specialists Total		1392	2635	16.72%	17917	1793	401	5.80%	Lower	(17516)	0.02
Marketing Managers	Apparel and Textile Marketing Management.	2536	665	9.46%	6403	640					
Marketing Managers	Marketing/Marketing Management, General.	2536	665	9.46%	6403	640	386	8.12%			
Marketing Managers Total		2536	665	9.46%	6403	640	386	8.12%	Lower	(6017)	0.06
Special Effects Artists and Animators	Animation, Interactive Technology, Video Graphics, and Special Effects		97	10.10%	1038	104	83	-2.35%			
Special Effects Artists and Animators	Drawing.		97	10.10%	1038	104	2	-50.00%			
Special Effects Artists and Animators	Game and Interactive Media Design.		97	10.10%	1038	104	3	200.00%			
Special Effects Artists and Animators	Graphic Design.		97	10.10%	1038	104	2	100.00%			
Special Effects Artists and Animators	Intermedia/Multimedia.		97	10.10%	1038	104	39	-17.02%			
Special Effects Artists and Animators	Painting.		97	10.10%	1038	104	26	-21.21%			
Special Effects Artists and Animators	Web Page, Digital/Multimedia and Information Resources Design.		97	10.10%	1038	104	160	23.08%			
Special Effects Artists and Animators Total			97	10.10%	1038	104	315	4.65%	Lower	(723)	0.30
Web and Digital Interface Designers	Computer and Information Sciences, General.		308	19.18%	1546	155	698	5.60%			
Web and Digital Interface Designers	Computer Programming/Programmer, General.		308	19.18%	1546	155	2	-33.33%			
Web and Digital Interface Designers	Computer Science.		308	19.18%	1546	155	1505	41.85%			
Web and Digital Interface Designers	Design and Visual Communications, General.		308	19.18%	1546	155	71	1.43%			
Web and Digital Interface Designers	Digital Communication and Media/Multimedia.		308	19.18%	1546	155	300	2.74%			
Web and Digital Interface Designers	Graphic Design.		308	19.18%	1546	155	2	100.00%			
Web and Digital Interface Designers	Information Science/Studies.		308	19.18%	1546	155	1326	20.77%			
Web and Digital Interface Designers	Web Page, Digital/Multimedia and Information Resources Design.		308	19.18%	1546	155	160	23.08%			
Web and Digital Interface Designers	Web/Multimedia Management and Webmaster.		308	19.18%	1546	155	4	-42.86%			
Web and Digital Interface Designers Total			308	19.18%	1546	155	4068	22.42%	Higher	2522	2.63
Web Developers	Computer Programming/Programmer, General.	1210	507	21.11%	2138	214	2	-33.33%			
Web Developers	Computer Science.	1210	507	21.11%	2138	214	1505	41.85%			
Web Developers	Web Page, Digital/Multimedia and Information Resource	1210	507	21.11%	2138	214	160	23.08%			
Web Developers	Web/Multimedia Management and Webmaster.	1210	507	21.11%	2138	214	4	-42.86%			
Web Developers Total		1210	507	21.11%	2138	214	1671	39.13%	Higher	(467)	0.78
Project Management Specialists	Business Administration and Management, General.		3920	10.86%	30139	3014	2868	8.60%			
Project Management Specialists	Business/Commerce, General.		3920	10.86%	30139	3014	304	-23.81%			
Project Management Specialists	Information Technology Project Management.		3920	10.86%	30139	3014	16	-15.79%			
Project Management Specialists	Project Management.		3920	10.86%	30139	3014	16	-27.27%			
Project Management Specialists Total			3920	10.86%	30139	3014	3204	3.99%	Lower	(26935)	0.11
Architects, Except Landscape and Naval	Architecture.		244	7.89%	2175	217	41	36.67%			
Architects, Except Landscape and Naval Total			244	7.89%	2175	217	41	36.67%	Lower	(2134)	0.02
Producers and Directors	Cinematography and Film/Video Production.	1185	147	5.76%	2291	230	20	-41.18%			
Producers and Directors	Drama and Dramatics/Theatre Arts, General.	1185	147	5.76%	2291	230	96	-15.04%			
Producers and Directors	Film/Cinema/Media Studies.	1185	147	5.76%	2291	230	17	21.43%			

D. **Reasonableness of Program Duplication:**

1. Identify similar programs in the State and/or same geographical area. Discuss similarities and differences between the proposed program and others in the same degree to be awarded.

   Currently, there are no undergraduate programs that focus on the intersection of fine arts, design and innovation in the State of Maryland. The closest approach we could find is the University of Maryland's Eastern Shore program in Applied Design with tracks in commercial Photography, Graphic Illustration, and Sequential Arts. The MICA Design and Innovation program core will draw upon existing classes in the graphic design (already approved major), product design (already approved major), and architectural design (already approved major) programs and our distributed fine arts curriculum. The program will then build out upon these assets the curriculum and engagement framework that enlivens innovation, entrepreneurship, prototyping, technical, and experiential pathways for learners. This program has significant applicability for business and industry, economic development, and will ensure a strong return on investment for students and parents through its engagement and placement models.

Univ. of Maryland Eastern Shore	APPLIED DESIGN	Bachelor's Degree
Coppin State University	ENTREPRENEURSHIP AND INNOVATION	Upper Division Cert
Johns Hopkins University	BIOENGINEERING INNOVATION & DESIGN	Master's Degree
Johns Hopkins University	HEALTHCARE MANAGEMENT, INNOVATION, AND T	Post-Baccalaureate Certificate
McDaniel College	INNOVATIONS IN TEACHING AND LEARNING	Master's Degree
Stevenson University	DIGITAL TRANSFORMATION AND INNOVATION	Master's Degree
Univ. of Maryland University College	INNOVATION AND ENTREPRENEURIAL LEADERSHIP	Master's Degree
Univ. of Maryland, College Park	INNOVATION AND ENTREPRENEURSHIP	Post-Baccalaureate Certificate
Univ. of Maryland, College Park	SCIENCE, TECHNOLOGY, AND INNOVATION POLICY	Post-Baccalaureate Certificate

2. Provide justification for the proposed program.

We believe the Design and Innovation Programs could serve as a potential national center of excellence with a particular niche in the independent fine arts and design school sector. It will situate the campus as a key regional resource for education and as a partner for business and industry. This program will potentially serve as an anchor for a graduate program once established in the coming years.

- University of Miami – Bachelor of Science in Innovation, Technology, and Design
  This interdisciplinary program prepares students at the intersection of design, innovation, technology, and entrepreneurship, fostering an entrepreneurial mindset to tackle real-world challenges.

- Rensselaer Polytechnic Institute – Bachelor of Science in Design, Innovation, and Society
  An interdisciplinary program combining design, engineering, and social sciences, offering hands-on experience in addressing real-world problems.

- Oregon State University – Bachelor's in Design and Innovation Management
  This degree focuses on the intersection of design and business, blending analytical and creative problem-solving skills through a human-centered design approach.

- Carnegie Mellon University – Engineering Design, Innovation, and Entrepreneurship (EDIE)
  An additional major that teaches students to generate innovative product and service solutions, emphasizing technology expertise and economically viable solutions to real-world challenges.

- Boise State University – Bachelor of Arts in Digital Innovation and Design
  A degree tailored for the 21st century, designed with stackable certificates and professional credentials, cultivating essential human skills for the dynamic digital landscape.

- University of Michigan-Flint – College of Innovation and Technology
  Offers undergraduate programs that integrate cutting-edge technology with creative problem-solving in a dynamic, interdisciplinary learning environment.

- Southern California Institute of Architecture (SCI-Arc) – Bachelor of Science in Design
  Combines a comprehensive academic education with advanced training in a broad set of creative digital skills, under continuous mentoring by trailblazing practitioners.

Innovation and applied design programs are in need for the following reasons:

1. Demand for Creative Problem-Solving: Industries need professionals who can think critically and design innovative solutions for complex problems.

2. Technological Advancements: The rise of new tools and platforms (e.g., AI, AR/VR) demands creative integration into user-focused solutions.

3. Focus on Sustainability: Design and Innovation is key to developing sustainable systems, products, and services.

4. Interdisciplinary Collaboration: Modern challenges often require solutions that merge insights from design, engineering, and business.

These programs prepare graduates to lead in a rapidly evolving world where creativity, adaptability, and interdisciplinary collaboration are essential for success.

We believe at MICA we must extend our commitment to an "applied" design curriculum and reach towards an "innovation-centric" approach. Our innovation hub will situate our students to face the challenges of a new economy where multiple careers and pathways are the norm. Our focus centers on using design as a tool for **innovation, interdisciplinary collaboration, and systemic problem-solving**. Our curriculum will support engagement in studios through project-based work to build core technical and knowledge competencies while creating a context that pushes students to think, engage, create, and problem solve beyond traditional design applications.

We will do this through the following key curricular approaches:

- **Human-Centered and Strategic:** Focus on understanding user needs, behaviors, and experiences to design impactful solutions.

- **Interdisciplinary Collaboration:** Combines design thinking with fields like engineering, business, technology, and social sciences to approach problems holistically.

- **Experimental and Forward-Looking:** Encourages exploration of new materials, technologies (e.g., AI, AR/VR, biomimicry and bio fabrication), and innovative processes to disrupt existing markets or systems.

- **Prototyping and Iteration:** Rapid prototyping and iterative problem-solving are integral to developing and testing groundbreaking ideas.

Intended Outcomes:

- Graduates will be equipped to be leaders in design, capable of conceptualizing and driving systemic change across industries.

- Graduates will focus on creating **new solutions, products, or systems** to address local, regional, or global challenges, or meet future needs.

- Graduates will develop competencies in applications and techniques (fabrication, design-related, etc.) that align with innovation in technology, sustainability, healthcare, or policy.

Key Focus Areas pertinent to Applied Design and Design and Innovation Curricular Components

Aspect	Applied Design	Design and Innovation
Focus	Practical and technical application of design.	Interdisciplinary problem-solving and innovation.
Orientation	Career-focused, discipline-specific.	Systems-thinking and future-oriented.
Skills Emphasis	Mastery of specific tools and industry standards.	Creative strategy, research, and experimentation.
Outcomes	Tangible outputs for current industry needs.	New ideas, products, or systems to disrupt or improve industries.
Collaborations	Client- or industry-focused.	Interdisciplinary teams and global challenges.
Example Industries	Advertising, architecture, product manufacturing.	Technology, healthcare, sustainability, policy.

Integration Opportunities at MICA

- Our core **applied design program** competencies help MICA graduates gain the **practical skills** in established fields like graphic, architectural, and product design, catering to Baltimore's economic and workforce needs.

- Our **Design and Innovation competencies** position MICA graduates as a **regional hub for creativity and interdisciplinary research**, focusing on future challenges like urban resilience, healthcare innovation, and sustainability, aligning with Baltimore's tech and entrepreneurial growth.

MICA applied tracks alongside our innovation-focused pathway to create a comprehensive curriculum for both practical skill-building and visionary problem-solving that will serve our regional economy and community development needs.

The Innovation Hub: Facilities/Capital Assets

The MICA Innovation Hub is well situated to house the Design and Innovation program and currently is home to the faculty, curriculum, studios, and fabrication and design labs that will

support the program and related tracks. The facilities are state-of-the-art and are co-located to the light rail and the main campus in the Bolton Hill community.

A. **Mount Royal Station**

The **Mount Royal Station** is a historic building that has been repurposed to serve as a vibrant hub for MICA's artistic community.

Historical Significance:

- **Construction and Architecture:** Built in 1896 as a Baltimore and Ohio (B&O) Railroad passenger station, the structure showcases a blend of Romanesque and Renaissance architectural styles, featuring Maryland granite, Indiana limestone, a red tile roof, and a distinctive 150-foot clock tower.

- **Adaptive Reuse:** Acquired by MICA in 1964, the station was transformed into an academic facility by 1967, preserving its historical essence while adapting it for educational purposes.

  Current Facilities:

- **Academic Departments:** The building houses the Interdisciplinary Sculpture and Fiber departments, providing specialized studio and classroom spaces tailored to these disciplines.

- **Middendorf Gallery:** A prominent exhibition space within the station, the gallery showcases works from students, faculty, and visiting artists, contributing to MICA's dynamic artistic environment.

- **Specialized Studios and Labs:**

  - **Metalworking Foundry:** Equipped for casting and metal fabrication projects.

  - **Weaving Loft:** Features large-scale looms for fiber arts.

  - **Dye Kitchen:** A facility for fabric dyeing processes.

  - **Silkscreen Exposure Unit:** Supports screen printing activities.

  - **Digital Fabrication Lab:** MICA's largest lab for digital fabrication, facilitating advanced 3D printing and related technologies.

  - **Bio fabrication Lab:** A space dedicated to innovative biological fabrication methods.

Cultural and Educational Impact:

Mount Royal Station stands as a testament to MICA's commitment to preserving Baltimore's architectural heritage while fostering a forward-thinking educational environment. Its blend of historic charm and modern facilities provides students with a unique setting that inspires creativity and honors the city's rich cultural past.

B. **The Dolphin Design Center**

The **Dolphin Design Center** at the Maryland Institute College of Art (MICA) is a state-of-the-art facility dedicated to fostering creativity, collaboration, and innovation among 21st-century designers. Located at 100 Dolphin Street in Baltimore, Maryland, this 25,000-square-foot building was designed by the Baltimore-based architectural firm GWWO and opened in September 2017.

Key Features:

- **Fabrication Labs:** The center houses both traditional and digital fabrication labs. The first floor features a comprehensive woodshop equipped with bandsaws, table saws, CNC routers, a plastic crimper, a vacuum-forming tool, drill presses, and various hand tools. The fourth floor is dedicated to digital fabrication, supporting multidisciplinary creative processes.

- **Program-Specific Spaces:**

  - **Architectural Design:** Located on the fifth floor, this area includes individual student workspaces, a seminar area, and modular meeting spaces, all offering sweeping views of midtown Baltimore.

  - **Product Design:** The third floor offers flexible use spaces with individual work areas, meeting zones, and multiple display options, including touch-sensitive smart boards.

  - **Game Design and Interactive Arts:** Situated on the second floor, facilities include the Game Lab and two seminar spaces that can be combined into a larger area, fostering collaboration and innovation.

- **Collaborative Areas:** Designed to encourage interdisciplinary interaction, the center provides open studio spaces, movable furniture, and flexible power access, promoting a culture of sharing and hands-on exploration.

- **Exhibition Hall:** A public exhibition space on the ground level showcases community lectures, student and alumni exhibits, and entrepreneur work sessions, making the act of creation visible to the public.

The Dolphin Design Center supports MICA's commitment to providing students with the tools and environment necessary to develop professional and technical skills, preparing them for successful careers in various design disciplines.

C. **Center for Creative Impact**

The **Center for Creative Impact (CCI)** at MICA is dedicated to demonstrating and promoting the value of art and design in addressing critical social and environmental challenges. It prepares the next generation of creative changemakers by integrating arts education with community engagement and sustainability initiatives.

Mission and Objectives:

- **Creative Problem-Solving:** CCI emphasizes the role of art and design in developing innovative solutions to pressing societal issues, fostering a culture of creativity and social responsibility among students and faculty.

- **Community Engagement:** Through partnerships with local organizations and communities, the center facilitates projects that have a tangible impact, promoting civic engagement and collaborative problem-solving.

Key Initiatives:

- **"The Shed":** An ambitious infrastructure reuse project developed in collaboration with community partners, aimed at increasing awareness and investment in the Jones Falls Watershed. This initiative exemplifies CCI's commitment to environmental sustainability and community-driven design.

Educational Integration:

CCI integrates its mission into MICA's curriculum by offering programs and resources that encourage students to apply their artistic skills to real-world challenges. This approach prepares graduates to become leaders in creative industries and advocates for positive social change.

Leadership:

The center is part of MICA's strategic initiatives overseen by the Office of Research, reflecting the institution's dedication to expanding the role of creative practice in societal development.

E.   Relevance to High-demand Programs at Historically Black Institutions (HBIs)

1. Discuss the program's potential impact on the implementation or maintenance of high-demand programs at HBI's.

   MICA's Design and Innovation major will have no impact on the implementation or maintenance of high-demand programs at Historically Black Institutions (HBIs). This program is unique in the state.

F.   Relevance to the identity of Historically Black Institutions (HBIs)

1. Discuss the program's potential impact on the uniqueness and institutional identities and missions of HBIs.

   The Design and Innovation major is focused on MICA's traditional strengths and identity in the areas of art, design, and creativity. As such, there is no significant impact on the uniqueness and institutional identities and missions of HBIs.

G.   Adequacy of Curriculum Design, Program Modality, and Related Learning Outcomes (as outlined in [COMAR13B.02.03.10)](#):

1. Describe how the proposed program was established and also describe the faculty who will oversee the program.

The College is dedicated to promoting the arts, creativity, and innovation as forces for advancing culture, the economy, the environment, and society. The BFA in Design and Innovation aims to empower our design graduates to work across technologies, outputs, and fields in a transdisciplinary manner, producing thoughtful, innovative projects that will both launch and sustain their careers while helping create better futures.

The Design and Innovation major emerged from collaboration among faculty in the Graphic Design, Product Design, Architectural Design, Social Design, and Interdisciplinary Sculpture departments. We've created a major that combines existing courses from current programs with new core courses that provide essential context and guidance for professional design practice. This program offers students a flexible, transdisciplinary learning experience in design.

This major strengthens smaller design programs—making it easier to run and fill currently under-enrolled courses—while fostering community among students across design disciplines and adjacent majors. Our smaller programs, Product Design and Architecture, will continue offering their curricula for students who choose these as their Design and Innovation specializations. Students in the new major can select and combine courses from all existing programs, with the additional option to co-major in Product Design, Architecture, or Graphic Design.

The Design and Innovation major will be led by the Chair of Graphic Design, with support from the Area Heads of Architectural Design and Product Design, and the Graduate Director of Social Design. Faculty members from across the college actively contribute to the foundational courses.

Kristian Bjørnard, Chair of Graphic Design & Product Design
Areas of Teaching: Graphic Design, Product Design, First Year Experience

Karl Williamson, Area Head of Product Design
Areas of Teaching: Product Design, First Year Experience

Ryan Hoover, Bio-fabrication specialist
Areas of Teaching: Interdisciplinary Sculpture

Thomas Gardner, Director of the MA in Social Design
Areas of Teaching: Social Design MA

Isaac Gertman, Graphic Design Faculty
Areas of Teaching: Graphic Design

Michael Maggio, Area Head Architectural Design[1]
Areas of Teaching: Architectural Design

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[1] Michael Maggio has been hired for the Spring 2025 semester as Area Head to succeed Timmy Aziz. Planning is underway to hire a special contract faculty member in Architectural Design for AY 26, followed by a search for a continuing f/t faculty member to support the co-major.

2. Describe educational objectives and learning outcomes appropriate to the rigor, breadth, and (modality) of the program (Note: Details on courses can be found in Appendix I along with the curricular table. Our existing curriculum offerings can be found in Appendix II)

Design and Innovation Program Learning Outcomes:

The Design and Innovation degree teaches students the basic principles and shared methods across design disciplines. While it gives students a solid foundation in design and an opportunity of higher-level thematic course work, it's different from our other degrees that focus on specific design fields like graphic design, product design, or architectural design.

This type of degree can serve multiple purposes. Students can combine it with other studies to gain specialized design skills — to start this will be our co-major tracks in Graphic Design, Product Design, and Architectural Design. A student might also use it as a starting point for studying design history or theory or criticism, or learn how design connects with other degree plans on campus, for example, Entrepreneurship; Illustration; Interdisciplinary Sculpture; or Ecosystems, Sustainability, and Justice.

The *Design and Innovation* BFA graduates will:

1. Analyze complex design challenges through systematic research methods and frameworks to identify opportunities for innovation, speculation, and positive change

2. Synthesize knowledge from multiple disciplines, contexts, and perspectives to develop strategies addressing social, technological, and environmental challenges

3. Collaborate effectively in interdisciplinary teams to develop and implement design solutions bridging multiple fields of practice all while maintaining professional standards and inclusive practices

4. Articulate complex design concepts and future scenarios to diverse audiences through multiple media and communication strategies, demonstrating theoretical understanding

5. Create and evaluate design proposals using systems thinking and sustainable practices, considering ethical implications, cultural impacts, and diverse stakeholder needs

6. Select and apply tools to transform concepts from initial ideas to functioning prototypes, demonstrating technical proficiency and ability to communicate design concepts effectively at various fidelity levels.

Competencies, Experiences and Opportunities

● General Studies will include areas such as writing, cultural studies, history of design, communication theory, cognitive psychology, human factors, and entrepreneurship.

● Core requirements will give students a common body of knowledge and skills focusing on fundamental formal design principles, semiotics and affordances, human-centered design methods, visual communication, and bias-toward action prototyping.

- Students will learn to evaluate a tool or technology's specific use and appropriateness for an application by being exposed to several different tool sets and methodologies during the program.

- Central to the program's core values is a focus on collaborative work that reaches across disciplines. Students will learn to work on teams with different skill sets to research, design, prototype and complete complex context specific designs.

- The program and courses will have clearly designed student learning outcomes as well as rubrics for assessing student achievement throughout the program.

- Faculty will remain active in their professional practices in order to keep abreast of the dynamically changing field and technology.

- The program will terminate in a self-driven senior project that allows students or teams of students to realize projects that use professional means and standards.

- Graduating students will have a portfolio which demonstrates their ability to design engaging products and systems, work on complex projects in teams, create socially conscious and critical content and have a high level of digital and physical craft.

- Students will be presented with different modes of design practices; personal and studio practice, commercial practice, and research and collaborative practices.

3. Explain how the institution will:

a) provide for assessment of student achievement of learning outcomes in the program

The pedagogy of art and design inherently involves continuous formative assessment as students refine their skills, conceptual development, and critical thinking within their chosen discipline or medium. Beyond this ongoing process, all academic programs at MICA are required to implement systematic summative assessments to evaluate student learning in alignment with their Program Learning Outcomes (PLOs). These assessments serve as a foundation for continuous curricular improvement and ensure that graduates achieve the intended competencies of their respective programs. Furthermore, all programs participate in a structured, cyclical Academic Program Review (APR) process, which includes external evaluation in accordance with MICA policy. This comprehensive review ensures that assessment practices remain rigorous, responsive, and aligned with institutional and accreditation standards.

b) document student achievement of learning outcomes in the program

Student achievement of learning outcomes will be systematically documented and analyzed in the program's Annual Report, which serves as a formal record of progress and areas for enhancement. Evidence of student learning—including student work samples, assessment rubrics, and aggregated performance data—will be preserved in MICA's PLO Assessment Archive,

established in 2015-16. This centralized repository not only ensures long-term accessibility of assessment data but also facilitates cross-program analysis, institutional reporting, and continuous improvement efforts. Programs are expected to use this documentation to drive data-informed decision-making, refine curriculum, and enhance student success.

MICA's approach emphasizes structured processes, institutional accountability, and the role of assessment in driving continuous improvement along with efficient alignment to our regional, Federal, and state accreditation and accountability requirements.

4. Provide a list of courses with title, semester credit hours and course descriptions, along with a description of program requirements

The figure below shows the curricular structure of the D+I major. With the exception of Structured Creativity, Modes of Design Practice, and Creative Experiential Learning, all are evolutions of or literally our existing courses. The complete course list of new and relevant courses can be found in Appendix I along with the curricular table.

Our existing curriculum offerings can be found in Appendix II
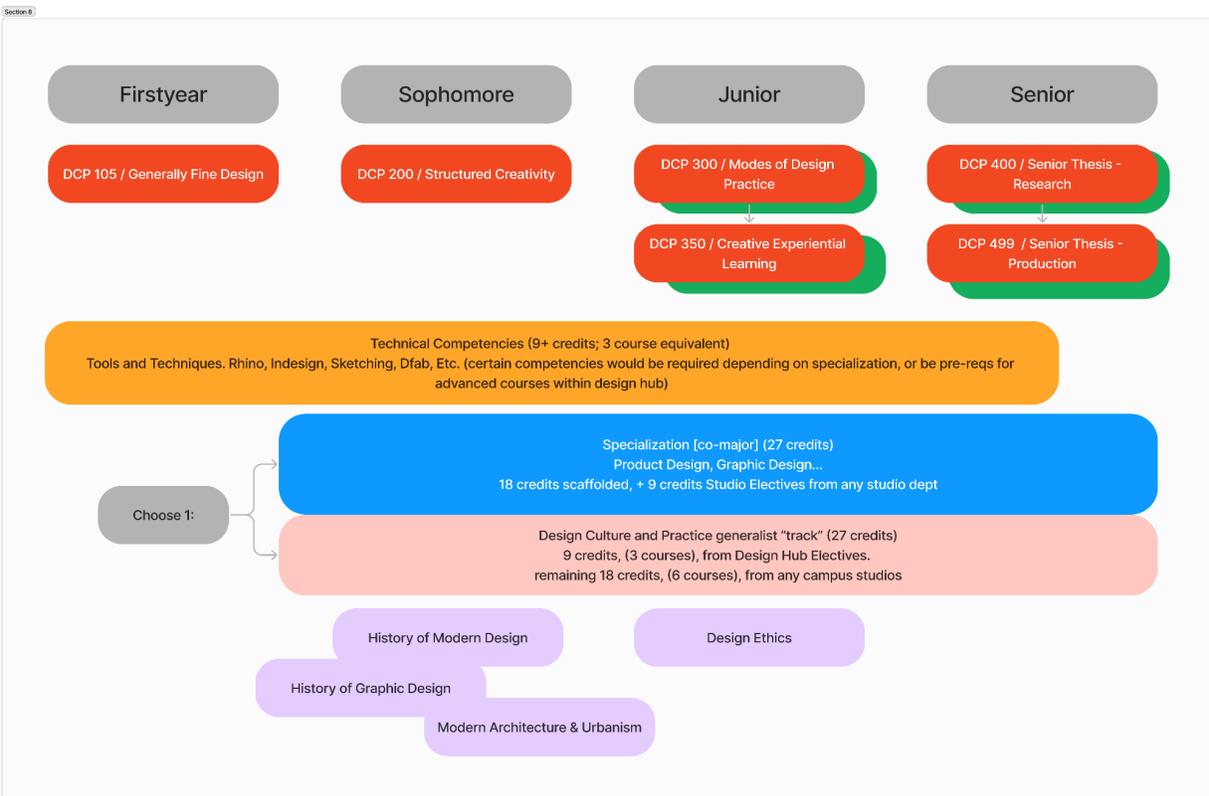
5. Discuss how general education requirements will be met, if applicable.
   ➢ **See below/item 6.**

6. The new *Design and Innovation* program will achieve the goals listed in COMAR 13B.02.02.16.E.(1) as follows (Note: Details on courses can be found in Appendix I along with the curricular table. Our existing curriculum offerings can be found in Appendix II):

In accordance with the State of Maryland COMAR 13B.02.02.16.E, each of MICA's undergraduate degree programs delivers an integrated and structured general education experience, in which general education skills and knowledge are achieved. These learning outcomes are embedded in required courses or distribution requirements that students must take through their First-Year Experience coursework, their Art History courses, their general studies coursework in MICA's Humanistic Studies program, and the coursework in their major.

The new Design and Innovation program will achieve the goals listed in COMAR 13B.02.02.16.E.(1) as follows:

(a) Communicate effectively in oral and written English;

- Expository, analytical, and expressive written composition are learning outcomes associated with the required courses *Ways of Writing, Ways of Seeing, and Modernisms*; as well as nearly all upper-level Art History and Humanistic Studies courses.
- Oral communication is a course learning outcome for *Modernisms*, is introduced and practiced in the required *Ways of Writing* course and also in nearly all studio art and design classes at MICA, in which the process of verbally critiquing peers' work, and one's own work, is an essential component.
- MICA offers robust support services for students who have difficulty with speaking and writing due to learning differences, or status as English language learners (non-native speakers). This includes special sections of *Ways of Writing* and *Modernisms* for ELL students that are taught by faculty members certified in ELL instruction.

(b) Read with comprehension;

- Reading with comprehension is a learning outcome for all Art History and Humanistic Studies courses at MICA. All MICA undergraduates are required to complete at least one course expressly devoted to reading and understanding literature.
- MICA offers robust support services for students who have difficulty with speaking and writing due to learning differences, or status as English language learners (non-native speakers). This includes special sections of *Ways of Writing* and *Modernisms* for ELL students that are taught by faculty members certified in their content areas and ELL instruction.

(c) Reason abstractly and think critically;

- All of the courses in MICA's First-Year Experience program (studio and Liberal Arts) seek to help students develop the abilities to reason abstractly and to think critically. These skills are further developed in the required second-year *Ways of Seeing* and Intellectual History courses and a majority of third and fourth-year elective Art History and Humanistic Studies courses. The pedagogy of the majority of MICA's studio art and design courses provides students with opportunities to exercise abstract and critical thinking skills through the critique process.

(d) Understand and interpret numerical data;

- All undergraduates at MICA are required to take at least one course in Mathematics/Natural Sciences, which include focused attention to understanding and interpreting numerical data. Examples of these course offerings include: HSCI 201A Scientific Readings: Astronomy - HSCI 201B Scientific Readings: Earth Science - HSCI 201C Reading Climate - HSCI 201F Scientific Readings: Pollinators or Famine - HSCI 201G Scientific Readings: Materials Alchemy – HSCI Visual Physics - HSCI 210 Environmental Science – HSCI 211 Fathoming Water – HSCI 229 Biodiversity – HSCI 230 Ecosystems Ecology – HSCI 236 Visualizing Data - HSCI 237 Mathematics as Experience - HSCI 245 The Science of Sustainability – HSCI 247 Microbial Worlds – HSCI 257 Ecology and the Imagination – HSCI 282 Ecology of Food and Farming – HSCI 315 Astro-Animation – HSCI 318-TH The Anthropocene – HSCI 329-TH GIS: Mapping Disparity
- Students in the Design and Innovation major will also take Creative Experiential Learning and Professional Practice courses, and some of the courses that will fulfill these requirements provide instruction in understanding and interpreting numerical data. Examples include: ENTR 400 *The Art of Client Collaboration.*
- A Graphic Design elective that runs occasionally, *Information Visualization*, is about interpreting numerical data as well.

(e) Understand the scientific method;

- All undergraduates at MICA are required to take at least one course in the Natural Sciences, which include focused discussion of the scientific method, and its contemporary and/or historical applications. Examples of these course offerings include: HSCI 201A Scientific Readings: Astronomy - HSCI 201B Scientific Readings: Earth Science - HSCI 201C Reading Climate - HSCI 201F Scientific Readings: Pollinators or Famine - HSCI 201G Scientific Readings: Materials Alchemy – HSCI Visual Physics - HSCI 210 Environmental Science – HSCI 211 Fathoming Water – HSCI 229 Biodiversity – HSCI 230 Ecosystems Ecology – HSCI 236 Visualizing Data - HSCI 237 Mathematics as Experience - HSCI 245 The Science of Sustainability – HSCI 247 Microbial Worlds – HSCI 257 Ecology and the Imagination – HSCI 282 Ecology of Food and Farming – HSCI 315 Astro-Animation – HSCI 318-TH The Anthropocene – HSCI 329-TH GIS: Mapping Disparity

(f) Recognize and appreciate cultural diversity;

- All undergraduate degree programs at MICA include a robust curriculum of Art History and Humanistic Studies classes, which collectively cultivate a rich appreciation for cultural diversity. In particular, all undergraduates are required to take at least one Humanistic Studies course with a DEIG (Diversity, Equity, Inclusion, and Globalization) designation.
- Recognition and appreciation of cultural diversity is also a central mission of MICA, and is buttressed throughout a student's time at the College through robust co-curricular offerings of lectures, workshops, and off-campus opportunities for internships and community engagement. These goals are also recognized within MICA's Institutional Learning Outcomes, and as a result, are increasingly woven into many course plans across all areas of curricula.

(g) Understand the nature and value of the fine and performing arts;

- All MICA undergraduates take a rich complement of coursework that helps them build an understanding of the nature and value of the fine and performing arts including at least four Art History courses. In addition, nearly all of their other coursework supports students' learning as makers and critical thinkers about fine art and creative design.

(h) Demonstrate information literacy;

- Information literacy is essential to the growth of all MICA students, and is embedded into nearly every course at the College. In particular, *Ways of Writing* and *Ways of Seeing* which are required courses in the First-year Experience have "developing information literacy" as a prime objective of the courses. The staff of MICA's Decker Library collaborates with faculty on issues of information literacy and librarians provide formal information literacy instruction in conjunction with approximately 260 courses and provide nearly 200 additional individual research consultations annually.

7. Identify any specialized accreditation or graduate certification requirements for this program and its students.

   N/A

8. If contracting with another institution or non-collegiate organization, provide a copy of the written contract.

   N/A

9. Provide assurance and any appropriate evidence that the proposed program will provide students with clear, complete, and timely information on the curriculum, course and degree requirements, nature of faculty/student interaction, assumptions about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.

   Meetings between relevant staff offices and the department's leadership team will begin before the program is officially launched. Preliminary introductions with a clear overview of the program, followed by regularly scheduled meetings, per semester, will take place between the Design and Innovation department leadership and the Office of Advising, Financial Aid, and Student Accounts.

   For students, group meetings for all Majors and Minors will be held each semester in order to provide new and updated departmental and institutional information. These group meetings provide an environment where general departmental questions can be addressed, ultimately to benefit the whole cohort.

   These meetings will help to ensure accuracy for all necessary information in regards to: curriculum, course and degree requirements, nature of faculty/student interaction, assumptions

about technology competence and skills, technical equipment requirements, learning management system, availability of academic support services and financial aid resources, and costs and payment policies.

10. Provide assurance and any appropriate evidence that advertising, recruiting, and admissions materials will clearly and accurately represent the proposed program and the services available.

Consistent with MICA's long-standing practice of honesty and integrity in its communications, the advertisements, recruiting, and admissions materials related to the Design and Innovation BFA program will clearly and accurately represent the program and student support services. The Vice Presidents for Enrollment Management and Strategic Communications have been part of regular, bi-weekly proposal development meetings.

H.   Adequacy of Articulation (as outlined in COMAR 13B.02.03.19)

1. If applicable, discuss how the program supports articulation with programs at partner institutions. Provide all relevant articulation agreements. More information for Articulation Agreements may be found here.

Although there is not a specific articulation agreement for this program, MICA has maintained strong relationships with our local community colleges and has several articulation agreements in place. Now that MICA's entering classes are made up of approximately 1/3rd transfer in students we will continue to strengthen these relationships. We expect this program to be of great interest given graphic design has historically been one of our strongest transfer-in programs and the strong applied focus of program. We expect the approach to also be interesting to transfer-in students given flexibility of the core components of the major coupled with the opportunity to specialize in a more rigorous manner with the co-major. This was an approach that purposely weighed the difficulty students have with double-majors and specialization due to extending their time to degree. The co-major was constructed to introduce more rigor and scaffolding than a minor or specialization while not extending time-to-degree in the way that a double major might.

I.   Adequacy of Faculty Resources (as outlined in COMAR 13B.02.03.11).

1. Provide a brief narrative demonstrating the quality of program faculty. Include a summary list of **faculty with appointment type, terminal degree title and field, academic title/rank, status (full-time, part-time, adjunct) and the course(s) each faculty member will teach in the proposed program.**

The Design & Innovation major faculty leadership is drawn from the Undergraduate faculty of the initial three co-majors (Graphic Design, Product Design, Architectural Design), the anticipated fourth co-major (Bio Design), and the Graduate Program — Masters of Arts in Social Design. The faculty brings not only their domain specific knowledge which spans scales (objects to cities), mediums (semiotics, the build world, social structures), methods (human-centered to speculative); they are also diverse in modes of practices (individual studio practice, commercial, and research-based). Collectively these dimensions of design practices enable faculty leadership

to deliver on the promise of a transdisciplinary design education while giving shape to future design practice at MICA.

- Kristian Bjornard, Professor & Chair of Graphic Design, Full Time Faculty

- Thomas Gardner, Professor & Director, Master of Arts in Social Design, Full Time Faculty

- Ryan Hoover, Professor Interdisciplinary Sculpture (BioDesign), Full Time Faculty

- Michael Maggio, Part Time Faculty and Area Head of Architectural Design

- Karl Williamson, Professor & Area Head of Product Design, Full Time Faculty

As more than half of a cohort, and foreseeable future cohorts, are expected to be composed of students studying Graphic Design the full time Graphic Design faculty will continue to support core and elective courses in Design Innovation.

Faculty Name	Year Hired	Highest Degree	Institution	Major(s)	Emphasis	Full Time / Part Time	Courses to be Taught in the Program
Kristian Bjornard, Chair of Graphic Design		MFA	MICA	Graphic Design	Graphic Design & Studio Arts	Full Time	DI 105, DI 120
Thomas Gardner, Director, Master of Arts in Social Design		M.Arch	Cranbrook	Architecture	Architecture & Social Design	Full Time	DI 300, DI 130
Ryan Hoover, Interdisciplinary Sculpture		MFA	MICA	Sculpture	Sculpture & Bio-Design	Full Time	DI 300
Michael Maggio, Area Head of Architectural Design		MArch	University at Buffalo	Architecture	Architecture & Exhibit Design	Part Time	DI 200

Karl Williamson, Area Head of Product Design	2021	BFA	MIAD	Industrial Design	Product Design	Full Time	DI 200, DI 140
Hayelin Choi		MFA	MICA	Graphic Design	Graphic Design	Full Time	DI 120, DI 110
Isaac Gertman		MFA	RISD	Graphic Design	Graphic Design	Full Time	DI 400, DI 499
Jason Gottlieb		MFA	MICA	Graphic Design	Graphic Design	Full Time	DI 400, DI 499
Sandra Maxa		MFA	VCU	Graphic Design	Graphic Design	Full Time	DI 120
Lili Maya	2007	MFA	RISD	Graphic Design	Graphic Design & Studio Art	Full Time	DI 120
Maureen Weiss				Graphic Design	Graphic Design	Full Time	DI 120
Ryan Carver	2022	BS	Virginia Tech	Industrial Design	Product Design	Part Time	DI 130
Justin Beitzel	2023	BFA	Kendal College	Industrial Design	Product Design	Part Time	DI 105

- Kristian Bjornard, Professor & Chair of Graphic Design, Full Time Faculty
  - Education: MFA in Graphic Design (MICA), BA in Studio Art (Kalamazoo College)
  - Sustainability and climate design through studio Wjerk; Creating identities and digital tools; Open-source development and plastic recycling; Regenerative farming, the circular economy, and carbon drawdown initiatives

- Thomas Gardner, Professor & Director, Master of Arts in Social Design, Full Time Faculty
  - Extensive experience in socially-engaged architecture and design-build practices.
  - Former co-founder of HousingOperative in Detroit and former project architect for the New England Holocaust Memorial
  - Hands-on building expertise with innovative pedagogical approaches.
  - Also taught at other leading institutions (RISD, Parsons, Lawrence Tech) and community initiatives like Studio H

- ○ Commitment to design education and social change.
  - ○ Education: UT Austin (B.Arch) and Cranbrook Academy of Art (M.Arch).

- Ryan Hoover, Professor Interdisciplinary Sculpture (BioDesign), Full Time Faculty
  - ○ innovative artist and technologist, leads MICA's Digital Fabrication Studio and bio-design initiatives.
  - ○ Interdisciplinary background combines Philosophy and Fine Art (UNC Asheville) with an MFA from MICA's Mount Royal School.
  - ○ Spearheading NSF-funded bio fabrication research while maintaining an international exhibition practice.

- Michael Maggio, Part Time Faculty and Area Head of Architectural Design
  - ○ Exhibition Design Director at Ralph Appelbaum Associates (since 2004)
  - ○ Portfolio includes museums in Qatar, Singapore, and Washington, D.C.
  - ○ Previous work with Metropolitan Museum of Art and Albright Knox Museum
  - ○ Former faculty at Pratt Institute's MFA Interior Design program, Parsons and SUNY Buffalo
  - ○ MArch, University at Buffalo

- Karl Williamson, Professor & Area Head of Product Design, Full Time Faculty
  - ○ Extensive expertise in emerging technologies and experimental design approaches.
  - ○ MFA from the School of the Art Institute of Chicago
  - ○ Previously established the Product Design program at Universidad Francisco Marroquín and developed a major prototyping facility at the University of Wisconsin.
  - ○ Collaborative work with weaver Hellen Ascoli, exploring intersections of technology, craft, and design, featured in prestigious international exhibitions including Frieze London and the Sharjah Biennial

- Hayelin Choi, Professor, Full Time Faculty
  - ○ Mission-driven designer and illustrator celebrating diverse cultures through education and art
  - ○ Professional Work: Award-winning children's book illustrator, including "Alice Waters and the Trip to Delicious"; Creates designs for educational and non-profit organizations including Amnesty International, UNICEF, and Pentagram
  - ○ Education: BFA in Illustration from School of Visual Arts; MFA in Graphic Design from MICA

- Isaac Gertman, Professor, Full Time Faculty
  - ○ Design leader and educator specializing in typography and urban systems. Extensive experience in brand identity, digital design, and environmental design. Design Fellow at Wassaic Project. Currently working with MACY's and more. Teaching experience includes Parsons, CCNY, and RISD. Published writer in major design publications.
  - ○ Education: MFA Graphic Design from RISD, BFA Graphic Design from MICA.

- Jason Gottlieb, Professor, Full Time Faculty
  - ○ Expertise in motion graphics, interaction, and game design
  - ○ Work combines social justice themes with emerging technologies, garnering recognition from major industry organizations.
  - ○ Taught at Johns Hopkins, Corcoran College of Art + Design, and across MICA's design programs.

- - Client portfolio includes the World Wildlife Fund, Smithsonian, and National Geographic.
    - Education: MFA in Graphic Design from MICA; BFA Corcoran College of Art.

  - Sandra Maxa, Professor, Full Time Faculty
    - Partner at Q Collective studio, focusing on identity and interactive design
    - Expert in typography and design history; co-author of seminal texts including Typographic Design: Form and Communication and Megg's History of Graphic Design
    - Education: BFA in Art-Graphic Design (UW-Madison), MFA (VCU)

  - Lili Maya, Professor, Full Time Faculty
    - Education: RISD graduate with MFA in Digital + Media and BFA in Graphic Design
    - 15+ years of experience in design and interactive media with major clients like Sony and Microsoft
    - Artist exhibiting internationally, focusing on drawing and emerging technologies
    - Part of Maya + Rouvelle artist duo since 2009

  - Maureen Weiss, Professor, Full Time Faculty
    - Professional Experience: Award-winning designer with 25+ years expertise in identity and branding for educational institutions. Currently leads independent design studio.
    - Academic Leadership: Full-time MICA faculty since 2015; served as GDMA Program Interim Director (2017-2018); recipient of 2017 Trustee Fellowship for Excellence in Teaching.
    - Innovation in Education: Leads initiatives in inclusive teaching and linguistic integration; collaborates on community-based projects including Baltimore youth poetry program; advisory member for Center for Teaching Innovation.

- Ryan Carver, Instructor, Part Time Faculty

  - Expertise in construction and fabrications methods.

  - Professional Practice includes; furniture, lighting, and site-specific architectural elements.

  - Teaching Practice includes; Prototyping methods, human-factors & ergonomics, and Industry Partner Projects.

- Justin Beitzel, Instructor, Part Time Faculty

  - Expertise in sustainable and design for circular economy practices

  - Professional Practice includes; contract furniture, medical devices, and domestic objects.

  - Teaching Practice includes; materials & methods for industrial scale production, low-volume authorial design.

2. Demonstrate how the institution will provide ongoing pedagogy training for faculty in evidenced-based best practices, including training in:

a) Pedagogy that meets the needs of the students

MICA regularly conducts professional development sessions for faculty to ensure that course delivery serves the needs of our current and future students. These offerings are provided prior to the start of each semester, with additional/occasional opportunities occurring during semesters and over breaks.

Some examples of sessions offered this academic year include:

- "The Craft of Teaching" with specific breakouts entitled "New to MICA, New to Teaching," "Innovation in Teaching," and "Keeping Practice Alive as a Teacher."

- "Managing Microaggressions in the Studio and Classroom" [*Not sure if we want to include this one at the moment]

- "Utilizing Canvas (MICA's LMS system)"

- "Approaches to Teaching International Students"

- Round table sessions on "Integrating AI into Teaching and Research" and "Free Speech In and Out of the Classroom"

- "Faculty Course Spa" presented to develop syllabi and Canvas courses.

  MICA also provides opportunities for peer to peer learning by sponsoring faculty-led teaching circles to research and investigate topics relevant to classroom instruction. For example, there is currently and AI teaching circle underway that will present outcomes to faculty at the August professional development session.

b) The learning management system ("Canvas")

- Faculty professional development sessions are offered prior to the start of the semester to provide Canvas training as noted above.

- MICA provides course templates to integrate courses into the LMS and training videos for Canvas are readily available.

- The Open Studies Instructional Design and Educational Technology team: Director of Curriculum Design and Development; Instructional Designer; and Technology Support Specialist help onboard faculty into the Canvas LMS and provide technical support for faculty using Canvas.

c) Evidenced-based best practices for distance education, if distance education is offered.

- N/A for these programs.

J. **Adequacy of Library Resources** (as outlined in COMAR 13B.02.03.12).

1. Describe the library resources available and/or the measures to be taken to ensure resources are adequate to support the proposed program.

   The mission of Decker Library is to empower MICA community members to make informed choices in their work and lives. The library aspires to be a hub for socially engaged artists, designers, and educators in Baltimore, contributing to a more equitable world.

   Decker Library facilitates learning and inquiry through a variety of services, and with the provision of print and nonprint materials, media, equipment, and facilities. The Library's collection consists of 76,068 print titles (including Journal titles, Zines and Artists' books), 6,040 film and video titles, 401,598 e-books, 340 games and video games, and 36 databases with thousands of articles, videos, and images accessible online. The main focus of the library collection is in visual art and design, while also maintaining a broad collection in the humanities. This ratio is designed to complement the varied departments and levels at MICA and it is accessible to students, faculty and staff at MICA as well as the general community. With an annual budget over $220,000 Decker Library is able to maintain online access to materials, and add approximately 4,500 titles to the collection each year in collaboration with MICA students, staff, and faculty. Fifty to sixty percent of the book budget is spent on acquiring monographs on the visual arts with the remainder building the general collection. Decker Library facilities include ample computers, printers, technology, and a variety of spaces to support individual, group, and classwork. The library is staffed by 3 full time staff librarians with Master's in Library Science degrees, and three full time staff with related professional degrees. During the 2024 academic year, librarians taught 148 information literacy sessions. Over 11,000 physical items from the library collection circulated last year and over 60,000 electronic items were viewed, downloaded, or streamed, showing a strong usage of the library.

   In addition to the Decker Library, MICA has a Materials Library which is a multidisciplinary resource for material research, exploration, and experimentation. The Materials Library includes an ever expanding collection of material samples that are assigned a unique identification number and organized by type.

   MICA participates in the Baltimore Academic Libraries Consortium, which permits direct reciprocal borrowing among most four-year colleges in the Baltimore metropolitan area. In-person access to three outstanding art library collections found within one and a half miles of MICA includes: The Milton S. Eisenhower Library at Johns Hopkins University, The Baltimore Museum of Art library, and The Walters Art Gallery library. MICA also has an extensive interlibrary loan program, borrowing and lending materials between libraries all over the world.

K. **Adequacy of Physical Facilities, Infrastructure and Instructional Equipment**

(as outlined in COMAR 13B.02.03.13)

1. Provide an assurance that physical facilities, infrastructure and instruction equipment are adequate to initiate the program, particularly as related to spaces for classrooms, staff and faculty offices, and laboratories for studies in technologies and sciences.

The majority of instruction, course work and fabrication will be conducted in the Dolphin Design Center (DDC), with Graphic Design teaching in its current space in Brown Center and if needed digital fabrication course work in the Station Building. The 25,000 square-foot Dolphin Design Center was designed with appropriate space allocations for full cohorts in Product Design, Architectural Design, Game Design, and Interactive Arts. Due to the under-enrollment in these programs the Dolphin Design Center is underutilized and can accommodate (welcomes!) additional capacity.

Dolphin Design Center (DDC)
The Dolphin Design Center is five story building comprised of:
- First Floor: Model Shop, spray booth, and gallery
- Second Floor: Game Design & Interactive Arts
- Third Floor: Product Design, an open plan studio with collaborative space, individual student desks, and light fabrication equipment.
- Fourth Floor: Faculty offices, conference room, multi-purpose room, classroom (desks, whiteboard), computer lab, and digital fabrication lab (3D printing & Laser Cutting)
- Fifth Floor: Architectural Design, and open plan studio space with collaborative space and individual student desks.

As of December 20th 2024, an educational space planning consultant is to be hired to evaluate and create design documents for relocating Social Design and BioDesign instruction into the DDC while continuing to accommodate Product Design and Architectural Design. Game Design and Interactive Art are potentially slated to relocate within Media Arts instructional spaces.

Dolphin Fabrications Labs
If enrollment projections are met, with a cohort make-up of Architecture Design = 10, Product Design = 25, Graphic Design = 79, General Design/Innovation = 15, the current fabrications labs have capacity to accommodate both in-class and open shop hour usage. Not all co-majors will utilize the fabrication labs equality; the majority of usage currently comes from Product Design and Architectural Design.

The first-floor model shop and fourth floor digital fabrication lab are currently underutilized and could support an additional 4-5 sections each academic year for 3D analog and digital fabrication courses, while accommodating ample open shop hours for studio course work. At this time only one Product Design course uses the Dolphin Fabrication labs as instructional space. If projected cohort numbers are reached, additional undergraduate and professional staffing would be required to extend open shop hours (which would be a good problem to have) as current staffing reflects the under-enrolment in the current majors.

Dolphin Computer Lab
D440 is an 18-seat PC computer lab which is also under-utilized, hosting only two courses (ESJ & PRD) each academic year.

Brown Center
The Brown Center has continued capacity to accommodate Graphic Design instruction; including the printing/production equipment in BR 309, a small photo studio, and a nearly 80 seat lecture halls to accommodate large group instruction.

Fox Building

The Graphic Design department has 3 rooms it uses for undergraduate studio space as well as an additional classroom space. Fox 215, 216, and 218. Fox 215 and 218 currently house nearly 40 Graphic Design majors who want a space to work and collaborate with each other outside of specific class times.

Station Building

DFab Lab & Computer Lab: This space currently supports 2-3 sections of digital fabrication courses and has capacity to add 2-3 additional sections per year to accommodate proposed digital fabrication skills courses.

Note, much of the same equipment and computer resources are duplicated in the Dolphin Design Center which also has capacity for 4-5 sections of digital fabrication instruction.

Other Campus Facilities

- The Fox and Lazarus Woodshops may see a small influx of new users, as they are the two facilities for dimensional lumber available to undergraduate students, but it is not anticipated to host DI courses at the projected cohort size.
- The Dolphin Design Center is located adjacent to the Center for Creative Impact located at 1200 W Mt Royal Ave.
- Globe Collection in 1515. Graphic Design does often partner with the Globe collection to teach basic typographic skills, and analysis of graphic design solutions from the past.
- Many graphic designers also take screen printing and letterpress courses from the Printmaking department

2. Provide assurance and any appropriate evidence that the institution will ensure students enrolled in and faculty teaching in distance education will have adequate access to:
   a) An institutional electronic mailing system, and
   b) A learning management system that provides the necessary technological support for distance education

   N/A

L. Adequacy of Financial Resources with Documentation (as outlined in [COMAR13B.02.03.14)](#)

1. Complete **Table 1: Resources and Narrative Rationale**. Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each resource category. If resources have been or will be reallocated to support the proposed program, briefly discuss the sources of those funds.

TABLE: PROGRAM RESOURCES					
Resource Categories	Year 1	Year 2	Year 3	Year 4 (steady state)	Year 5* (3% increase over Yr 4)
1. Reallocated Funds~	$288,000	$288,000	$288,000	$288,000	$288,000
2. Tuition/Fee Revenue (c + g below)	$2,606,532	$3,985,549	$5,577,279	$6,989,964	$7,199,663
a. Number of F/T Students	45	66	90	110	110
b. Annual Tuition/Fee Rate	$58,084	$59,827	$61,622	$63,470	$65,374
c. Total F/T Revenue (a x b)	$2,606,532	$3,985,549	$5,577,279	$6,989,964	$7,199,663
d. Number of P/T Students					
e. Credit Hour Rate					
f. Annual Credit Hour Rate			NOT APPLICABLE		
g. Total P/T Revenue (d x e x f)					
3. Grants, Contracts & Other External Sources	$12,500	$24,500	$116,500	$128,500	$132,355
4. Other Sources - Auxiliary	$355,736	$569,726	$761,107	$953,518	$982,123
TOTAL (Add 1 – 4)	$3,262,768	$4,867,775	$6,742,886	$8,359,982	$8,602,142

~Full-time aculty FTE allocation for start up/course buy-out

Reallocated funds: These are funds directed to the program from existent academic program faculty who will support this initiative through this revisioning.

The tables below outline those expectations and Full-time to part-time teaching ratios for the program.

Instruction Outlay	Net New Students	Existent Student Estimate	All Net New (internal transfer, continuing) students	Average Student Load for Core	total credits	student seats	# Sections	section size Cap
Year 1	22	35	45	12	539	180	10	18
Year 2	30	35	67	12	799	266	15	18
Year 3	37	35	91	12	1,086	362	20	18
Year 4	38	35	110	12	1,322	441	24	18

Instruction Outlay	# sections F/T faculty New	# Sections Remaining	Assignments to Existent Faculty (FT)~	Assignments to Existent Faculty (PT)	# of Sections P/T Faculty	# Credits P/T faculty	FT to PT Faculty - Section Coverage Ratio
Year 1	0	10	9	2	1	3	90.25%
Year 2	3	12	9	2	3	3	81.06%
Year 3	9	11	9	2	2	6	89.49%
Year 4	15	9	9	2	0	1	98.07%

FT/PT Enrollment: Below are the enrollment horizon expectations:

FALL	Year 1Fall	Year 2Fall	Year 3Fall	Year 4Fall	Steady State
Continuing/internal transfer - first year will be a mix of internal transfer, transfer-in from other institutions, and double-majors - out years will be new/returning and transfer-in)	25	40	60	80	Initial Phase - added "net" new students
New Entering	20	26	30	30	
Subtotal Degree	**45**	**66**	**90**	**110**	
Visiting/Non-degree	0	0	0	0	
Final Fall	**45**	**66**	**90**	**110**	**110**
January Graduates (-x)	0	0	(2)	(2)	
Graduates as % of Continuing	0.0%	0.0%	-2.2%	-1.8%	
Eligible to continue	45	66	88	108	
Visiting/Non-degree not continuing	0	0	0	0	
Net Eligible to continue in spring	**45**	**66**	**88**	**108**	
Fall-to-spring attrition-NEW (-x)	(2)	(3)	(5)	(5)	
Net attrition rate	-5.0%	-5.0%	-5.1%	-5.1%	
SPRING	**Year 1Spring**	**Year 2Spring**	**Year 3Spring**	**Year 4Spring**	
Continuing/Readmits	43	63	84	102	
New	2	4	7	8	
Subtotal Degree	**45**	**67**	**91**	**110**	
Visiting/Non-degree	0	0	0	0	
Final Spring	**45**	**67**	**91**	**110**	
Summer Graduates (-x)	0	0	(2)	(2)	
Graduates as % of Continuing	0.0%	0.0%	-2.4%	-2.0%	
Eligible to continue	45	67	89	108	
Visiting/Non-degree not continuing	0	0	0	0	
Net Eligible to continue in fall	**45**	**67**	**89**	**108**	
Spring-to-fall attrition (-x)	(4)	(7)	(9)	(11)	
Net attrition rate	-10.0%	-10.0%	-10.0%	-10.0%	

Tuition Revenue and Required Fees: These expected funds represent the relationship of our enrollment expectations for tuition and fee revenue with a 3% annualized expectation in increase levels after baseline year.

Grants/Contract & Other Sources: We have a member of the team that has an active grants portfolio that we believe can be built upon in areas related to innovation and bio fabrication and have included an expected cost recovery rate. We also have a potential funder that has expressed interest in this hub for innovation at MICA and these estimates likely underestimate potential support levels.

<u>Other Sources</u>: Auxiliary funds from Meal plans and housing make up these categories and are tied directly to our enrollment expectations and an annualized 3% increase level after baseline year.

- *The project can make available the full support documentation that feeds this P&L statement and all of its underlying details, calculations, and assumptions.*

2. Complete **Table 2: Program Expenditures and Narrative Rationale**. Provide finance data for the first five years of program implementation. Enter figures into each cell and provide a total for each year. Also provide a narrative rationale for each expenditure category.

MICA's Administration is responsible for and committed to providing adequate financial support for this prospective program, along with all academic programs. Funding results from tuition revenue and is in place to support faculty salaries (full-time and part-time) for those teaching in this and supporting programs. Additionally, departments are provided with operating budgets to support working needs each academic year. Expenditures are under the discretion of department leadership in collaboration with their program coordinator and the Office of Undergraduate Studies.

TABLE: PROGRAM EXPENDITURES:					
Expenditure Categories	Year 1	Year 2	Year 3	Year 4	Year 5 (3% increase)
1. Faculty (b + c below)~	$199,276	$305,131	$412,437	$513,495	$528,899
a. Number of FTE	1.82	2.93	3.70	4.16	4.28
b. Total Salary	$155,684	$238,028	$324,250	$409,875	$422,172
c. Total Benefits	$43,592	$67,104	$88,187	$103,619	$106,727.92
2. Admin. Staff (b + c below)	$0	$80,000	$102,400	$102,400	$102,400
a. Number of FTE	0	1	1	1	1
b. Total Salary	0	$80,000	$80,000	$80,000	$80,000
c. Total Benefits (28%)	0	$22,400	$22,400	$22,400	$22,400
3. Support Staff (b + c below)	$0	$0	$102,400	$102,400	$105,472
a. Number of FTE	0	0	1	1	1
b. Total Salary	0	$0	$80,000	$80,000	$82,400.00
c. Total Benefits (28%)	0	$0.00	$22,400.00	$22,400.00	$23,072.00
4. Technical Support and Equipment	$13,469	$10,234	$30,998	$34,069	$35,091
5. Library (3% of new faculty FTE overhead)	$234	$6,873	$13,998	$17,069	$17,580.74
6. New or Renovated Space	$35,000	$100,000	$35,000	$35,000	$35,512.06
7. Other Expenses*	$97,000	$82,000	$59,000	$63,500	$65,405.00
TOTAL (Add 1 – 7)	$344,978	$584,238	$756,233	$867,932	$890,360
~Includes expenses pertinent to re-allocated faculty teaching courses in program and new					
*First two years includes start up expenses (marketing, recruitment, social/digital, etc.)					

Faculty costs: These costs represent faculty hired in years 3 and 4 dependent on success in meeting enrollment goals. Additionally, these costs represent part-time/contingent adjunct costs where/when needed to meet section enrollment demands and/or to meet gap instructional needs between hiring (see table in next section detailing instructional outlay and ratios of full-time to part-time contingent faculty. This program has a heavy studio component, and MICA uses Association of Independent Art and Design School (AICAD) norms to situate class size expectations for its studio based BFA programs.

Administrative Staff: An embedded experiential learning/advising professional is included in the budget for year 2 in support of partnership development, student development and training activities for co-ops/internships, capstones, and other experiential learning opportunities.

<u>Support Staff</u>: A Fab Lab/Technician for support in prototyping, student support, and engagement work is included (year 3)

<u>Library</u>: A 3% run rate against total new faculty FTE overhead levels was used for this cost factor.

<u>Technical Support and Equipment</u>: These costs represent hardware, software/applications and information technology support (3% of run rate against total new FTE overhead levels for faculty and staff).

<u>Renovated space:</u> We expect to invest in some limited space planning and reconfiguration of space to ensure transdisciplinary relationships, collaborations, studio, and lab experiences are optimized to enhance student learning experiences.

<u>Other Expenses</u>: The program costs include start-up funds for marketing, recruitment and ongoing support such as supplies, travel/lodging, lecturer series, curriculum development, catering, dues/memberships, training annual exhibition/capstone projects; book acquisition/subscriptions.

M.   **Adequacy of Provisions for Evaluation of Program** (as outlined in COMAR 13B.02.03.15).

1. Discuss procedures for evaluating courses, faculty and student learning outcomes.

   Evaluation of faculty and their teaching effectiveness follow guidelines set out in MICA's Faculty Handbook and the evaluation of part-time faculty follows a college-wide process and procedure developed as part of the collective bargaining agreement with SEIU, the union representing the adjunct faculty at MICA. Programs document their effectiveness as well as plans for improvement/expansion in their annual report. Teaching evaluations are used for each course and are incorporated into annual review plans and formative assessment and performance discussions.

2. Explain how the institution will evaluate the proposed program's educational effectiveness, including assessments of student learning outcomes, student retention, student and faculty satisfaction, and cost-effectiveness.

   The nature of art and design pedagogy includes robust formative assessment as students develop skills in their chosen discipline or medium. All programs at MICA are expected to be engaged in summative assessment of student learning relative to the program's learning outcomes (PLOs) on an annual basis, using direct evidence of student learning when appropriate. In addition to assessments of student learning, programs use student retention data, student surveys, course evaluations, and faculty reviews to evaluate the effectiveness of the program.

   In addition to the reviews that occur annually, all degree programs at MICA participate in formal Academic Program Review (APR) every five to eight years. The APR process, which includes a site-visit from one or more external reviewers, follows an established set of procedures and guidelines for the analysis of program context (role, curriculum, and learning outcomes); staffing and enrollment; resources (fiscal, facilities, and equipment); vision for the future; and measures of success.

N. **Consistency with the State's Minority Student Achievement Goals** (as outlined in COMAR 13B.02.03.05).

   1. Discuss how the proposed program addresses minority student access & success, and the institution's cultural diversity goals and initiatives.

   For the new Design and Innovation BFA program and across the college, recruitment of diverse students is a priority. To attract qualified applicants who have diverse experiences, cultures, ethnicities, and socio-economic backgrounds, the College seeks to increase outreach and for both new and returning students who represent underserved populations. Recruitment for the new Design Innovation major will include the local urban and regional area, and applications that represent cultural, racial, and ethnic diversity receive focused support and attention as part of the admission process. In addition, recruitment events and activities engage current students who represent various racial, ethnic, cultural, religious, and economic backgrounds in an effort to mentor culturally diverse students and under-served populations through the application process.

O. **Relationship to Low Productivity Programs Identified by the Commission:**

   1. If the proposed program is directly related to an identified low productivity program, discuss how the fiscal resources (including faculty, administration, library resources and general operating expenses) may be redistributed to this program.

   N/A

P. **Adequacy of Distance Education Programs** (as outlined in COMAR 13B.02.03.22)

   1. Provide affirmation and any appropriate evidence that the institution is eligible to provide Distance Education.
   2. Provide assurance and any appropriate evidence that the institution complies with the C-RAC guidelines, particularly as it relates to the proposed program.

   N/A

APPENDIX I: COURSE LIST

Proposed New Required Courses in Design and Innovation

DI 105 / Generally Fine Design / 3cr

Interested in design? Not sure? Come explores a range of design ideas and processes. "Generally Fine Design" is an interdisciplinary design course that investigates design principles, processes, and tools. It prioritizes experimentation over perfection and focuses on hands-on projects. Students will learn about what differentiates design and how meaning translates to form across mediums and dimensions. The course teaches the fundamentals of iterative design processes, including defining needs, sketching, and creating and evolving prototypes. It guides students from understanding problems and prompts to generating, developing, and testing ideas in a fun, collaborative environment. The goal is to empower students to become proficient design thinkers capable of creating impactful and meaningful work, regardless of their output preferences.

CLOs:

- Identify fundamental principles of design.

- Recognize which file types and tools are required for one's ideas.

- Describe and document design processes and decision-making.

- Demonstrate safe and proper use of machines and tools (physical and digital) .

- Perform an iterative design process from start to finish.

- Analyze design problems and select suitable tools, methods, and materials for effective solutions.

- Criticize one's own and one's peers' work using design vocabularies.

- Communicate design concepts effectively.

- Evaluate the effectiveness of design solutions.

- Adapt solutions for production in different contexts and tools to realize design ideas.

These course learning outcomes aim to equip students with the necessary skills and knowledge to excel in any field of design while fostering their creativity, confidence, and ability to take ownership of their learning and design output.

DI 200 / Structured Creativity / 3Cr

In this course students will learn the tools of the human-centered design process while tackling a contemporary and relevant issue each semester. The HCD process includes site-visits and in-person interviews to gather insights, structured synthesis of those insight in to actionable opportunities for form-giving, directed and divergent brainstorm, prototyping and feedback loops for iterative refinement, and creating engaging narrative documentation to communicate novel design solutions developed from the initial insights.

CLOs:

- Demonstrate bias-toward action prototyping and visualization skills

- Learn how to structure and participate in an effective brainstorming session

- Demonstrate design process with iterative prototyping

- Employ ethnographic research methods

- Synthesize human-centered research into actionable design prompts.

- Execute team-based design decisions.

- Deploy relevant testing and feed-back loops for iterative project development.

DI 300 / Modes of Design Practice / 3Cr

In this course students will work in 3 different modes of practice - Commercial, Research, and Individual - to understand how design process, deliverables and value proposition change in relation to the context of a design practice. This semester long course will interrogate a design opportunity from 3 distinct lenses during 3, 5-week design sprints. By working within all three practice modes students are able apply discretion when choosing CEL opportunities in the following semester and formulating a direction for a thesis project.

CLOs:

- Commercial

  - Identify constraints in a design brief.

  - Create industry appropriate deliverable (e.g. slide deck with renderings)

- Research

  - Deploy appropriate qualitative and qualitative research methods

  - Present research findings

- Individual

  - Develop an editorial voice in relation to a knowledge domain

  - Create project documentation that communicates to a public audience

DI 350 / Creative Experiential Learning / 3Cr

Choose ONE Creative Experiential Learning opportunity that supports a Mode of Practice

- **Commercial Practice**

  - Co-op / Reoccurring MICA cultivated internship with a partner enterprise.

- ○ Internship / Student identified internship opportunity.
- **Research Practice**
  - ○ Students participate in a MICA Faculty Based Research Project through the Center for Creative Impact.
- **Individual Practice**
  - ○ Student Proposed a research plan for 150 hours of work with in a term (Fall/Spring/Summer):
    - ■ Specific task and outcomes that are measurable / documentable
    - ■ Outline of Fabrication Shop resources required to complete the proposed work.
    - ■ 3 Check-in's with Faculty Advisor throughout the term.
    - ■ Install an exhibition of work produced at the end of the term.
  - ○ All courses overseen, not taught by, a faculty advisor.

DI 400 / Senior Thesis - Research / 3cr

(This is currently how GD400 works, Product Designers are already merged into GD400 with the graphic design students. Modest update for DI, all "design" students take these 400 and 499 as their senior studios)

In this first part of a two semester Senior Thesis Project, students broaden their knowledge of design discourse and professional design methodologies through a mix of readings, writings, lectures, discussions and design prompts while exploring a knowledge domain of their choosing. This active design based research provides the student time and faculty support to identify, deepen, and clarify their understanding of and orientation to the knowledge domain which they will work from in the following semester.

DI 499 / Senior Thesis - Production / 3cr

Building on the critical thinking and exploratory design experiments from DCP4## Senior Thesis - Research this capstone project asks the student to focus on an approved self-directed project developed in consultation with faculty and advisors. The individual projects range from the commercial viable to the experimental and critical, each project serving as a showcase of the student's skills and their understanding of design's value proposition. This semester-long project culminates in a public exhibition and/or publication.

Proposed New Technical Courses in Design and Innovation

DI 110 / Visualization & Iteration Tool Kit / 3Cr

Description: In the course students will learn to quickly visualize and work through multiple iterations of a design concept in two dimensions before creating higher fidelity design documentation. Rapid visualization skills allows the designer to explore and evaluate alternate directions with design team members, stakeholders and collaborators.

CLOs:

• Create visualization at appropriate levels of fidelity for exploring and communicated novel design concepts

• Deploy appropriate perspective systems when describing spatial and object scale forms

• Create descriptive static two dimensional visualization of time-based events

• Facilitate collaboration via two dimensional artifacts within a group

• Employ divergent creatives strategies when generating design alternatives

DI 120 / 2D Visual Communications Tool Kit / 3Cr

Description: Designers in any domain or scale rely on 2D design tools not only to create final 2D design work but also to visually communicate with clients, stakeholders, and team members. In this course students will learn a range of 2D digital and analog design tools, concepts, and methods for creating clear and compelling 2D visual communications.

CLOs:

• Use an iterative design process while developing 2D work across multiple mediums and with multiple tools

• Differentiate between pixel and vector base digital design programs and identify appropriate use cases for each

• Employ appropriate uses of composition, proportions, color and image

• Deploy grid systems for screen, print and spatial design

• Understand and utilize basic typographic principles

• Develop work across and translate between digital and analog tools

DI 130 / 3D Analog Fabrication Tool Kit / 3Cr

Description: Building on skills developed in FYE: Fabrication 3D this course expands the designers tool kit to include wood-working and metal-working tools and techniques. Wood-working includes joinery and

fasteners, dimensioning lumber, and working with composite wood products. Metal-working includes; cutting and joining standard metal stock, and sheet-metal forming.

CLOs:

• Practice safe and considerate use of shop tool and space

• Create parts drawings for use during fabrication

• Identify different solid and composite wood types and their appropriate uses

• Identify differing joinery methods, hardware and fasteners and their appropriate uses

• Create permanent and semi-permanent assemblages in wood

• Identify different metals and stock profiles and their appropriate uses

• Create permanent and semi-permanent assemblages in metal

DCP 140 / 3D Digital Fabrication Tool Kit / 3Cr

Description: Building on skills developed in FYE: Fabrication 3D this course expands the designers tool kit include; Computer Aided Drawing (Rhino), FDM & SLA 3D Printing, Laser Cutting and CNC routing.

CLOs:

• Develop strategies for creating digital from in a surface modeling CAD software

• Understand the relationship between CAD model geometry and production file types

• Differentiate between types of 3D printing and deploy appropriate design strategies for each type

• Employ safe and effective use of laser cutting

• Create safe and effective tools-paths, hold-down strategies, and post-processing for CNC routing

• Practice safe and considerate use of digital fabrication tools

Supplemental Courses outside of Design and Innovation Major

ENTR 400: Art of Client Collaboration

3 Credits

Course Description: Collaborating with clients is essential in the creative sector. This course presents both the theory and practice of creative collaboration on teams with external classroom clients. Students work on teams to become a faux creative agency. Students create Statements of Work (SOWs), Creative Briefs, and produce implementable solutions. This course project management tools used to research, plan, innovate, and track progress, while developing client deliverables from start to finish.

Explanation of Course Percentage Breakdowns, this was formerly required for the National Association of Schools of Art and Design (NASAD)

NASAD Table of Course Percentages (for reference)

Studio or Related Areas	Art/Design History	General Studies	Electives	Total
42.50%	10.00%	25.00%	22.50%	100.00%
51 Credits	12 Credits	30 Credits	27 Credits	120

Course List By Category	Studio or Related Areas	Art/Design History	General Studies	Electives
DI 200 / Structured Creativity	3			
DI 300 / Modes of Design Practice	3			
DI 350 / Creative Experiential Learning	3			
DI 400 / Senior Thesis - Research	3			
DI 499 / Senior Thesis - Production	3			
Technical Competencies	9			
Co-Major Track (GD,PRD,AD) OR Hybrid Track (GFA-like)	27			
Modernisms		3		
History of Modern Design		3		
Art History Elective		3		
Art History Elective		3		
Ways of Writing			3	
Forum I / Contemporary Visual Languages			3	
Forum II / Independent Studio			3	
Drawing (Fundamentals)			3	
Fabrication (3D)			3	
Color Design (2D)			3	
New Media (4D)			3	

Course List By Category	Studio or Related Areas	Art/Design History	General Studies	Electives
Ways of Seeing			3	
History/ Politics Elective*			3	
Literature/Creative Writing Elective*			3	
Societies/Cultures Elective*				3
Philosophy/ Religion Elective*				3
Science Elective*				3
Humanistic Studies Elective*				3
Academic Elective				3
Academic Elective				3
Studio Elective 1				3
Studio Elective 2				3
Studio Elective 3				3

APPENDIX II: Existing Courses

Existing Courses from MICA programs that would count as electives and co-major required courses for the Design+Innovation BFA.

Architectural Design Courses

AD 200 Integrated 3D Design 3 Credits

Develops basic design literacy and teaches basic problem solving methods and skills in preparation for tackling complex design problems in architecture, object and furniture design as well as numerous other areas of construction and fabrication, including sculpture, ceramics, packaging, environmental graphics etc. Students are introduced to a basic vocabulary of three-dimensional form making, space making and they learn to solve simple design problems methodically, with creativity and imagination. Design exercises are integrated with skill building assignments from concurrent courses in representation and fabrication methods.

AD 201 Methods 3 Credits

Coordinated with AD's Fall Sophomore studio, students are introduced to issues of representation, architectural drawing methods and modeling. Also, to shop techniques in wood, metal, plaster and other materials. Students will learn how best to match ideas and concepts with representational techniques.

AD 205 Structures 3 Credits

Focuses on questions of the structural and material integrity of buildings and other large constructions. Topics covered by the course will include the behavior of materials, analytic methods, and case studies. Students will follow course material in multiple media, including required texts as they conduct experiments, take field trips, complete group projects, make class presentations, and more. They will inquire as to what makes a given structure best able to hold itself and additional weight up without collapsing. The course will provide a basic grounding in the analytic and design methods known as statics and strengths of materials. Through a range of case studies and projects, students will develop their abilities to identify structural systems and design new structural strategies.

AD 210 Interior/Exterior 3 Credits

Expands on the set of core phenomenology of architecture introduced in the first semester and also expands the realms of meaning and complexity of the design projects. Students investigate the mechanisms by which spaces take on meaning and the relationships between art, space and architecture. From ideation to problem solving, students are guided to construct a framework of design process and

practice that is rigorous, yet personal. The students conclude this course with a body of carefully crafted architectural drawings, scale models and documentation of their design process.

AD 211 Digital Envir & Drawing Methods 3 Credits

An introduction to creating digital drawings for architecture. Students learn to digitally draw and model, utilizing a wide variety of software including Adobe's Creative Suite, Autocad, SketchUp, Revit, Rhino, 3D Studio Max, and V-ray. In addition, students learn to use high end rendering plug-ins, and will develop an understanding of scale, lighting and materials in 3D environments.

AD 225 Emerging Practices 1.5 Credits

The critical practice lecture series is intended to introduce students to a broad range of contemporary art and design issues and practices. The series will include local, national and international speakers representing both emerging and established practices.

AD 230 Mind the Gap 3 Credits

This course takes students on a journey to chart the planting of 500,000 trees to help alleviate urban blight in Baltimore. Working with external partners, students gain invaluable skills in mapping data spatially and drafting actionable plans for measurable change. They learn to identify and deploy datasets to create overlays that pinpoint geographic hotspots of disinvestment and urban neglect. From these charts, they map out precise plans for the tree plantings, helping to turn the areas from barren concrete to luscious green. In this way, the course partakes of a radical new notion of greening for equity.

AD 251 Intro Architectural Design 3 Credits

In this introductory studio, students are immersed in the philosophies and strategies of solving three-dimensional design problems in general and spatial design problems in particular. Students integrate multidisciplinary competencies they may already have with new design skills. Projects explore idea generation, concept realization in 2D and 3D media including basic orthographic drawings.

AD 300 Architecture Lab I - 3 Credits

Urbanism and technology are the central themes of the Architectural Lab 1 studio. Students work on urban projects of intermediate scale that are public in nature and which demand close consideration of physical and social contexts. Beginning with detailed analyses of specific sites, students go on to develop programs and technically resolved architectural proposals for their sites. In developing their proposals, students address basic problems of light, circulation, materials, construction, and structure and learn to find creative solutions to each.

AD 310 Architecture Lab II - 3 Credits

The City and culture are the central themes of the Architecture Lab II studio. This studio continues the introduction of increasingly complex architectural problems and more critically informed design strategies. Students learn to analyze cities as indexes of social, cultural, historic and political forces. Using Baltimore as a subject large scale design inquiry is initiated and elaborated through more detailed design exploration at the scale of the interior and exterior of inhabitable space. Research and mapping techniques, contemporary design strategies for sustainable urban environments and digital + physical modeling are among the skills that are introduced in this studio.

AD 311 Building Technology 3 Credits

Introduces current building technologies and industry standards. Students will study the structural, environmental and design issues involved is selecting and customizing building technologies. Although traditional building systems will be discussed, there will be an emphasis on current and emerging technologies.

AD 351 Materials and Fabrication 3 Credits

Explores the world of materials and the processes utilized in transforming them. It will address both traditional building materials and systems as well as new materials, technologies and emerging digital fabrication potentials. Students will engage in hands on building projects as well as research projects. Students will also gain a familiarity with the equipment and processes in MICA's digital fabrication (dFab) studio facilities.

AD 399 Special Topics in Arch Design 3 Credits

The learning objectives of this course will be geared toward a specific topic of current interest generally not covered in other courses in the department. The specific topic will be announced in the course schedule.

AD 400 Architecture Lab III - 3 Credits

Independently driven creative work developed within a focused subject of inquiry and directed by architectural design questions. It is carried out through intensive research, study, and design explorations that culminate in a thoroughly developed architectural design proposition. It is also fully recorded in a final document. Students will develop a new level of competence and skill in independent research and the design outcomes of the research. Then they will be asked to define an area of interest and investigation that will lead to the definition of a thesis project through a thesis statement or proposal. The

proposal sets into place the general topics and particular strategies according to which the student will work.

AD 401 Advanced Drawing Concepts 1.5 Credits

Studies how architectural drawings and models, as an autonomous art form, transcend the literal communication of information or what is commonly called 'the blue-print'. Students study precedents in architectural drawing and communication, follow readings in theories of projective drawing and study representational strategies that use the power of architectural drawing to raise questions and to reveal the Architect's critical intent. In addition, students will execute a series of class drawing assignments, which will in some cases supplement thesis design work conducted in AD 410.

AD 410 Architectural Lab IV: Thesis 6 Credits

The final design studio of a student's career at the department is their thesis. Directed and critical prompts prior to the semester open the way for each student to identify individual areas of interest and to develop and focus on their thesis project. Students strive to achieve project complexity within a critically informed and creative design process, they are asked to exercise interdisciplinary thinking and demonstrate design outcomes at the most professional level they are capable.

AD 411 Professional Development 3 Credits

Focuses on career preparation and development in the field of architecture whether students wish to focus on continuing onto graduate school or if they wish to enter professional practice as an intern or junior project designer. The course will touch on topics such as portfolio preparation, interview techniques and these topics are discussed and explored with visiting speakers, and during visits to design firms and architecture offices in the city.

Graphic Design Courses

GD 100 Introduction to Graphic Design 3 Credits

Students are introduced to the basic concepts of visual communication through projects that balance the learning of conceptual development, technique, and design tools. Assignments range from individual to collaborative, and are built to introduce design thinking, critical discussion and personal decision-making in relation to the choice of graphic design as major. This course offers a scoping picture of the discipline of graphic design.

GD 105 Generally Fine Design 3 Credits

Interested in design? Not sure? Come explores a range of design ideas and processes. "Generally Fine Design" is an interdisciplinary design course that investigates design principles, processes, and tools. It prioritizes experimentation over perfection and focuses on hands-on projects. Students will learn about what differentiates design and how meaning translates to form across mediums and dimensions. The course teaches the fundamentals of iterative design processes, including defining needs, sketching, and creating and evolving prototypes. It guides students from understanding problems and prompts to generating, developing, and testing ideas in a fun, collaborative environment. The goal is to empower students to become proficient design thinkers capable of creating impactful and meaningful work, regardless of their output preferences.

GD 200 Graphic Design 1 - 3 Credits

This course offers design methods relevant to the discipline of graphic design. Students develop and expand their vocabularies in visual communication, exploring basic design elements and principles for solving communication problems. Students conduct research, generate ideas, study form and media, learn to analyze and discuss their own work as well as that of others, and become familiar with the graphic design process.

GD 201 Typography 1 - 3 Credits

Typography is the art of organizing letters in space and time. Students gain a familiarity with typographic terms and technologies, an understanding of classical and contemporary typographic forms, an ability to construct typographic compositions and systems, and an appreciation of typography as an expressive medium that conveys aesthetic, emotional and intellectual meaning. Students are introduced to digital typesetting and page layout software.

GD 205 Introduction to Web Design 3 Credits

Balancing functionality with aesthetics, this course introduces interface design principles and production tools. Students are introduced to the concepts and basic principles of user experience. The integration of concept and content will be realized through projects designed for the web. Production tools like HTML, CSS, and relevant software will be introduced.

GD 212 Design for Music 3 Credits

Explore ways to express music through design: album covers, show posters, concert projections, t-shirt graphics, etc. in this course. Students listen to music and attend a concert before selecting a musician or band to explore graphically in a variety of projects over the course of the semester.

GD 213 Risograph Printing 3 Credits

This course uses Risograph printing to explore the complexities of culture, identity, and generosity through experimental form making and publishing. Students learn prepress processes such as file preparation, color, registration, cropping, and binding while considering the technical constraints of the Risograph printer. Emphasis is placed on creating high-quality outputs that can be replicated, shared, and self-published.

GD 215 Patterns 3 Credits

Explore methods for designing patterns in this course. Students work with a few techniques for generating graphic surface patterns that could be used to cover spaces with fabric or wallpaper. Students also work with low-fi techniques such as stamps, drawings, photocopiers, and cut paper but will also work with digital software. They learn strategies for mirroring, scaling, using geometry, and scale.

GD 217 Risograph Workshop 1.5 Credits

This workshop will delve into the unique attributes of the Risograph printer, including its tactile nature, limited color palette, imperfect alignment, and analog beauty. The course covers practical use of a duplicator, techniques for file preparation, master creation, working with physical layers and multiple colors, registration, cropping, trimming, pagination, and efficient workflows. The workshop emphasizes the appropriate usage of duplicator machines, taking into account project needs and the tool's technical constraints.

The aim is to produce high-quality outputs that can be replicated and shared, with a focus on thinking in multiples and self-publishing. The course covers essential aspects of file preparation for those interested in utilizing the on-campus Riso services (printmaking and 2D prototyping lab). This workshop is technically oriented, prioritizing tool mastery over the creation of new work, and help you think about where and how use of a duplicator might fit into your studio practice. Focus is on hands-on learning with the Risograph, and how to best use the RISO resources on campus for one's studio practice. Open to any student from any major. This course is required for use of the MICA Graphic Design Risograph machine.

GD 220 Graphic Design 2 - 3 Credits

This course provides extended study of graphic design principles and their application to more complex and comprehensive solutions. Experimentation, research, conceptual thinking, and process are emphasized in design for the screen. Students learn essential design tools and techniques for the development of interactive media. Students work with html and CSS to understand code as a fundamental building block for their design compositions.

GD 221 Typography 2 - 3 Credits

Building on the fundamentals of typographic form and function introduced in Typography 1, this course extends and applies basic vocabulary and understanding to more complex problems that address typographic hierarchy, context, sequence and gestalt. Through a series of exercises and projects, students explore how typography behaves across media.

GD 225 Typography Intensive 3 Credits

This course offers an intensive study of typography from the basics to the finer points. Best suited for beginning to mid-level typography students and transfer students, but not those who have already taken Type 2. Open to all.

GD 240 Color x Design 3 Credits

We all see it, form opinions on it, but do we truly understand the full capabilities of color in design? We will explore the technical, scientific, and cultural significance of color for design applications. We will analyze current trends and harness this powerful yet practical tool to create more effective designs and meaningful systems.

GD 254

Hand Letters

3 Credits

Letter-forms express more than information, they can also convey sensibilities, ideas, and emotions. This class gives students basic language on letter-forms and, through a series of drawing workshops, prepares students for directed lettering projects from the legible to the abstract.

GD 291

Fashion Graphics

3 Credits

Acting as cultural producers, students develop a fashion identity from product to promotion. Students make a small collection of clothes or accessories, design a logo and brand identity, and finally, photograph the collection for promotional purposes. By managing all aspects of their comprehensive project, students learn about entrepreneurship in the graphic design context. Further, students work in teams to produce a promotional event. This course encourages interdisciplinary collaboration as students swap skills and share resources.

GD 300

Graphic Design 3

3 Credits

Students actively engage motion graphics as a strategic medium for experimentation, idea generation, problem solving and communication. Motion and interactivity are studied in the context of aesthetic, cultural, historical and critical issues. Students learn essential design processes and techniques in their exploration of time-based media both as a tool and as a medium for evolving designers.

GD 301

Flexible Design Studio

3 Credits

This intermediate design course offers students the opportunity to work with a diverse group of professional designers. Students participate in workshops to investigate a variety of approaches to applied practice. Emphasis is on solving real-world problems in a professional studio atmosphere.

GD 307

Prototyping Digital Interfaces

3 Credits

In this course, students work collaboratively within groups to develop effective digital user interfaces beyond simply designing beautiful screen mock-ups. They will examine product design from three perspectives: business, consumer, and technology. Students are exposed to prototyping fundamentals with Figma. Key concepts include user research, content development, rapid prototyping, and UI/UX principles. They will also look at product design history, theory, and cover how trends such as AI are changing the landscape of the tech industry.

GD 312

Publication Design

3 Credits

This course examines the design of magazines, newspapers, 'zines, and other serial forms of publication. Format, identity, audience, content development, and emerging formats are addressed and students build strong skills in typography, layout, and photo editing.

GD 314

Sustainable Graphic Design

3 Credits

This course introduces various facets of sustainability and demonstrates how its principles and philosophies can be applied within the design field. Students become familiar with trends, theories and ideologies, along with practical design needs, and learn to distinguish fact from fallacy. While exploring materials and practices and their environmental and economic consequences, students develop problem-solving alternatives. In addition to new projects, students are asked to rework a previously completed assignment in a sustainable way.

GD 320

Graphic Design 4

3 Credits

Students develop strengths in conceptual thinking and formal experimentation. Students are encouraged to develop languages of design that reflect their own artistic and cultural identities while communicating to various audiences. Projects are presented in a variety of media.

GD 321

Typography 3

3 Credits

Provides instruction in complex typographic systems for page and screen, including grid structures, comprehensive style sheets, and complex compositional structures. Students learn more advanced features of software for typography and build compelling projects working with multi-layered information.

GD 326

Global Typography

3 Credits

Offers three short workshops in design fundamentals for Chinese, Korean, and Arabic. All students are welcome, no matter what languages they speak or design. The workshops focus on strategies for embracing globalism in design: bilingual identities, hybrid visual structures, and expanding the design canon beyond the west.

GD 330

PhotoImaging

3 Credits

Students develop the critical thinking and technical skills to use photography in their work as designers. Both theoretical perspectives and practical applications of digital imagery are introduced, as well as their relationships to graphic design.

GD 331

Critical Design

3 Credits

In this course, design will be used as a tool for critical inquiry with aesthetic and intellectual outcomes. Students explore different modes of making to ask questions, shape research, and interpret content. Students develop and explore topics and media of their own choosing, with open-ended assignments that foster curiosity, develop critical thinking, and lead to new ideas as well as new questions.

Experimental Typography

3 Credits

This course is a laboratory for exploring the edge of the applications and theories of typography. Students will expand their fundamental understanding of typographic form and vocabulary through trans-media experiments to explore visual language for communication and expression. Non-traditional formal exploration, variations in ideation, and transparency in process will challenge and evolve student's assumptions about forms, mediums, and ideas as they relate to typography.

GD 341

3D/4D Graphics

3 Credits

This course examines the design of 3D graphics for a variety of applications. Technical proficiency in use of various modeling and rendering techniques will allow students to explore 3D spaces and 4D sequences. Skills and discussion in this course will be integrated into the student's studio practice.

GD 342

3D/4D Design Workshop

1.5 Credits

This course examines the design of 3D graphics, 3D rendering, and animating 3D objects for a variety of creative applications. Technical proficiency in use of several modeling and rendering techniques will allow students to explore 3D spaces and 4D sequences in their own works outside the workshop. This 1.5 credit course is a technical workshop focused on specialized 3D software skills to be applied to their other projects, course work, etc. The end goal: the skills and discussion from this course students integrate into their studio practice in the ways that suit them best. Open to any student from any major.

GD 347

Design for User Experience

3 Credits

In this course, explore the process for developing digital products that serve users' needs. Students will prototype screen-based experiences that are empathetic to the needs of the end user. Students will develop design concepts that mediate relationships between people and products, environments, and services. Key concepts might include content strategy, navigation structures, usability principles, personas, and wire-frames.

GD 355

Media Languages Workshop

3 Credits

This course is taught in modules designed to explore various media languages relevant to visual problem solving: HTML 5.0, CSS, JavaScript, processing, or others could be covered in short workshops. Students will be exposed to a broad range of programming languages that are used in professional design practice.

GD 360

Branding

3 Credits

Students explore the comprehensive branding process by creating functional design solutions. The student gains a new level of understanding of how design and communication can help define an organization's message or product as well as engage how it performs. The course investigates the brand positioning process, strategic thinking, brand case studies, integrated brand communications, the launch of new products, target audiences, and a collaborative design process.

GD 365

Package Design

3 Credits

This course focuses on three-dimensional structures for a broad range of products that not only protect package contents but also create an experience for the user. Students examine how messages behave when distributed in three-dimensional space. Conceptual development, prototyping, materials, type, image, layout, design and form are fully explored to create commercial packaging. The course will also focus on social and sustainable issues to better understand how package design impacts the environment.

GD 368

Motion Branding

3 Credits

Focuses on integrating time-based elements like space, pacing, audio, and interaction with brand identities. Course projects push classic branding principles of audience, message, integrated communication, and consistency into time-based media like as social, web, interaction, and broadcast. Motion in a variety of contexts and platforms will be explored as they relate to the business's audience/customer.

GD 369

Motion Narrative

3 Credits

Students explore narrative and storytelling through audio, video, and motion graphics. Skills in developing compelling storyboards, animatics, and style-frames are strengthened as students create typographic sequences, informational videos, and documentary segments. Lite introduction to character animation.

GD 399

Special Topics in Design

3 Credits

Special topics courses are developed to cover emerging issues or specialized content not offered as part of the core curriculum. These courses, typically not offered continuously in the department, provide students and faculty the opportunity to explore new content and course formats such as working with community partners or corporate clients.

GD 405

Generative Typography

3 Credits

Students explore the overlap of graphic design and code in this course. Basic typographic principles such as hierarchy, form and counterform, texture, and grid are explored through computation. Code-driven aesthetics such as plotting, randomization, repetition are explored to generate typographic form.

GD 408

Decolonizing Design

3 Credits

Western society, and by extension the design field, has been fundamentally shaped by the social inequities ushered in by white supremacy and colonialism. This course decenters Anglo/Eurocentrism, challenges the notion that there is a neutral or universal design, examines the complicated system of privilege that underpins 'colonized' design, and honors Indigenous knowledge systems. Taking the position that decolonization is a practice, students will generate scholarship and design projects that may engage with a wide range of topics, from land, occupation, whiteness, inclusion, equity, diversity, power dynamics, and capitalism. Ultimately, we will work as a team to imagine new futures that leverage design as a tool for change.

GD 432

Information Visualization

3 Credits

Students explore a range of possibilities in visualizing data and information. In addition to archetypical diagrams such as pie, bar, plot, line diagrams, complex data can be expressed through matrices, graph-based visuals, comparisons, three-dimensional visuals, or motion graphics. Various methodologies will be explored for visualizing information for clarity, readability, and editorial voice.

GD 433

Design for Change

3 Credits

This course explores the intersections of design, political, and economic systems; activism and movement building; and looks at how these systems and themes relate from both aesthetic forms and industry practice. Today's design practitioners must understand the basics of design systems and possess a talent for visual vernacular, and must also acknowledge the role design plays in upholding prevailing economic, social, and technical structures. Through individual, collaborative, and process-based approaches, this course explores how creatives can reform and reimagine our present systems towards a more desirable, equitable, and sustainable futures.

GD 440

Digital Editorial Workshop

3 Credits

This course examines the intersection between editorial systems and emerging technologies. Students explore the possibilities of shifting archetypal formats such as books, magazines, newspapers, and exhibitions into 2D and 3D digital space. Students also build strong skills in prototyping, typography, and layout by addressing the way scale, narrative, format, and sequence affect user experience.

GD 470

Signs, Exhibits, & Spaces

3 Credits

This course examines the relationship of communication design to the 3d realm. Large scale graphics, signage systems, and exhibition design are explored through a series of projects and presentations. Students will gain skills in developing environments for sharing information. Materials, fabrication processes, and documentation methods will be reviewed.

GD 471

Design Store Front

3 Credits

Students design in and for communities by taking on real-world projects and projects solve practical problems for community partners. In a collaborative team akin to a professional design studio, students develop team-centered and fast-paced solutions that engage multiple delivery systems. Apply practices from human-centered design, branding theory, and civic- and community-engaged art practices.

Product Design Courses

PRD 101

Introduction to Product Design

3 Credits

Who designs the items we interact with daily: cell phones, athletic shoes, chairs, computers, cars, bikes, headphones, mobile devices, space ship interiors, and even can openers? Product designers are responsible for many of the most exciting products in the world today -- products that transcend the sometimes-mundane nature of their use. The best new designs incorporate not just beauty and utility but also a deep understanding of the user experience. They integrate sustainable design by minimizing their ecological footprint and maximizing energy and resource efficiency. In this hands-on studio, students learn and apply the fundamentals of the product design process: defining needs, sketching ideas, making physical models, and creating working prototypes that communicate their concepts with power, grace, and confidence.

PRD 201

Design Studio 1: Fundamentals

3 Credits

In the first studio course of the program, students learn the fundamentals of the design process and how it differentiates from other creative and artistic processes. The focus is on creating ideas, generating prototypes, and ultimately, understanding how to turn them into products. The essential elements of the design process - ideation (finding connections); conceptualization (sketching, sketch modeling); and prototyping (modeling for testing concepts) - are unpacked and experienced through a series of exercises that expand the students' 2D and 3D skills in preparation for future studios.

PRD 202

Design Studio: Material & Prod

3 Credits

Building on the principles learned in the previous design studio, this course brings to discussion the material aspects of product design. Through a series of design exercises, students learn how objects and products are made, assembled, and produced, and the reasons behind evident and hidden material choices. They investigate the physical complexity of existing products by disassembling and re-assembling them to understand the relationships of parts to whole, etc. They experience the range of model-making and the various types of models available to designers, from quick sketch mock-ups to working prototypes, to high-quality look-like models, etc. The goal of this studio to help students achieve fluency in the use of mechanical machines and tools.

PRD 211

Material Matters

3 Credits

This studio focuses on how the environmental challenges of our time condition the work of product designers. Questions about the need for a sustainable mindset in design and manufacturing, human ecology, or social change, are brought to the table to help students develop individual perspectives on design committed to responsible materiality, user sensitivity, and social awareness. From that point of departure, this course reviews the basic categories of materials, their properties, and applications in product design, with a focus on functionality, efficiency, performance, and environmental awareness.

PRD 212

Universal Design

3 Credits

This introductory studio to human factors gives students the operational knowledge of the physical, psychological, and behavioral aspects of human interactions with their environment that will help them design new objects and products. Participants learn to be sensitive to how the objects they design complement the strengths and abilities of people who use them, and minimize the effects of their limitations. Built on a number of exercises focusing on universal design, accessibility, and inclusive design, this course explores how design must serve the needs of users of all kinds.

PRD 223

Design for a Circular Economy

3 Credits

The development of a new circular economy requires designers to take on new roles, develop new skills, and build new systems. This course explores what makes an economy linear or circular and how these models have evolved through human history. Students learn about cutting edge and traditional approaches to material use and reuse, and consumer trends. The course culminates in students envisioning and proposing circular systems of product design, production, use, and reuse. This course utilizes the frameworks created by the Fab City Challenge and Global Initiative to "[C]reate cities that produce everything they consume by 2054" and The Ellen MacArthur Foundation's Circular Design Guide.

PRD 301

Design Lab I

3 Credits

Focused on users; students respond to a project brief developed by an external partner in conjunction with their studio instructor. Potential partners include companies, non-profit organizations, research institutions, government agencies, etc. In addition to the design work of addressing the given project brief, students interact with the studio partner and target user groups as they develop their proposals. Critical feedback and field research are essential components of this course, in which students learn how real organizations respond to their everyday challenges through design.

PRD 302

Design Lab II

3 Credits

As a sequel to Design Lab I, Design Lab II focuses on products emerging from entrepreneurial environments and venues, the startup world, maker communities, etc. Students are assigned to interdisciplinary teams that simulate the operational reality of micro or small enterprises. They participate in the design and development of disruptive products that respond to new market and social opportunities. Baltimore's incipient maker community is a key component of this course, as issues such as small-run production, customized fabrication, team design and dynamics, or digital output manufacturing, take center stage.

PRD 303

Collaboration + Furniture

3 Credits

Designing a piece of furniture is like designing hundreds of products at once. They are complex devices, meant to make our lives more comfortable and productive. The intersection of the human body and the surfaces it rests itself on, or support itself by, invite a myriad of solutions, materials, and processes. Working with an external industry partner this course introduces students to the art and process of designing and making prototypes that are tested and revised using thoughtful design processes and iterative approaches. A focus from conceptual to mass production may be employed. Material and processes foci is defined by the industry partner(s) and can range from metals to woods to composites to natural materials in small to large quantities.

PRD 311

User-Centered Design Workshop

3 Credits

This is a pivotal course in the program as its main driver is to raise awareness of the value of understanding users in the product design process. Some specific aspects of this course include the engagement with, and study of, different users; the creation of fictional personas that shed light into product usability; and the introduction of ethnographic research methods. Students learn the value of early user focus leading to empirical measurement and testing of product usage in relation to the four stages of the user-centered d21esign process: analysis, design, evaluation, and implementation. Additionally, students experiment with how to apply user research to the different phases of the design process leading to the creation of innovative products.

PRD 312

Entrepreneurship Workshop

3 Credits

The links between design and entrepreneurship are the focus of this workshop, in which students learn key aspects of self-generated businesses enterprises that permeate the spirit of innovation and start-up mentality. By participating in a team project that spans the semester and brings to focus the entrepreneurial process and its social and economic dimensions, students are exposed to the different types of entrepreneurial ventures -small-business venues, innovation clusters, social entrepreneurship, etc.-and review the bases of the entrepreneurial culture including mentorship, networking, risk-tasking, etc.

PRD 321

Design Studio 3: Communication

3 Credits

This processes and methods of communicating design intentions and engaging different audiences are the central focus of this class. Students explore a number of non-digital and digital tools and platforms, including product photography, writing, portfolio development, social networks, and web design. The emphasis is on finding clarity in presenting individual work in different media, and being sensitive to the possibilities and limitations of both digital and non-digital platforms. Recommended for students of all disciplines.

PRD 401

Design Lab III

3 Credits

The final studio in the Design Lab sequence is at the intersection of market and social systems. Students respond to a given challenge that is strongly dependent upon defining the right context for the design of innovative products. This context is the broadest possible: one of systems and flows that operates invisibly to bring impactful products to mass markets at the global level. The expertise that the sponsoring partner brings to this class is fundamental in helping students understand how to respond to the challenge at hand and develop a working understanding of the role of the product designer in systems-driven, market ecosystems.

PRD 411

Social Innovation Workshop

3 Credits

With a clear focus on social change toward sustainability, this studio brings to the students' attention the new design paradigms resulting from incipient social experiments in collective participation, collective behaviors, sharing frameworks, and anew forms of interacting with people. There is a global culture that generates activities which are intrinsically appealing to more people and often attached to the physical proximity and community interactions that cities offer. In this class, the experience of co-producing something tangible as part of a group of equal peers intersects with Baltimore's social challenges in establishing an overview of the links between the city's pressing social needs and the objects, services, interactions, and behaviors necessary to address them through design.

PRD 451

Thesis Seminar: Megatrends

3 Credits

The Thesis Seminar is a space where thesis students find their voice and develop original research to fuel their individual investigations. It is a forum for discussion and co-creation that informs individual and collective thinking. It helps students frame their problems and define the conceptual underpinnings of their thesis work. The seminar has a megatrend component that relates to collective ambitions and collective behavior of different kinds, visible across the board and across countries. This component of looking out complements the inward-looking Thesis Seminar as students identify and become familiar with the most current thinking defining the individual and collective behavior of our time and learn how to incorporate it to their thesis investigations.

PRD 452

Thesis Studio

3 Credits

The Thesis Studio is the culmination of the BFA program and a requirement for graduation. Each student works with a departmental advisor and a number of in-house or external advisors to develop a project resulting from a self-generated investigation. Results are broad and far ranging, from products to furniture, services, culture-driven explorations, products for social impact, etc. The onus of defining and managing the process is on students. The thesis project is an independent endeavor to demonstrate that students have acquired the fluency necessary to join the professional world of product design. Like previous studios, the Thesis Studio is allotted 3 credits, although it is highly personalized and has a greater flexibility of schedules and methodologies.

Social Design

SD 5350 Practice-Based Studio 3 Credits

The Center for Social Design engages students in the process of problem solving and collaboration using the power of design to make a positive impact on society. Each semester, students work with a specific organization or initiative and focus on a specific objective or issue. Projects and partners change each semester. Past partners have included the Baltimore City Health Department, Baltimore City Public Schools, JHU Bloomberg School of Public Health, and Maryland Energy Administration. Past projects have focused on energy efficiency, food access, lead poisoning, HIV/AIDS, injury prevention, and health care to name a few. CSD students work alongside educators, design professionals, nonprofit and corporate organizations to research and experiment on the ways design can support project goals.

SD 5600 Design Methodologies 1 Credits

Engage with a spectrum of ways of making and shaping work - from formalized design processes such as human-centered design, life-centered design, and participatory design to informal 'drivers,' with a focus on ethics of process, collaboration, and the commons. Open to graduate and upper level undergraduate students from all degree programs. Required for MASD students; open to all graduate students as an elective

SD 5700 Social Literacies 1 Credits

With a global perspective firmly rooted in Baltimore City, develop a deeper understanding of the issues of equity, power, race and privilege to think about social problems in a structured way. Open to graduate and upper-level undergraduate students from all degree programs.

SD 5800 Design Literacies 1 Credits

Examine the work, projects and practices of designers, artists and activists to understand potential models for positive social engagement and impact - supplemented by in-class visits and discussion with local and international practitioners. Open to graduate and upper-level undergraduate students from all degree programs.

Interdisciplinary Sculpture

IS 200

Introduction to Sculpture

3 Credits

Introduces the 3D format and exposes students to an overview of processes, tools, and materials used in sculpture. Students explore the relationship of ideas to materials and construction techniques.

IS 202

Introduction to Wood

3 Credits

Presents an opportunity to manipulate wood as a sculptural material. Slides, photographs, and books of contemporary wood sculpture are presented and discussed. Exercises in scale drawings and models help to understand and realize projects. Quick fastening and building construction techniques are covered as well as experiments with shaping, laminating, and finishing wood. The goal is to further individual creativity.

IS 205

Sculpture Workshop: Moldmaking

1.5 Credits

Teaches the skills of mold making as a simple means of reproducing original work accurately, efficiently, and in any quantity using plaster piece molds and flexible rubber molds. Consists of demonstrations followed by individual instruction for each student. Students learn how to dye and cast plastic, cast both solid and hollow forms in plaster and wax, and how to prepare a pattern for metal casting in aluminum or bronze. All necessary materials can be purchased through the MICA store or will be available in the sculpture department.

IS 206

Material Transmutation

3 Credits

Uses evolution as a metaphor for a particular process of working through materials. "A periodic table" of elemental techniques particular to each material is discovered/uncovered. Then these techniques are used "molecularly," in combination to make forms that as the weeks go on become more and more complex. The work is evolved over many generations through the selection and reproduction of "accidents." Craft, for the purposes of this class, is defined by the ability to reproduce accidents. As the work evolves and fluency is established with the material, intention and accident become confused and it is more difficult to distinguish at any given moment between which aspects of the work are the result of the artist's hand and which are the way they are due to the qualities/limitations of the ever-changing material.

Prerequisite: Earned credit or concurrent enrollment in FF 130

IS 217

Projecting Space

3 Credits

This course will focus on exploring the projected image and its relationship to the construction of expressive space. Students will create spatial artworks and architectural interventions using the projected and moving image.

IS 225

Wood Carving as Social Pract

3 Credits

When Joseph Beuys coined the term "social sculpture," he asserted that Art exists beyond the Object and that any conscious act of making/doing has the power to be a revolutionary one. Through the modern and contemporary lens of social practice, we will revisit and reframe the act of woodcarving, a collaborative tradition that predates these conversations by thousands of years. Beginning with foundational hand tool techniques and evolving into larger-scale, power tool-assisted carving, students will concurrently explore how woodworking can be a "conscious act" of personal expression and social collaboration. Students will produce a series of projects emphasizing reflection and social engagement, learning to connect their craft with participatory art and social commentary through material manipulation, readings, discussions, and local collaborations.

IS 240

Social Practice Studio

3 Credits

What is now called "social practice" in contemporary art has a long history rooted in the late 1960s, when artists like Allan Kaprow created participatory events called Happenings and Joseph Beuys coined the term "social sculpture." Both were inspired by the utopian desire to blur the boundaries between art and everyday life, as well as the democratic belief that everyone is an artist. As Beuys said, "every sphere of human activity, even peeling a potato, can be a work of art as long as it is a conscious act." These ideas have been elaborated by generations of artists associated with Fluxus, conceptual art, performance, site-specificity, and institutional critique. Since the 1970s, the legacy of social practice has been significantly shaped by the feminist politics of many women artists including Suzanne Lacy, Mierle Laderman Ukeles, and Martha Rosler. Reaching beyond the traditional studio production of objects, these artists aspire to transform social relationships, constructing aesthetic experiences and situations that use food, self-organized education, alternative economies, walking, conversation, and other forms of social cooperation as the material of art. This class will introduce students to the theory and practice of socially engaged art through a participatory process of research and co-learning. Working individually or in small groups, students will produce a series of projects that are informed by weekly readings, screenings, discussions, and field trips.

IS 285

Metalworking

3 Credits

Introduces students to various metal working processes and materials where students develop their technique by exploring steel fabrication, welding, moldmaking and casting with bronze and/or aluminum, and various other hot and cold metal working skills. It is expected that through mastery and the application of these processes as a means to an end, students combine formal and conceptual subject matter to articulate their own artistic direction. For students enrolled in a second or third instance, it is an expansion upon the knowledge and techniques learned during their first completion of the course. Students become an integral part of the studio and are expected to work toward developing a more cohesive body of work through more specific investigation and research. Students should expect to spend up to $300 in material costs or more depending on individual project needs.

IS 286

Intro to Biofabrication

3 Credits

In the thousands of years since humans left the stone age, we have developed an astounding collection of skills and technologies for fabrication. Nature, however, has employed billions of years of R&D to

develop far more sophisticated means of making things. Bio fabrication is the combination of these technologies. In this course, students learn about natural growth systems and explore ways of making, not just from, but with nature. Through visiting scientists, visiting artists, readings, and hands-on experimentation, students gain a scientific understanding of fundamental principles of biological materials. Students use a variety of organisms, such as bacteria and fungi; combine these with different biotechnologies, like genetic modification, and fabrication processes. This allows students to create objects in a range of materials such as bio cement, microbial cellulose nanofibers, fluorescent proteins, or mycelium-based composites. These complex technological practices are driven by artistic sensibilities and put into action through material exploration and studio projects.

IS 287

Sustainable & Recyclable Mtrls

3 Credits

The act of consuming is fundamental to living in a culture that thrives on capitalist ideals. In our society, consumer culture has had a negative effect on the natural environment and human well-being due to irresponsible design. Eco-logical design can play a part in restoring our interconnectedness with the natural world. The Recyclable and Sustainable Materials workshop will explore materials and methods that promote sustainable and eco-logical solutions in art, design, architecture and fashion. We will examine designers and artists who play an integral role in promoting environmentally conscious products and concepts.

IS 308

Installations

3 Credits

Focuses on the multiple histories involved in site-specific works that include architecture, media, and landscape, among others. Consideration is given to aesthetic, political, and poetic concerns that are part of the creation of "place". Students are encouraged to explore beyond traditional art exhibition sites in order to understand how the content of work cannot be separated from its context. Model making and drawing are used as tools in the development of ideas and processes before full-scale work is created. Students need to be highly motivated and use their initiative in order to work in this context where focus is on creating a spatial experience rather than an individual object.

IS 316

Baltimore Urban Farming

3 Credits

This course focuses on the artistic, social, political and ecological issues of growing food in the city. Mid-winter seeds are prepared indoors. A seminar on historical and present day issues of food production is

conducted to evaluate how this activity has been approached by artists historically and look at the vast amount of new work in this area. This project-based course asks students to respond to the information with either a single or series of projects. With a partnership between 6 and 8 urban farms, students have an opportunity to learn practical gardening skills and each farms unique strengths and challenges.

IS 320

Intro to Digital Fabrication

3 Credits

Digital fabrication is literally reshaping our world. Digital modes of designing, thinking, and making are embodied the buildings we inhabit, the clothes we wear, the artworks we experience, and even the food we eat. The integration of design software, precision robotics, and innovative systems of making opens up exciting new possibilities for artists and designers. It also introduces fundamental shifts in our ways of making, our economy, and our society. It demands our consideration as citizens and our thoughtful use as makers. In this course, students develop a proficiency in computer aided design (CAD) working in Rhino, and learn to safely and effectively use laser cutters, 3D printers, and the CNC router. Through research, discussion, and practice students learn to think about and through these tools to develop a personal relationship with these technologies in order to integrate them into their practice.

IS 333

Warped Wood

3 Credits

Students make sculptures that have been conceived to demonstrate permanent bends and controlled Students make sculptures that have been conceived to demonstrate permanent bends and controlled warps through the use of stacked lamination, heat, and steam techniques. They experiment with pressing methods and determine and document the compressibility ratios and stress range of several species of lumber. Students build some equipment needed for the bending process. Lab fee: $75. May not be repeated for credit.

IS 334

Advanced Wood: Primal Instinct

3 Credits

This course features 17th-century woodworking techniques to build sculpture of green wood. Green wood is lumber taken directly from a freshly cut log and is softer and much more pliable than commercially available dried wood. The goal of the course is to expand the possibilities of sculpture making by the direct manipulation of raw material. This study focuses on the primal reality of this raw material and the use of hand tools as a fundamental expressive force for realizing sculptural idea. Basic skills and an

understanding of traditional woodworking concepts are developed by first learning to split, shape, and join green wood. This process allows students to work much more quickly and spontaneously than possible with dried lumber. Students make some tools and equipment necessary for the process of green woodworking. Lab fee: $50. May not be repeated for credit.

IS 335

Robotic Arts: Motion & Motors

3 Credits

This class will focus on digital kinetics and smart motor control for robotic art. Using the arduino microcontroller, students will learn how to use servo motors, stepper motors, reversible dc motors, solenoids, and ac motors. In addition to motor control, programming the arduino and the use of sensors will be covered. Students will produce a final project. Studio work will be supplemented by lecture/presentations, video, critiques, and readings.

IS 345

Sound Installation Art

3 Credits

An introduction to the sonic possibilities of a three dimensional space while also considering sound as an independent sculptural medium. This course addresses the use of sound in a variety of media including photography, drawing, video, performance and sculptural materials. Concepts of interactivity, site specific sound art, networked sound installation and kinetic sound sculpture are also be covered.

IS 346

Grow the Future

3 Credits

"The best way to predict the future is to invent it." Nearly a half-century since this motto inspired inventors of the personal computer, perhaps the best way to predict the future now is to grow it. Advances in biotechnology are outpacing digital technology as new knowledge and tools open astonishing possibilities. Artists have a vital role to play here; to grow a better future we must first understand emerging technologies and their contexts, imagine possibilities, speculate on their unfolding, and then test our ideas. Through interdisciplinary collaboration, this course combines biotech research, speculative thinking, and creative application to explore how to possibly grow the future. This course participates in the BioDesign Challenge, a competition of top art, design, and research institutions from around the world. The BDC inspires students to imagine innovative applications of emerging biotechnologies. Through informed and creative thinking, small groups of students in this class will research, design, and

prototype such a project. The strongest project in the course is chosen to represent MICA at the BioDesign Summit during the summer at the MoMA in NY.

IS 349

Repetition/The Copy/The Clone

3 Credits

The culture of the copy has existed since antiquity. A fascination with the reproduction of a likeness has spurred numerous inventions from casting methods, to the camera and printing press, to 3D scanning and 3D printing to name a few. In this course, students examine a myriad of social implications of reproduction and replication including, originality, mass culture consumerism and the authority of the object. Students are introduced to a variety of processes of mimetic reproduction including traditional mold making techniques, digital printing and 3D scanning.

IS 365

Exploited Trad/ Expanded Pract

3 Credits

Using wood as a primary medium this course features skill building and material knowledge. Sculptural idea and conceptual rigor will be generated and informed largely through direct involvement with objects, materials and ways of making. Through an emphasis on the ways in which material relationships and fabrication methods can inform the content of the work. Though grounded in traditional craft, more varied and experimental or irrational relationships will be sought to determine unexpected narratives. Students will be encouraged to find or invent new ways of working or fastening materials and objects. Students will be challenged to discover appropriate means for making any particular expressive arrangement. The safe and proper use of wood shop tools will be a primary feature of this class. Students will increase creative freedom by an expanded knowledge of materials and greater proficiency in the use of hand tools and some power tools; (e.g.. Routers, jig saws, circular saws and some stationary tools.)"

IS 367

Furniture Design

3 Credits

An advanced study of wood working and furniture design with a focus on design aesthetics and craft, students will further develop their woodworking skills creating functional and non-functional art. Structure, surface and form will be emphasized, looking at traditional, contemporary and experimental techniques as well as resultant hybrids. Slide discussions, readings and research augment students' studio practice as they build a small body of work through predominantly self-directed projects. New techniques in woodworking and finishing will be introduced weekly.

IS 368

Time Based Art: Kinetics

3 Credits

Focuses on sculpture that moves mechanically. Students build objects that move themselves or move by human power. Existing machines will be salvaged, recombined, and re-contextualized. Electric motors and control circuitry will be used. Classical movements such as gears, pulleys, cams, ramps, spiral drives, etc., will be discussed. Performance, installation and interactivity are options for the presentation of moving artworks. Visual impact, physical movement, ergonomics, sound, and safety are criteria for student projects.

IS 380

Bastardize Machines: A Romance

3 Credits

Develop strategies of relation, liberation, and creation suited for life on a planet circumscribed by and interwoven with computing machines. Students bastardize machines and create machines that bastardize; rejoice in the dubious offspring of the digital and physical. Students hack machines, learn to whisper commands, roam as nomads across all borders, fold the pre-modern into today, write poetry in code, and dance through Cartesian coordinates.

IS 450

Co-Lab

3 Credits

An experimental class bringing students and faculty together around a common research project. The course is informed by other research-based courses, but parallels structures found more commonly in university scientific research labs. The primary direction of the research is determined by the faculty leading the course, and varies each semester. Though this differs from the sort of autonomy typically afforded to students in a studio course, students are empowered as collaborators on a larger research project. Elements of the research are assigned to students individually or in small groups, aligned with the project goals and the students' particular interests. Students work closely with the faculty leader to build a foundational understanding of the research area, determine research objectives, execute research, document process, integrate findings, and apply this new knowledge. Though closely supported by the faculty leader, students are expected to exercise agency, informed decision-making, and a personal commitment to the collaborative research project.

Ceramics Courses

CE 200

Intro: Hand Built Form

3 Credits

Designed to introduce students to the discipline of hand-building in ceramics. Students learn the technical processes involved in forming and firing. Tools are introduced including the slab roller, extruder and others. Basic glaze and clay chemistry and physics will also be covered. These techniques are explored in the context of ceramic art historically and in its contemporary concerns. Students engage in making and research in these pursuits.

CE 201

Intro: Wheel Thrown Form

3 Credits

Designed to introduce students to the discipline of wheel throwing in ceramics. Students focus on the wheel as a tool that can be used to approach a wide variety of forms. Basic glaze and clay chemistry and physics are also covered. These techniques are explored in the context of ceramic art historically and in its contemporary concerns. Students engage in making and research in these pursuits.

CE 206

Glaze Workshop

1.5 Credits

Initiates students to the many possibilities of fired glaze surfaces. A basic understanding of the chemistry of glaze formulation leads to experimentation and testing for various firing ranges, color, and texture possibilities to enhance the student's personal direction and goals in the studio program.

CE 206C

Raw Materials Workshop

1.5 Credits

Ceramic minerals and rocks can be thousands and sometimes of millions of years old, removed from the earth and shipped to us as random bags of colored powder. This course seeks to dispel the mystery of these powders, restore the geologic history of the materials artists usually take for granted, and develop an understanding of their behavior within the ceramic medium. Includes study of each of the major chemicals that make up clay bodies and glazes, creating a base knowledge of what these minerals do and how these materials behave. Introduces clay body formulation for a variety of approaches and effects.

CE 207

Kiln Workshop

1.5 Credits

Everything you ever wanted to know about kilns, now you can ask. After clay itself kilns are the most important ceramic tools. Discussion will include the history of kilns to contemporary designs and materials, kiln design and the effects that can be achieved by using specific kilns. Experimental kilns will be built and fired. Emphasis will be on the department's gas and electric kilns to familiarize students with their operation, from loading to maintenance and repair.

CE 315

Wheel Throwing: Altered Forms

3 Credits

Focuses on using the potter's wheel as a tool but not as an end in and of itself. The wheel then becomes a jumping-off point for questions about form, functional and sculptural. Students build new skills and refine existing ones, creating more inventive, larger and more complicated forms. A number of firing and finishing options will also be covered.

Prerequisite: CE 201

CE 324

Cast Ceramics

3 Credits

Learning the basics of plaster mold design from simple open-face, one-piece press molds to more complex, multiple-piece, slip-cast systems, students explore the creative studio potentials of what are usually thought of as industrial ceramic techniques. Casting gives the artist the ability to quickly replicate original designs from tile and other low-relief, to full three-dimensional forms. Likewise, by capturing in plaster practically any form, texture, or material, natural or manufactured, the ceramist can borrow, alter, manipulate, rearrange, assemble, or mimic the "real" into their own sculptural or functional vision.

CE 345

Ceramics: Problems in Design

3 Credits

Inspired by Bruce Mau's "Incomplete Manifesto for Growth" focusing its potential on Ceramic problems in design as a multidisciplinary practice; one that integrates many areas and crosses boundaries. From architectural tiles/cladding systems to domestic forms, this class will ask students to re-imagine contemporary ceramic product design and focus on design problems that utilize clay's potential in the development of original concepts and objects. Prototyping, small edition processes utilizing slip-casting in plaster molds and some new technologies will be explored.

CE 347

Hybrid Methods

3 Credits

Ceramics is the most ancient of technologies, rooted deep in our history. Ceramics is also a cutting-edge technology used in many aspects of industrial design. This class looks at where these worlds meet, exploring hybrid methods; the relationship between the machine and hand-made; combines the newest technologies available in the Art-Tech Center with processes and practices utilized in the ceramics studio; explores interdisciplinary practices: industry, design, science, and art; and focuses on inventing new ways of making as well as challenging the boundaries between technologies. The course uses research, written assignments, and studio practice in its investigation.

Drawing Courses

DR 240

Drawing for Thinking & Making

3 Credits

Focuses on the creative and practical uses of drawing to support the development and production of interdisciplinary 3-D work. In this course, students will explore the use of both traditional and computer-aided drawing processes as a means of ideation, research, pre-visualization, design development, and presentation for work that often finds its final form in another medium. A wide range of drawing methods and media will be covered, including traditional drawing techniques, schematic drawing, and Rhino CAD. In addition to this focus on design-build approaches, students will use drawing as a tool to map ideas, develop stories, diagram events, and otherwise aid and communicate thought processes.

DR 346

Drawing: Surface and Space

3 Credits

Offers an opportunity to construct large scale drawings in an exploration of the interplay between space and meaning. Topics explored: sacred and secular space, myth in architectural space, the nature of form, matter and the authentic object. Time will be devoted to in-class work shopping and explorations, both in the studio and field trips. Research and inspiration will include the activity of space in painting, drawing, film, anime, video games, wherever meaning and constructed space are present. This course will privilege diverse cultural sourcing, personal journey and narrative, nontraditional construction of drawings and space, reflective engagement, the knowledge of the body.

DR 360

Experimental Drawing

3 Credits

Explores the activity of drawing at the intermediate to advanced level. The course will investigate how drawing relates to other media such as installation, performance, photography and new technologies. The course also explores contemporary drawing practices and theory. Through regular in-class drawing sessions that build upon the skill level of each participant, this course will consider drawing from various cultures and contemporary approaches.

Fibers Courses

FB 200

Introduction to Fiber

3 Credits

Presents students with technical, historical and conceptual grounding in the medium of fiber. Students learn the basics of fiber processes, including spinning, weaving, felting, loop-construction, screen-printing, sewing, surface manipulation and embellishment. Technical explorations, supported by the study of historic precedent and contemporary practice supports individuals in exploring fiber as an expressive medium.

FB 205

Sewing Tech Workshop

1.5 Credits

Develops students' technical knowledge and expertise in sewing and supports the artist sewer in problem solving creative projects. Sewing machine mechanics, accessories, and maintenance are explained and explored, including computerized functions. Students will be introduced to the different types of machines, the variety of feet, needles, their functions and other accessories and tips that may help a sewer use the best tools or notions for the task. This course draws upon the experience of a sewing technician and artist and the information from technical manuals including maintenance and technical "how-to's." This course is a supplement for the artist sewer who may use non-traditional materials or non-traditional sewing craft.

FB 207

Garment Design and Production

3 Credits

Garment Design and Production is a studio course covering the process of design and fabrication used inthe apparel industry. This course offers a foundation in the fundamentals of pattern development including flat patterning, draping and other popular methods. Garment samples and projects stress the importance of proper fit and craftsmanship. Combining both draping and pattern drafting methods, students develop a basic muslin pattern – a "sloper" – for garments including: pants, skirts and bodices. Students are taught to manipulate the sloper, allowing them to create multiple designs. Students are also introduced to free-form draping, which does not rely on patterns, and they are encouraged to change the shape of the form by adding layers and bulk. Tools, equipment and practices used to create professional garments are reviewed. Workroom and production problem-solving is covered. Patterning for finishing such as closures, lining, and hems are explained. Students will learn industry standard construction skills and how to take a garment from the design phase to completion.

FB 287

Systems Thinking: Smart Textile

3 Credits

Computer science and textiles are two historically interwoven fields built on binary code, algorithms, patterns, and mathematical abstraction. From their common language of interconnection (Network, the Web), this course offers a critical engagement with technology through themes of systems, networks, entanglements, communication, sensing and touch. Students will be introduced to soft circuitry skills such as: working with conductive flexible and soft materials, basic electronics, introduction to Arduinos and

programming, and using sensors and interactivity with the human body. Course explorations will be informed by texts, films and student's independent research related to the history of technology and the body, interactive circuit-based artwork, the intricacies of power, public/private dynamics, and the overt and covert networks, systems and entanglements that underlie and connect us to our communities, environments, and economies locally and globally. The topics and techniques covered in class will provide a jumping off point for students' artworks and projects.

FB 351

Woven Pixels: Image + Form

3 Credits

Focus on design and weaving practices for the TC2 Jacquard Loom. By hacking Adobe Photoshop to design woven structures pixel by pixel, students communicate with individual warp threads to create unique digitally designed hand-woven textiles. Students learn how to design graphics, repeating patterns, photo-realistic imagery, and multi-color designs with woven structures. Advanced projects include creating variations in fabric density, weaving multi-layer cloth, design for dimension, unfolding sculptural forms, and garments constructed directly on the loom. Sampling and prototyping are at the heart of this course, and students demonstrate their interests and skills with a self-designed final project that intentionally combines digital and hand manufacture. A laptop with Adobe Photoshop is required.

FB 361

Digital Fab: The Pliable Plane

3 Credits

In her essay, "The Pliable Plane," Anni Albers compares the utility, strength, flexibility, and bodily relationship of textile and architecture, suggesting similarities and a structural scale shift from micro to macro. Looking to garments, architecture, nature, and industry for inspiration, students will develop projects that incorporate methodologies and software for digital fabrication while considering deliberate integration of work done by hand and the appropriate technology for each operation. Demonstrations will be given in hand drafting and digital design of flat patterns, strategies for manipulation and expansion of form, systems for the creation of multiples, cutting, folding, joining, and attachment techniques across media. Through a rigorous employment of both analog and digital design, prototyping and fabrication, students will work on a range of scales to examine the qualities of flexible materials. The class community will build a critical language for discussing technologies old and new and their relation to the human body, for the creation of unique art-objects and strategies for mass-production.

Game Design Courses

GMD 200

Game/Play

3 Credits

An introductory course about game culture, theory, design and development. Students play, make and analyze games in order to build a common and more extensive vocabulary to discuss and understand the form. Principles from traditional board games, sports games, and party games are analyzed and applied to designing two paper-based games over the course of the semester.

GMD 230

2D Game Design

3 Credits

In this course, students will gain a solid foundation in working with the Unity Engine, a powerful cross platform development engine to create video games and other amazing immersive and interactive experiences. Students will learn to use the engine to program, design, and prototype their own video games from the ground up. No programming or game design experience is required. In addition to creating one's own unique games, students will learn about video game history, theory, and production, including current trends in digital games and gaming.

GMD 231

Narrative Design

3 Credits

An introduction to narrative strategies for digital games. Using the skills learned in their previous game design courses, students learn how to analyze, design, build, and test compelling game narratives.

GMD 240

3D Game Design

3 Credits

Builds upon the student's technical and design skills in 2D games and makes the jump into 3D. Students learn how to program, design and build games in 3D environments with a focus on understanding 3D workflows and tools. Students also create their own games as well as work on group projects while learning how to analyze and critique 3D game systems.

GMD 265

Unreal Engine Workshop

3 Credits

In this introductory skill-building course, students will learn the fundamentals of Unreal Engine, a popular real-time 3D creation tool used in the production of AAA video games, animation, immersive interactive art, architectural visualizations, & film.

Interactive Arts Courses

IA 202

Introduction to Sound

3 Credits

This course is designed to provide a basic framework for recording, editing, and composing with sound in a variety of media. No prior production knowledge is assumed. Classes focus on creative projects, while establishing a common technical and aesthetic vocabulary through in-class demonstrations and discussions. Core techniques common to digital audio workstation environments are explored using a combination of Adobe Audition and Ableton Live software.

IA 210

Interaction as Art

3 Credits

This course is a series of media non-specific explorations of interaction and interactivity. The goal of the course is to engage students in encounters with objects and others to learn the fundamentals of interaction within the context of art. Students investigate the way we relate to objects and people through physical engagement and group dynamics. In addition, the relationships between body, space and architecture, and how to define and challenge notions of social and physical interactions are covered.

IA 215

Creative Coding

3 Credits

Creative coding = art + code. In this course, students are introduced to the relevant technologies, contexts, histories and materials of creative coding for interactive arts. Beginning with the open source programming language Processing, a programming language built by artists, for artists, students learn programming fundamentals while creating personal projects. The course then introduces physical computing via the Circuit Playground Express, a microcontroller-based hardware prototyping platform that serves as an introduction to electronics, sensors, and programming. Students develop a context for their work via lectures, presentations and critiques.

IA 221

Exp Design: Concepts and Tools

3 Credits

Experience design radically restructures design away from making things and toward facilitating experiences. This approach is useful both to the creation of immersive experiences as well as traditional design of all kinds. The experience designer can create moments of wonder, puzzlement, awe, or reverie using the tools of any form, be it theater, sound, architecture, games, time-based art, marketing, installation art, escape rooms or theme parks. Students dig deep into the conceptual foundations of these practices, and explore how they can be applied to design practices for maximum impact.

IA 255

Interactive Spaces

3 Credits

Students learn and apply various media, methods, concepts and technologies to create interactive and/or responsive installations, and investigate the way people relate to objects, people and spaces through the creation of dynamic, site-conditioned projects. Sound, electronics, participation, games, play and beyond are used for the creation of participatory, installation events. Students work both individually and collaboratively throughout the semester.

IA 260

Podcasts/Sonic Storytelling

3 Credits

Podcasts only started appearing in the early 2000's. But their origins can be traced back to the many specialized radio broadcasts and programs from the early 20th century. Today, over 400 million people worldwide are regular podcast listeners and subscribers with this number only increasing each year. This course will introduce students to the art of storytelling through sound while teaching the fundamental skills needed to conceptualize, script, record, edit, produce and publish their own unique and professional podcasts. In addition to individual creative projects throughout the semester, students will also produce, publish and distribute a collaborative music and art themed podcast program.

IA 277

Robotic Arts Introduction

3 Credits

Introduces the Arduino micro-controller, sensors, programming and various output devices (lights/sound/motion) as media for art making. Each student creates their own robotic work for presentation at the end of the semester.

IA 318

Visual Coding: TouchDesigner

3 Credits

Visual coding is an approach to creative coding using a visual framework rather than traditional text-based coding. Using TouchDesigner--a multimedia node-based coding environment used by artists, programmers, creative coders, software designers, and performers--students will explore algorithms, video, audio, networking, and human computer interactivity to create performances and installations, as well as interactive and fixed media works. The course will require a computer capable of running Touchdesigner as well as projectors, speakers, and webcams.

IA 340

Immersive/Interactive Studio

3 Credits

An integrated studio for students with different perspectives and practices centered around immersion, interactivity and engagement. Both digital (VR/AR, electronics, apps) and analog practitioners (low tech/no tech) are welcome, as are sound artists and performers interested in immersion and interactivity. Students are challenged to bridge gaps, create dialog, and devise hybrid methods to produce compelling and critical experiences for both participants and audience members. Each student makes, presents, and

documents two projects throughout the semester in the media of their choosing. Historical, critical and technical content provided via lectures, demonstrations, research, and critiques.

IA 341

Immersive Experience Lab

3 Credits

Students explore immersive experience design as a practice by creating immersive experiences both individually and collaboratively, in the media of their choice. Students bring experiences to life and document them diagrammatically. The experiments unite design with performance, composition with space, and emotion with ideas. This course is a balance of theory and practice, aiming to understand how the experience designer uses any artistic means necessary to script and create moments of wonder, puzzlement, awe, or reverie.

Photography Courses

PH 262

Light & Color: Digital Photo I

3 Credits

The interaction of light and color is as essential to photography as it is to our perception of the world around us. Color photography was thus developed to simulate how we see, making it a medium where authentic reality and illusion often collide. This course introduces the fundamental techniques, aesthetics, and visual literacy of color image-making through digital cameras and printing processes. Through a series of thematic projects, students will learn proper exposure with DSLR-style digital cameras; effective file management; image adjustments and manipulation; and output for prints and screens. Students may work with their own cameras or check-out cameras through the department.

PH 335

Studio & Location Lighting

3 Credits

This course focuses on developing an awareness of light and learning to translate that observation into photographs made with artificial light sources. Working both in an indoor studio environment and on location, students learn how to manipulate lighting using photographic strobe and the multitude of related equipment they may encounter in a professional photography studio, while practicing the etiquette, professionalism and teamwork expected in these real-world settings.

PH 346

Photography & Social Practice

3 Credits

Social practice describes an emerging genre of political art that is collaborative, often participatory, and involves social interaction as the medium or material of the work. This class explores the role of photography in social practice art-making. We will examine the social, political, and cultural uses of photography in social practice by surveying a variety of contemporary social practice projects. Consideration will be given to how photography both documents social processes and how it can become an integral part of the relational process itself. Students will be challenged to create images using the ethical frameworks and methods of social practice.

PH 354

Photographic Book

3 Credits

Binding photographs and text together is a highly conceptual and hands-on act. The sequence of imagery, as well as the physical form of how they are contained is crucial to the final perception of the work. This course introduces students to a variety of handmade book structures that are integrated with digital printing methods and thoughtful design in order to create unique, and often experimental, photographic books.

Creative Entrepreneurship Courses

ENTR 200

Starting Creative Ventures

3 Credits

This interactive seminar style course explores foundational business and entrepreneurship principles, methods and tools used by creative professionals in a variety of settings. Students work alone and in teams to apply the practices needed to found and launch a creative business venture. From ideation to customer validation, branding and marketing to budget forecasting, operations and management, culminating in presenting their ideas to industry professionals. This is an excellent preparatory course to apply for MICA's RCCE Just/Start Competition.

ENTR 201

Intro Business & Entrepreneurship

3 Credits

This is an introductory course in business and entrepreneurship. Students examine the main disciplines (accounting, finance, marketing, management, operations and entrepreneurship) within business and learn business terminology. The course introduces company, market and industry research and statistics to analyze new business ideas. The various types of entrepreneurship, business formation, ethics and social responsibility are discussed.

ENTR 210

Marketing Essentials

3 Credits

This seminar-style course explores the foundations of marketing, advertising and communications. Presenting the tools and methods used by professional artists and designers, students will develop cohesive written and visual communications relating to their own creative practice. Students will apply this content to complete sample proposals and applications for exhibitions, Calls to Artists, art markets and fairs, including MICA's Art Market. Verbal presentation skills are covered to prepare students to interact with potential clients, patrons and customers. Students will have an opportunity to apply course content with external classroom clients. This course allows students to participate in MICA's Art Market.

ENTR 300

Financing Innovation

3 Credits

Goals, ethics and values are expressed through numbers. After sharing an idea with a prospective client or collaborator, they often ask 'how much will it cost?' and 'how long will it take?' Your budget and timeline will tell them what you care about and the impact you want to make.This course provides the essential financial tools and methods used in creative, social, and community-based entrepreneurial projects. Students will strategically identify funding sources, develop a working knowledge of budgeting and financial reporting and write project proposals, draft grants, and develop crowdfunding campaigns. Students will have an opportunity to apply course content with external classroom clients.

ENTR 350

MICApreneurSHOP

3 Credits

Students work as an independent artist or designer producing items for retail sale at a pop-up shop or other sales ventures. Students apply creative entrepreneurial methods with a focus on creating multiples for sale. Topics include product development, financial and tax considerations, retail merchandising, marketing, and sales management. Strategic budgeting, branding, online marketing, sales tax, and site analytics are discussed.The course culminates with a real-world sales project to take place in the MICA store or in an e-commerce store. Students may consider this course as preparatory to participate in MICA's Art Market, apply to MICA's RCCE Just/Start Competition, or MICA's RCCE Up/Start Competition.

ENTR 400

Art of Client Collaboration

3 Credits

Collaborating with clients is essential in the creative sector. This course presents both the theory and practice of creative collaboration on teams with external classroom clients. Students work on teams to become a faux creative agency. Students create Statements of Work (SOWs), Creative Briefs, and produce implementable solutions. This course project management tools used to research, plan, innovate, and track progress, while developing client deliverables from start to finish.

ENTR 402

Entrepreneurship Capstone

3 Credits

Taken the fall semester of students' last year at MICA, this course provides an accelerator experience for students to learn and implement the business concepts needed to prepare the launch of an arts based business or social venture. Students work through a lean business model canvas to create a business plan. Topics include design thinking, market and customer research, financial modeling, validation and pitching. The capstone culminates with students participating in a pitch competition, Kickstarter campaign or similar experience to propel their business forward.

ENTR 410

Leadership in Creative Env

3 Credits

Leadership is essential to creating and managing teams, working with clients, and managing elements of creative projects or businesses. This course introduces students to methods of self-discovery that inform attentive and collaborative leaders. Students examine methods of leadership used while working on creative projects. Students will investigate how team dynamics and change management can be used to foster a positive and productive creative work environment.

ENTR 450

Create Your Future

3 Credits

This course prepares students to launch their creative careers and/or a creative venture. Building on prior C/ENTR courses, this course adds topics such as Futurism, Systems Thinking, Life Centered Design, and Sustainability. This course allows students the breadth to develop a formal plan to begin their creative careers. Some students may consider this course as preparatory to enter the MICA's RCCE Up/Start Competition.

APPENDIX III: Co-Majors

A co-major is an additional field of study that complements a primary major. It usually doesn't stand alone as a degree but is instead intended to enhance the main field. For example, if a student has a primary major in Biology, they might co-major in Environmental Studies to deepen their knowledge in a related field. Both majors will often have requirements, but the co-major is usually more flexible and integrated with the main major, without needing as many credits as a full major, or a double major.

Examples of Co-Major Offerings

Several universities offer co-major programs that allow students to complement their primary field of study with an additional, interdisciplinary focus. Notable examples include:

- **Miami University (Ohio)**: Offers co-majors such as Analytics, Energy, and Environmental Science, designed to be pursued alongside a primary major.

- **Emory University**: Provides a co-major in Neuroscience and Behavioral Biology, integrating disciplines for a comprehensive understanding of the field.

- **Southern Methodist University (SMU)**: Features a co-major in Public Policy, enabling students to combine policy studies with another primary discipline.

- **Vanderbilt University**: Offers a Medicine, Health, and Society co-major, allowing students to explore health-related topics alongside their main area of study.

Credit Hour Load Ranges

The credit hour load for a co-major varies by institution and program, but generally, co-majors require fewer credits than a full major. Co-majors often require around **20-30 credit hours**. This range can differ based on the intensity and interdisciplinary nature of the program.

Unlike double majors, co-majors are designed to be pursued alongside a primary major and often have overlapping requirements, allowing some courses to count toward both the primary and co-major requirements.

In short, a co-major's credit load is generally structured to add depth without the full load of a second major, focusing on integration rather than a completely separate curriculum.