

**PROPOSAL FOR THE INITIATION OF A NEW INSTRUCTIONAL PROGRAM  
LEADING TO THE  
BACHELOR OF ARTS/SCIENCE, IN MATERIAL AND PRODUCT STUDIES AND  
BACHELOR OF FINE ARTS DEGREE IN PRODUCT DESIGN  
UNIVERSITY OF OREGON  
ARCHITECTURE AND ALLIED ARTS  
DEPARTMENTS OF ART AND ARCHITECTURE  
500499 Design and Applied Arts**

**Description of Proposed Program**

**1. Program Overview**

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The proposed major in Material and Product Studies is a four-year, liberal arts program leading to a BA or BS degree. A fifth-year BFA program leading to a professional degree in Product Design will be comprised of advanced studio work, history, theory, and professional seminars. This structure is consistent with existing degree structures in environmental design and art both at the U of O and nationally.

The four year BA/BS is firmly seated in the undergraduate liberal arts curriculum of this university. Students will complete all Arts and Letters, Science, and Social Science requirements, some of which may also satisfy requirements for the major. We believe that a broad understanding of history, culture and science, in a context of critical research, is an essential resource for students positioned to become innovators in and interpreters of material culture. Current professional programs in Architecture offer few opportunities for students to take advantage of the liberal arts experience. UO liberal arts offerings offer multiple opportunities for students to understand and incorporate the social, scientific and cultural contexts of this inquiry into their practice. This new major will combine the breadth of broad-based liberal arts requirements with the focused rigor of the Art and Architecture studios. Students will take coursework in Art, Interior Architecture, Art History, and Product Design that will provide them with a solid foundation of relevant material and theoretical experience within the liberal arts degree. The fifth-

year BFA program will be a focused, professional experience in which practitioners in the field will teach seminars. Students will intern for product design firms, pursue in depth research on critical issues in the field, and produce polished professional portfolios.

The motivating force for this initiative is a 2003-04 School of Architecture and Allied Arts strategic planning exercise from which “Increasing Interdisciplinary Collaboration” emerged as the number one goal, with “undergraduate and graduate curricular options that promote collaboration and interdisciplinary work,” “curricular requirements that allow interdisciplinary collaboration among students and faculty,” “support and release time for faculty interdisciplinary collaborative endeavors,” and “use of physical space in a manner that promotes interdisciplinary work as primary objectives.” Product design (which had been under consideration for some time by both Art and Architecture faculty) presented itself as a curricular initiative that satisfied every one of those objectives. In addition, representatives from Oregon business have visited AAA and are enthusiastically supportive of a product design program. Herman D’Hooge, Intel engineer and innovation strategist, noted a new and growing need for designers as well as engineers in his own company. He stated that, “If a program was developed at Oregon, internships could be available at Intel immediately.” More importantly the discipline offers a relevant and valuable resource for our students and faculty that is a natural extension of both of our programs.

The design discipline described in many academic programs as product or industrial design is centered on understanding and influencing contemporary material culture, by participating in the design and production of the everyday objects that characterize human values by their proliferation and use. The appearance and function of manufactured goods that define contemporary material culture is the core subject matter of this course of study. The designer of products emphasizes the humanistic qualities of inventions of mass production, with special consideration for comfort, safety, environment, and aesthetic satisfaction that they may bring to their users.

The proposed material and product studies and product design curricula is a collaboration, developed by a faculty team comprised of members of the Art, Architecture and Interior Architecture faculties, exploit the particular strengths and interdisciplinary potentials of the Art and Architecture departments at the University of Oregon. Two new faculty members, one from each discipline, will be hired to teach new courses central to the curriculum. Our program will be organized around goals similar to other product programs, but purposefully open to the strategies, interests, and expertise of the two sponsoring departments and the rich intellectual

opportunities of a liberal arts institution. Attention to form and function, sustainability, and integration with environmental design will come from our Architecture and Interior Architecture programs; materials, process, and intuitive preparation from our Art programs; diverse perspectives on critical thinking from both. Administrative responsibilities will be managed initially by a representative committee and/or interim director, and in the long term directed by one of the new hires dedicated to the discipline.

Students enrolled in the Material and Product Studies BA/BS program will share foundation course work in Design, Graphics/Drawing, and Art History with majors from both Architecture and Art. These shared foundations will offer many opportunities for cross-disciplinary discussion and practice. This connection to the history, theory, and material practice of both Art and Architecture is a primary strength of the program. At the same time a constellation of upper division courses specific to the Material and Product Studies program will be developed through close collaboration of Art and Architecture faculty, and taught by faculty from Art, Architecture, Interior Architecture programs in rotation.

Product design programs are typically housed either in Art or Engineering, yet a growing percentage of the work done in industry crosses traditional boundaries between product, graphic, and environmental design. Our program would be uniquely poised to educate designers to work together across disciplines, especially in areas such as communication design and “branding” as illustrated by businesses such as Starbucks coffee or the Umpqua Bank, the design of exhibits and display, as well as addressing emerging conversation in “critical design,” a term that describes artifacts designed to be embodied critique or commentary on consumer culture. Both the designed artifact, its subsequent use, and the process of designing such an artifact causes reflection on existing values, mores, and practices in a culture. A critical design will often challenge its audiences preconceptions and expectations thereby provoking new ways of thinking about the object, its use, and the surrounding environment.

As we have all come to understand, production of material goods is outsourced internationally. Existing connections with art and design programs in Copenhagen, Hong Kong, Stuttgart, and traveling study programs in Rome and Kyoto, combined with developing AAA connections in China, Korea, and Taiwan, will allow our faculty and students to enter into a dialog around responsible, sustainable design with other university design programs, business, and manufacturing concerns around the world. Our students will be able to study and intern abroad and host students and practitioners in the field here in Oregon, building international relationships for the future.

## ARCHITECTURE

The Department of Architecture offers professional programs in Architecture and Interior Architecture. The comprehensive and integrative approach to design taken in these programs in concert with the emphasis on individualized instruction and student responsibility has long been considered a strength of the department. A unique aspect of study for departmental majors is the culture of the collaborative design studio. Design studios are at the center of the curriculum and allow students to actively test design ideas in a non-competitive laboratory setting. This studio culture is also at the center of most if not all product design programs and cross-pollination between product design and interior design or architecture studios is highly valued at institutions now housing comparable programs including Pratt Institute and the Rhode Island School of Design. The Department of Architecture has provided long-standing leadership in the area of sustainable design and the product studies program will benefit by existing faculty expertise as well as offering an expanded arena for sustainable design practices.

The Department of Architecture currently offers foundation coursework in building technologies including structural systems, construction materials and methods, and environmental systems. Students in the product design program would therefore have opportunities to study/develop products for the building industry or to integrate products into the building fabric. Foundation courses in the design arts cover theories of human behavior, ergonomics, and accessing needs and requirements for buildings, interiors, and products.

The program in interior architecture is most closely aligned with the scale of products and has long offered courses in design theory, furniture design and prototyping, lighting design (including the design of lighting fixtures), exhibit design, and the integration of graphics and interior equipment and elements into designed interiors. Some of these specialized courses are central to the design of furniture and have been incorporated into the product studies curriculum. Advanced electives/seminars such as exhibit design will be offered to students in both programs thus increasing SCH and allowing for a larger variety of advanced electives in both programs.

Because of the strong affiliation between interior design and product design and the curricular overlaps, the interior architecture program will be heavily involved in the development and oversight of the product design program and one of the new faculty positions will be assigned to the interior architecture program.

## ART

The Department of Art at the University of Oregon believes that undergraduate students should be offered a broad range of conceptual approaches and practical skills contextualized by a set of rich liberal arts experiences. This objective is accomplished within a diverse curriculum that encourages breadth and interdisciplinary investigation, as well as depth and discipline with media. Knowledge is not simply presented, but rather, constructed, designed, and performed.

Our studio classes emphasize the development of multiple ways of seeing, understanding of materials and tools, formal possibilities, technical skills, critical inquiry, articulation of meaning, and fluency with visual languages. The introductory level Art courses included in this curriculum will offer practical experiences with materials and process in a model that honors risk-taking as a strategy and cultural context as an incubator for the next generation of product designers. Students will learn the potentials and of ideas, materials, and process through stretching ideas and materials to their limits. They will begin to understand innovation as a means of transcending those boundaries.

This program fosters both student and faculty creative exploration in areas of convergence amidst media that range from traditional art processes to data, image, and sound - working in spatial, time-based, hybrid, interactive, and even robotic forms. Understanding the cultural contexts of art, object, materials, scale, space, and body is critical to this enterprise of creating new knowledge in the visual world and developing the analytical skills required to apply visual language to the functional world. We are interested in an educational process that generates new and more interesting questions rather than defining answers.

The existing Art studio and Digital Arts programs have historically been concerned with object and installation oriented processes and materials, communications design, and technology including physical computing and interface design. Programs in Fibers, Metalsmithing, and Ceramics are built on a history of functional object production. Coursework in these areas explores the experimental edges of those disciplines, at the same time offering solid experience with production of multiples and studio applications of industrial process. The design component of our program is concerned with the development of graphics, objects, sound, interactivities, and a broad range of creative applications such as web art, games, animation, video, performance, installations, and other uncharted forms as sites of communication, expression, and personal inquiry. All of these elements are crucial to creating a base understanding of the conceptual, physical, and visual aspects of product and process. Together they offer a rich, theoretical,

and experiential platform from which students can address critical issues in design and use.

The Art faculty believes that it is necessary to challenge assumptions and subvert expectations to arrive at new understandings of the familiar. Our faculty support risk-taking and idiosyncrasy in the service of developing a unique vocabulary. Students develop individualized methodologies through rigorous self-discipline. One of the two new faculty hires will fill an Art faculty line.

#### MATERIAL AND PRODUCT STUDIES/PRODUCT DESIGN

Graduates of Interior Architecture, Art, Architecture, and Digital Arts programs become variously furniture and lighting designers, interior designers, exhibit designers, set designers, ceramic producers, fabric designers, jewelry and house-ware designers, graphic designers, information and interface designers, animators, videographers, project managers, and programmers. Many already apply these skills in fields of material production, as well as education and training, games, advertising and marketing, display and presentation, interactive art and performance, electronic publishing, and corporate communications. The faculty in Art and Architecture see the product design curriculum as providing an opportunity to reinforce and expand these opportunities for existing students while providing a distinct area of concentration for majors. The curriculum has been designed to accommodate entry into the program at any level.

The material and product studies program will provide a thorough grounding in the use, invention, and production of manufactured objects, media, and experience and will be based in the history and practice of environmental design, product design, and visual arts disciplines. Critical thinkers in these fields are educated to innovate and to identify the ever-changing cutting edge as a programmatic imperative in Art and Environmental Design practice. As a result graduates of our Material and Product Studies program will be uniquely agile and prepared to meet the challenges of a rapidly changing cultural landscape. Related to this creative industry the U.S. Department of Labor states that, “As the demand for design work becomes more consumer-driven, designers also will need to closely monitor, and react to, changing customer demands. Designers will increasingly have to come up with innovative new products in order to stay competitive. Domestic designers also will be required to work with marketing and strategic planning staffs to design products that will be more usable and appealing to consumers and that accurately define a company’s image and brand.”

Students enrolled in the Material and Product Studies BA/BS program will share foundation course work in Design, Graphics/Drawing, and Art History

with majors from both Architecture and Art. Co-enrollment of Architecture, Art, and Product Studies will offer rich opportunities for cross-disciplinary discussion and practice. This connection to the history, theory, and material practice of both Art and Architecture is a primary strength of the program. At the same time a constellation of courses that would not be reciprocally offered to regular Art or Architecture students will be made available to these majors. A business component is a required and key element of the program and we hope to develop that relationship further as the program evolves. We envision potential for interdisciplinary faculty and student partnerships, forming teams from AAA, Business, Anthropology, Chemistry, and Computer Science to develop relevant projects. A group of focused core lecture/studio/seminar courses will be developed by both new and existing faculty.

The array of excellent liberal arts experiences at the University of Oregon are a significant resource for the program. Required coursework in business will provide majors with a broad understanding of business and economic forces and a useful grasp of marketing strategy and theory. Cultural anthropology will be a vital element of the program, in that cultural awareness and ethnography skills are crucial tools in product development. Collaborations in material sciences, computer science, and others will provide our students with a uniquely broad and pertinent understanding of their discipline.

The program has been developed and will be administered jointly between two departments, Architecture and Art. Initially an interim committee and/or director will administrate. In the long term a program director (one of two new faculty hires) will be responsible for curriculum maintenance and development and will meet regularly with a standing, interdisciplinary Material and Product Studies committee, as well as the head of Art and the director of Interior Architecture and will report to the Dean of AAA. Student Credit Hours (SCH) for courses specific to the program will be applied to AAA and student resource fees will be collected and distributed by AAA in concordance with current policy.

We intend to build on the strengths of the two existing curricula, out of which we will develop a program that combines the rigor and responsiveness of design with the wide-open forwardness of art. The preponderance of UO courses focused on product and material studies already exist in Interior Architecture, Architecture, and Art programs. In recent years, art that addresses questions about consumer culture, branding, and fabricated environments/experiences, and design that positions itself at 'critical' junctures of object and culture have blurred the boundaries between art and design. These blurred boundaries can be explored effectively in the product studies program because of its unique setting in both the art and architecture

departments. For instance, in spring of 2007 we plan to offer a sculpture course dealing with furniture as sculpture concurrent with an existing furniture design studio. This physical and curricular proximity is designed to instigate a lively conversation that will enrich the experience for all of the students.

The curriculum combines courses in humanities, sciences, business, art, and architecture with specific emphasis and coursework in product design. There are both academic and studio requirements. Studio courses emphasize visual experience to develop: (1) creative ability, (2) skills in visual communication, (3) hands-on experience with materials and technology, and (4) the ability to conduct independent research. It will involve students in issues of concept, theory, and authoring and guide them in development of product objectives in hands-on labs, studios, and internships. Graduates will be prepared to contribute to contemporary material culture from a solid platform of materials-based practice, design history, theoretical knowledge, cultural awareness, and business understanding. We expect graduates to go on to diverse, design-based careers with companies producing objects as diverse as sports equipment, electronic hardware and software, tools, bicycles, or lighting. Probable future employers include Oregon companies like Nike, Intel, Leatherman, Vanilla Bicycles, and national and international concerns like Herman Miller, XO, Kartell, Artemide, or Flos.

As of April, 2006, we held a university/industry symposium to explore needs and issues in this region, discussed appropriate course-work with the School of Business, developed a proposal and working curriculum, and developed ongoing conversations with industry contacts.

The program, if approved, will be phased in over four years beginning in Fall 2007. The fifth year BFA can be implemented independently in Portland for 20-25 students, recruiting from a regional pool of students with appropriate undergraduate degrees, portfolios and experience in Art, Architecture and Design. The four year BA/BS will phase in over four years, admitting 25 freshman students annually, with a total program capacity of approximately 100 majors projected for Fall 2010.

## **2. Purpose and Relationship of Proposed Program to the Institution's Mission and Strategic Plan**

- a. To prepare students to:
  - understand concept, theory, and practice across all forms of product and material culture

- create and produce original product designs and/or prototypes
  - work or pursue graduate studies in product design, industrial design, and/or work in professional product design and production
- b. The major in Product Studies will support the mission and strategic plan of the University and contribute to attaining long-term goals in the following ways:
- serve the university's commitment to quality undergraduate education. Critical thinking, communication, and creativity are all integral elements of this program
  - address the interface between people and products in terms of technology, physical form, and cultural impact while preparing students for lifelong learning and career potential in a rapidly evolving environment
  - provide the only liberal arts degree and professional program in the Northwest to offer a curriculum in product design with the academic resources of a public liberal arts institution
  - increase the number of students able to study product design at both professional and non-professional levels and add breadth to related disciplines in architecture and art
  - recruit and retain quality faculty and students in design, architecture, and business-related disciplines
  - encourage students to stay in this state to pursue product design studies they might otherwise pursue elsewhere
- c. Architecture and Art programs at the University of Oregon already serve the state of Oregon in many areas. AAA has been a leading participant in the emerging industries and practices that comprise architecture, landscape architecture, interior architecture, design, digital media, and information technology. The quality of our faculty, programs, and courses has been well represented. University of Oregon graduates have gone on to contribute in architecture, design, communications, education, technology, and the arts through the activities of Intel, Zimmer Gunsul Frasca, Callison Architecture, Gensler, Microsoft, Apple, Netscape, Disney, Nike, and others. As design practice becomes ever more complex and multi-faceted, experts are needed for every category, level and scale.

In today's economy design is emerging as a critical economic engine in Oregon both in the physical elements produced by companies like Nike and in products that provide interface with digital technologies such as those produced by Intel. These companies along with emerging product/industrial design businesses will shape the physical and cultural landscape of the next century and will demand even more contributors who must be educated in design theory and practice at the scale of products.

### **3. Course of Study**

The Product and Material Studies major is designed to take advantage of existing coursework offered in AAA and UO departments and programs. The array of excellent liberal arts experiences at the University of Oregon are a significant resource for the program. Current professional programs in Architecture offer few opportunities for students to take advantage of the liberal arts experience. This new major will combine the breadth of broad-based liberal arts requirements with the focused rigor of the Art and Architecture studios. Cultural anthropology will be a vital element of the program, in that cultural awareness and ethnography skills are crucial tools in product development. Collaborations in material sciences, computer science, and others will provide our students with a uniquely broad and pertinent understanding of their discipline. Required coursework in business will provide majors with a broad understanding of business and economic forces and a useful grasp of marketing strategy and theory. At the same time, new courses specific to the program will frame and contextualize product design as a separate, distinct discipline with a particular knowledge base.

We envision potential for interdisciplinary faculty and student partnerships, forming teams from AAA, Business, Anthropology, Chemistry, and Computer Science to develop relevant projects. The Business components, Introduction to Business and Marketing are required elements of the program and we hope to develop additional opportunities for collaboration between Design and Business students as the program evolves. A group of focused core lecture/studio/seminar courses will be developed by both new and existing faculty.

Foundation courses drawn from existing courses in Drawing and Basic Design will be provided by the Art program. These courses will provide basic knowledge and skills from which to explore art and design. Three new required courses (lectures with lab break-outs) will be added to the curriculum. They are currently titled Product Design 1, 2, and 3, and cover ergonomics in context, design for use, contemporary manufacturing processes, visual community, and team visualization. All three of these courses will be taught by two new faculty with product specializations. These courses will

expose students to the broad range of critical discourse and issues surrounding the production, use, ongoing viability, and obsolescence of designed elements of our material environment. Three terms of Product Design Studio in the fourth year will be taught by existing and new faculty in rotation, as will fifth-year studios and seminars. The research and project nature of some of these courses will be equally relevant to both fourth and fifth year students. PRD 584 design studios contain an additional “seminar” component requiring BFA students to complete additional readings undertake additional research and engage design problems at a more professional level. In some cases the parameters of the design project(s) may also differ for students in the professional program. This expectation is included in the syllabus. The new course Product Design Drawing will incorporate both traditional and digital methodologies and be taught by both new and existing faculty. The remainder of the courses currently exist but some may be modified somewhat to address the wider range of interests inherent in the expanded student population. As such these courses may be of interest to university students in a wide range of majors.

In the mid-level of the program students will choose from beginning and advanced courses in materials/making and design theory offered by participating departments and in the final year students will take a series of new product combined design studio/seminars that relate specifically to the design of products.

Advising will be provided by two primary Product Design program faculty, with additional support from 2-4 faculty members in Art and Interior Architecture who have substantial commitment to the program. In addition, the nature of the small studio environment of Art And Design courses at all levels results in an organic, but particularly relevant conversation with faculty and a cohort of like-minded peers. This discussion will be particularly focused in the fourth and fifth year studios and seminars.

#### **4. Recruitment and Admission Requirements**

a. It is anticipated that the program will draw students who would not otherwise come to this institution. Evidence from the Admissions Office at the University supports the notion that a Product Studies program would be attractive to new students at both the entering freshman and upper-division transfer levels in that many students indicate an interest in both art and design. Also, due to programmatic enrollment limitations, the Architecture, Interior Architecture, and Digital Arts programs have to turn many students away each year. It is expected that Architecture, Art studio, and Digital Arts majors may apply to the Product and Material Studies major. It is expected

that students from architecture, and art departmental majors may apply to the material and product studies program, and foundational congruencies in the three programs will allow students to apply at every level of material and product studies. It is difficult to quantify that opportunity because no data explicitly indicating interest or preference for product or industrial design exists. However, design-hungry businesses like Nike and Intel in the Northwest have expressed a strong interest in professional level product design programs in Oregon. They are currently forced to hire from Los Angeles and New York because no such programs exist in this state. Nike has been actively lobbying Oregon institutions to develop programs for the last several years. Our own vision of this interdisciplinary initiative is an excellent fit for those diverse production and technology interests.

A partial picture sketched from SAT and freshman application data for 2000-2004, and our own recent experience of rising enrollments in Art, from 400 majors in 1999 to more than 600 majors in 2004-05, clearly demonstrates increasing interest in design and art among prospective and new students to the University of Oregon.

There are no other public institutions that offer this course of study in the state of Oregon and very few in the region. Students who might otherwise apply or transfer to schools with more extensive and integrated programs in product and industrial design will be encouraged to reconsider. The opportunity of design-related internships in the major and practice in the open courses would further amplify retention efforts in future years as these programs expand and mature.

b.

#### BA/BS in Product and Material Studies

Students must apply directly to Product Studies for admission as BA/BS majors in the program. Admission screening takes place in Winter term and requires a portfolio review of visual materials submitted by individual applicants combined with academic transcripts.

#### BFA in Product Design

Application will include a portfolio review. Students with strong portfolio materials and credentials who have completed a four-year degree may be admitted to the fifth-year BFA program. Students in the fourth year of the UO Material and Product Studies program may apply to this nationally competitive BFA program for a product design major.

c. Enrollment in studio courses will be limited to 15-20 students to ensure maximum faculty/student contact for this intensive program. Enrollment in associated large lecture courses is estimated at around 150 per section with

open enrollment, and limited only by lecture space and lab scheduling demands. A first phase of development will consist of vigorous publicity and outreach directed locally, regionally, and nationally for both the major program and core courses. Total program enrollment will be limited to 100 students.

## **5. Accreditation of the Program**

Accreditation will be pursued through the National Association of Schools of Art and Design (NASAD), the accrediting organization for Art, Interior Architecture, Art History, and Arts Administration programs at University of Oregon and throughout the U.S.A.

## **6. Evidence of Need**

a. Demand for design related courses at the University of Oregon is very strong and has been partially met through the curriculum of our limited enrollment (400) Art and (200) Digital Arts program and similarly limited (650) Interior Architecture and Architecture programs. Supply, however, falls significantly short of demand. The ability to meet increasing demand for design courses has been an ongoing problem and increasingly a significant source of dissatisfaction and complaints from students and their parents.

The Digital Arts program major enrollment has been steady at about 200 for several years, but while we admit around 60 students per year, we have turned away between 40 and 50 applicants each Fall for the last three years. The architecture department faces a similar need for beginning design theory courses and furniture design courses. We accept less than 70% of the applicants for the combined class of first year architecture and interior architecture students each year (typically around seventy five total). The unmet demand for these courses and majors is an expression and clear evidence of the excellence and desirability of the existing curriculum and, at the same time, the need to develop more programs of study to better serve demand.

b. Evidence of regional and national need can be demonstrated by the following:

Intel, a huge production firm specializing in digital media, is undergoing a major internal restructuring. Its engineer intensive employee base is shifting to a new emphasis on designers, organizing design teams consisting of designers and engineers working together to develop new products. Representatives from Intel have visited AAA and are enthusiastically supportive of a product design program. Herman D'Hooge, engineer and

innovation strategist with Intel, says that Intel is not seen as a design company, so they have trouble recruiting, but that interaction design is a big part of their production. D’Hooge stated that “If a program was developed at Oregon, internships could be available at Intel immediately.”

Tinker Hatfield, Oregon Vice President of Innovation at Nike, told our faculty and students that design creates job opportunities for Oregon, and that Nike has 400 designers in Oregon and 400,000 production employees all over the world. Oregon has become a magnet for young people and designers and Portland is a hub for design work. However, Larry Eisenbach, program manager for Nike Footwear, added that “Nike hires from everywhere, but Oregonians probably make up only 2 percent of hires.” He is “frustrated by the lack of product design training in Oregon.”

According to the U.S. Department of Labor statistics:

- Commercial and industrial designers held about 49,000 jobs in 2004. About 1 out of 3 were self-employed. About 13 percent of designers were employed in either engineering or specialized design services firms.
- Median annual earnings for commercial and industrial designers were \$52,310 in May, 2004. The middle 50 percent earned between \$39,130 and \$68,980. The lowest 10 percent earned less than \$29,080, and the highest 10 percent earned more than \$86,250.
- Increasing demand for commercial and industrial designers will stem from the continued emphasis on the quality and safety of products, the increasing demand for new products that are easy and comfortable to use, and the development of high-technology products in consumer electronics, medicine, transportation, and other fields.
- Despite the increase in design work performed overseas, most design jobs—particularly jobs not related to high-technology product design—will still remain in the U.S. because design is essential to a firm’s success, and firms will want to retain control over the design process.
- As the demand for design work becomes more consumer-driven, designers also will need to closely monitor, and react to, changing customer demands. Designers will increasingly have to come up with innovative new products in order to stay competitive. Domestic designers also will be required to work with marketing and strategic planning staffs to design products that will be more usable and appealing to consumers and that accurately define a company’s image and brand.

c. The Product Studies major will meet the needs of students seeking to become designers of a wide array of manufactured products from hardware to software. There will be approximately 100 majors in the Product and Material Studies program at any one time. A plausible estimate over the next five years (including new and transfer students at all levels) is 75 graduates of the program. Approximately 20-25 per year would complete the program.

d. Anticipated value to University recruiting and retention effort:

Student recruitment and retention is arguably influenced by the job market for holders of degrees and job experience in this discipline.

In addition to documented growth and stability in product design related jobs (cited above), anecdotal evidence from the Admissions Office at the university supports the notion that a Product Studies major would be attractive to new students. It is difficult to quantify that opportunity, because no data explicitly indicating interest or preference for product design exists. As noted above, SAT and freshman application data clearly demonstrates increasing interest in the visual and performing arts among prospective and new students to the University of Oregon.

Similar arguments can be made for improved retention of students in Art, Architecture, and Interior Architecture. As noted above, students who might otherwise apply or transfer to other East and West Coast schools with extensive and integrated programs in product or industrial design will be encouraged to reconsider. The opportunity of product design internships in the major and coursework in the open lecture courses will provide further incentive to exploit the advantages of this program in the future.

## **7. Program Evaluation**

Periodic evaluation of the programs in contributing departments of Art and Architecture is assured by accreditation standards for Art, Architecture, and Interior Architecture. The Product and Material Studies Program would fall under the NASAD accreditation for programs in Art and as such would be examined every 5 years. However, we would also undertake analysis and tracking of the following programmatic elements on an annual basis:

- a. Excellence of faculty and curriculum will be examined through
  - student evaluations
  - peer evaluations of teaching
- b. Growth of the program
  - tracking of admissions data and enrollment over a five year period

- c. Retention
  - tracked through direct advising
  - enrollments and major counts
- d. Success beyond degree
  - track program graduates over 10 year period

## **8. Assessment of Student Learning**

- a. While testing will be used to evaluate student learning in large lecture courses, the primary means of assessment will come in the form of faculty critiques and project reviews. This is the traditional form of student assessment in architecture and the arts, and is also appropriate in the Product Design discipline. A further option of mounting a ‘trade’ show, produced by teams of designers, fabricators, and business students, is a potential capstone activity for the fifth year BFA students and would parallel the current BFA exhibition requirement for Art BFA’s. Class participation and attendance is also an important factor in assessing student progress.
- b. Graduate outcome assessment will be based on factors such as student satisfaction, job placement, and program evaluation questionnaires sent to students one year after program completion.
- c. There is no licensure examination in the product design area.

## **9. Similar Programs in the State**

- a. There are no similar programs in this state. The University of Washington offers a BA/BS in Design Studies and a BFA in Industrial Design in the School of Fine Arts.
- b. The BA/BS in Product Studies and BFA in Product Design at UO will be the first program that will serve design-related industry in the state of Oregon, providing Oregon students an opportunity to prepare for a professional career in the field.
- c. No impact is projected, although the program at UO may increase enrollments in other programs that provide preparatory curricula.

## **10. Faculty**

As follows is a list of contributing faculty currently teaching in AAA programs.

Mary Anne Beecher, associate professor (interior architecture); B.A., 1986, M.A., 1988, Iowa State; M.A., 1998, Iowa. (1999)

Chris Coleman, assistant Professor (digital arts); B.F.A., 2001, West Virginia University; M.F.A. 2003, SUNY Buffalo. (2005)

R. Craig Hickman, professor (digital arts); B.S., 1971, Portland State; M.F.A., 1981, Washington (Seattle). (1984)

Anya Kivarkis, visiting assistant professor (metalsmithing & jewelry); B.F.A., 1999, Illinois at Urbana-Champaign; M.F.A., 2004, New York at New Paltz, (2004)

Leon B. Johnson, associate professor (foundations, digital arts); M.A., 1993, M.F.A., 1994, Iowa. (1994)

Justin Novak, assistant professor (ceramics); B.F.A., 1983, Pratt Institute; M.F.A., 1996, New York at New Paltz. (2000)

Barbara Pickett, associate professor (fibers); B.S., 1971, Portland State. (1975)

Michael Salter, associate professor (digital arts); B.F.A., 1991, Miami University, Oxford, OH; M.F.A., 1994, University North Carolina, Chapel Hill. (2005)

Ying Tan, associate professor (digital arts); B.A., 1983, Teacher's University, Shandong, China; M.A.Ed., 1987, Georgia State. (1996)

Kartz Ucci, assistant professor (digital arts); B.F.A., 1991, M.F.A., 1995, York University (Toronto). (2004)

Esther Hagenlocher, assistant professor (interior architecture); M.Arch, The Bartlett, University of London, 1998; Diploma in architecture and design, State Academy of Art and Design, Stuttgart, 1994; Certified Cabinet-Maker, Technical College Stuttgart, 1987; reg. Architect, Germany. (2002)

Lars Bleher, assistant professor (architecture); M.Arch., 1994, Oregon; Dipl.Ing., 1995, Stuttgart; reg. architect and urban planner, Germany. (2002)

Ginger Cartwright, associate professor (architecture); A.B., 1975, California, Berkeley; M.Arch., 1981, Oregon. (1986)

Ihab Elzeyadi, assistant professor (architecture); B.Arch., 1988, Graduate Diploma in Architectural Engineering, 1990, Ain Shams University; M.S., 1996, Pennsylvania State; Ph.D., 2001, Wisconsin, Milwaukee. (2001)

Linda Zimmer, associate professor (interior architecture); Director of Interior Architecture; B.I.Arch., 1982, Kansas State; M.I.Arch., 1990, Oregon; NCIDQ certified. (1985)

Sherwin Simmons, professor (art history); B.A., 1967, Yale; M.A., 1975, Ph.D., 1979, Johns Hopkins. (1973) (History of Design)

Two new faculty at the rank of Assistant Professor will be needed to teach in both the major core courses and Product and Material Studies courses that support the major, both to be hired in year 1. Start-up funds will be necessary to support these positions for two years, with continuing funding dependant on enrollments and assessment of the program's importance to the university and state of Oregon. The qualifications for either will be an appropriate combination of the following:

MFA or equivalent arts/design related degree, college teaching, professional experience in design and production, and knowledge of design history, theory, and practice. Faculty should have experience in one or more of the following areas: product design, interior design, interactive design, engineering, and physical computing.

Additional GTF and/or adjuncts will be necessary to staff additional sections of Basic Design, Digital Illustration, and Visual Continuity.

One support staff at a level of OS1 will be required to meet an increase in secretarial, reception, and record-keeping responsibility generated by the new major and minor programs.

One half-time technical support staff will be required to meet an increase in responsibility generated by the new major program.

Additional GTF support will be necessary to staff lab sections and support shop spaces and activities.

In addition, the Art History Department has expressed interest in dedicating an additional future hire to design history.

## **11. Reference Sources**

- a. The program in Product Studies will make use of existing library resources. The AAA Library has a substantial collection of industrial design books, periodicals, and images, and acquisitions are ongoing. However, the program will also make use of newer resources in the form of digital images and on-line information and tutorials. The existing AAA Materials Resource Center also provides a resource in collecting and organizing data on sources and properties of materials and actual samples of materials and building products. It is expected that the collection of industrial materials would need to expand to support the Product Studies students and faculty.
- b. The bulk of the cost for resources will be in the acquisition of additional visual resources and product samples/information to support the Product Studies Program. Much of this material is available on-line. However, it may be necessary to direct additional resources in the form of student wages and/or GTF assistance to build the collections.

## **12. Facilities, Equipment, and Technology**

Many of the studio courses taken by Product Studies students have existing dedicated space and equipment. However, state-of-the-art design studios for teaching and project development in Product Studies will be required for Product Design Studios (taken in the last years of the program). With this initiative in mind the Departments of Art and Interior Architecture have been working to develop appropriate space and equipment resources, including industry standard CAD/CAM facilities adjacent to our traditional shop facilities that will come on-line in Fall, 2006. Design studio space is at a premium in both contributing departments and it is expected that no fewer than two additional studios would need to be provided in close proximity to Lawrence Hall.

## **13. If this is a graduate program, please suggest three to six potential external reviewers.**

N/A

## **14. Budgetary Impact**

See attached budget outline