

**Proposal for New Academic Program:  
Master of Science in Integrative Design (MSID)**

**College of Imaging Arts and Sciences**

**The Rochester Institute of Technology**

## Introduction

The proposed Master of Science in Integrative Design (MSID) builds on the tradition of academic excellence in RIT's design programs. RIT's graduate design programs in CIAS have been ranked among the worlds' best, and are specifically recognized for the integration of design theory with design communication and practice resulting in very employable graduates. RIT's existing graduate programs support strong, technical skills for fabrication and prototyping along with reinforcement of skills for user-oriented design. The proposed MSID builds on these existing academic strengths with an emphasis on project-oriented design practices, and the development of the cognitive skills associated with design thinking.

Students in the MSID will develop an understanding of the theories, methods, and processes of design, and its application in product and service development, as it relates to design. This intensive one-year graduate experience will include creative problem solving through project coursework. A variety of creative design thinking techniques in systems thinking, brainstorming, immersions, contextual relevance and empathy, (collectively "design thinking"), will be used to develop an in-depth understanding of the design process, the product/service life cycle, product/service feasibility, and the integration of social responsibility in product/service design. The program enables students with artistic, technical, engineering, and management backgrounds to study and develop the understanding necessary to work in the design field (and related fields), *not as studio designers, but to successfully engage with designers and a creative team for Industrial Design projects and processes.* An example of this student's job opportunities would be as an Assistant to Designers or Design Project director who might have a background in another discipline such as business, engineering, or sociology, and is working with designers.

### 1. Program Description and Purpose

#### a. Provide a brief description of the program as it will appear in the catalog

Program Description:

The focus of this program is understanding the theory, methods and processes of design and its application in problem solving. Through a participatory process, a variety of creative design techniques in systems thinking, brainstorming, immersions, contextual relevance and empathy, (collectively "design thinking") are introduced and used to develop an in-depth understanding of the design processes and methodologies, sustainability, feasibility, and social responsibility. Multi-disciplinary collaborations and experiences are encouraged and supported within the *Master of Science in Integrative Design.*

**b. List educational and career outcomes. Describe any specific curricular features that incorporate rigorous and academic and career preparation.**

Whereas the MFA is viewed as a terminal degree in the field of design, with an associated thesis, the MSID program will focus on excellence in professional design processes used in design practice. RIT does not currently offer a graduate level alternative to the MFA in Industrial Design. However, many design schools have responded to the demand for design professionals by introducing highly successful Master of Science degrees in industrial design—including MDes degrees and other variants—as a way of providing an educational pathway to design careers that do not require the terminal degree, or for those students who do not want to be studio designers. Universities such as Georgia Institute of Technology<sup>1</sup>, Arizona State University<sup>2</sup>, and Carnegie Mellon<sup>3</sup>, among others, offer MS degrees in design, along with their MFA or MDes degrees.

The proposed MSID program will be additionally unique among these programs because of the inclusion of service design content with the integration of design thinking and design practice. This proposed degree will be unique because of the RIT context in which it resides. A graduate degree of this type, opens opportunities for students to explore, combine and integrate many of RIT's academic strengths and expert faculty into a design-focused degree. To ensure a strong educational continuum, we intend to explore other RIT BFA/MS and BS/MS options, and develop pathways for students from the MS to continue into other RIT terminal degree programs, including MFA and Ph.D. programs, and only if the appropriate credentials are obtained by the applicant.

The MSID general program goals and outcomes include the following:

1. Integrate Design Processes and Methods
2. Utilize Design Thinking skills
3. Describe the role of design in culture and commerce
4. Obtain technical and aesthetic competence

Specific competencies to be developed in the program include:

1. The ability to understand and incorporate a wide range of potential solutions/multiple alternatives in Design and development;
2. Develop a comfort with ambiguity (visualize solutions before all elements, or information is available);
3. The ability to think abstractly;
4. Design thinking, design process(es) with application to products and services;

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<sup>1</sup> <http://www.id.gatech.edu/academics/graduate/mastersid>

<sup>2</sup> <http://design.asu.edu/degrees/grad/msd/>

<sup>3</sup> <http://design.cmu.edu/content/master-design>

5. Maintain a broad understanding of the whole/ context, as details and elements are added, lost and or rearranged;
6. Understand relationships, context and solutions throughout product life cycle(s), from manufacturing, to distribution, use, and end of life;
7. Communicate ideas/solutions in appropriate media;
8. Create deliverables that embody their “value” use.

The thirty-semester credit hour program is structured around a core of six courses (18 semester credit hours) aligned in three two-course sequences.

### **Design Studio Sequence:**

This two-part **Design Studio Sequence** provides a forum for the analysis of current design (demographic) trends, project-centered design experiences, and an applied (hands-on) approach to design thinking. Studio projects (assignments) are used as a means to define the practice of design, research methodologies, conceptual development, and contextual relevance of design.

#### Design Studio I: Concepts

Theoretical and pragmatic approaches to responsible design practices are developed through processes of iteration, divergent/convergent thinking and critical analysis. Projects focus on human-centered approaches and the contextual relevance of products, service and systems.

#### Design Studio II: Capstone

The application of design methods and processes, design thinking, problem solving, concept development and implementation of a final capstone project. Students will work with faculty and advisors to establish a design project that enhances the student’s individual area of study related to their academic and/or specialized areas of interest and career goals. Emphasis will be placed on collaborating with multidisciplinary partners and external resources such as clients or project sponsors. Course culminates with a public presentation of the design solution.

### **Visualization Communication Sequence:**

This two-part visualization sequence focuses on developing the skill to generate, visualize and present design concepts, in both analog and digital formats. Assignments will include visual and verbal presentations that synthesize and communicate design development and solutions. Presentations may include various media such as video, print, digital, and verbal.

## Visualization 1: Development

Development is an introduction to drawing objects and three-dimensional space as a means of developing and communicating design concepts. Students will understand and use the basics of perspective sketching, mechanical perspective, grids and orthogonal views to communicate design concepts.

## Visualization 2: Communication

Design Communications continues developing more advanced visualization techniques, while expanding on visual communication skills, such as storytelling, graphic layout and presentations. Exercises will introduce students to various types of analog and digital visual communication techniques.

## **Elements & Emotion** (Thinking and Making)

This two-part experience building sequence developing the sensory appreciation of design elements and environment. Design process, conceptual thinking, empathic exploration, iterative processes, problem solving, and elemental relationships are studied through hands-on exercises.

### Part I:

**Elements & Methods** is an introductory experience building the visual, verbal and cognitive understanding of three-dimensional design elements and principles. Projects focus on the design processes through the study of abstraction and developing the ability to see, organize, and manipulate (explore) elements to achieve the desired sensory responses.

### Part II:

**Emotion & Implementation** builds from the Elements & Methods course and introduces Emotional Design as a means of creating, understanding and implementing the relationship between the object, the user and the desired sensory response. Projects help students to develop technical skills by using the tools necessary for hands-on problem solving and three-dimensional communication of design intent. Concepts of material selection, production processes, and sustainability are introduced.

The balance of the program is comprised of 12 credits of elective coursework. Students seeking to develop breadth would be guided towards a series of intentionally diverse selected elective courses.

**c. Describe how the program fits with and advances the institution’s mission, vision, values and reputation**

The proposed Master’s program fits with the advances of the institution’s mission, vision, values and reputation in the following ways:

RIT is currently looking to find those programs at the Master’s level that can be taught programs. The MSID is a taught program that is revenue generating. The mission of the institute is to offer students an array of current programs that will result in their success. Students matriculating from this proposed degree will be highly employable and able to work in the design field. The vision of RIT relates to the offering of cutting edge innovation and technology courses. This program will support innovation and students will be introduced to current technologies used in design practice. The values and reputation of RIT is served by the MSID by building on the reputation of its nationally ranked Industrial Design undergrad and graduate programs. To be able to offer more options for students to study design, with a focus on their interests will uphold all of the values of RIT.

**d. Describe the justification and documented need for this program and how this program contributes to RIT’s strategic plan priorities and key result areas.**

**Fostering Creative, Inclusive, and Interdisciplinary Collaboration**

As a creative enterprise, the field of design is fundamentally aligned with the University’s goals for expanding scholarship, research and creativity to achieve greatness through difference.

The MSID program focusses on developing skills in design thinking. Design thinking is a novel form of critical thinking where students are engaged in exploratory processes that involve visualizing, experimenting, creating, and prototyping. Scholars and practitioners from engineering, business, and the humanities are increasingly seeking ways to incorporate and apply the design thinking methodology to complex interdisciplinary and domain specific problems<sup>4</sup>. Design thinking skills and design methods are valued across disciplines and serve as a unifying focal point for interdisciplinary collaboration—a key goal and priority of the university.

Design thinking and the process of design are inclusive endeavors that strive to incorporate cultural and ethical considerations in problem solving. Thus, the proposed program creates a context for multicultural dialog applied to design problems, and will advance RIT goals both for inclusive excellence and international and global education by demonstrating the inherent value of integrating cultural considerations in course and

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<sup>4</sup> See: Glenn, et al (2014). The need for design thinking in business schools. *Academy of Management Learning and Education*. 13:4.

Levine, et al (2016). Design thinking in development engineering. *International Journal of Engineering Education*. 32:3.

Johansson-Skoldberg, et al (2013). Design thinking: Past, present, and possible futures. *Creativity and Innovation Management*; 22:2.

studio instruction. Further, as we have noted, the proposed program will enable unique and exciting international partnerships and collaborations. Integrating students with diverse backgrounds further extends opportunities for interdisciplinary learning that will be developed by engaging faculty from equally diverse backgrounds.

Though the design thinking methodology is central to the existing graduate MFA program in Industrial Design, the length and format of the MFA make it inaccessible to students from engineering, business, and the liberal arts who would apply the skills outside of traditional studio design domains. The MSID degree would enable students more flexibility and opportunities in graduate education. As RIT moves to a more robust graduate and research university, it will be beneficial to have a degree that allows a student to study design thinking and processes without having to become studio designer.

### **Global Occupational Outlook**

Detailed data on global demand for commercial and industrial designers are difficult to find. However, the World Economic Forum Report, *The Future of Jobs: Employment, Skills and Workforce Strategy for the Fourth Industrial Revolution*, highlights the critical skill requirements of the workforce of the future. Skills such as complex problem solving, critical thinking, creativity, and emotional intelligence are among the top 10 skills predicted to be essential for future employment. The proposed MSID degree places great emphasis on developing these skills with broad application across a number of occupations. The report places particular emphasis on creativity as a skill and highlights the product design profession as an example of one likely to be in strong demand:

*“One of the top skills that will be in demand by 2020 is creativity. This will occur because while a lot of monotonous jobs can be automated, creative jobs require a human. One occupation survey respondents said will be increasingly needed with this skillset will be designers, specifically commercial and industrial designers. These are the people (who) design and develop products like cars, appliances, gadgets, and other manufactured goods.”<sup>5</sup>*

Further, while U.S. job outlook for design professionals will be modest through 2022, according to the World Economic Forum report, the demand for similarly trained professionals in China, Vietnam, and other high growth economies, is forecasted to be “strong”. Therefore, we anticipate the program to be attractive to international students from countries where creative industries are emerging as economic growth opportunities.

The U.S. According to the Bureau of Labor Statistics, employment of commercial and industrial designers is expected to grow 9% through 2018, with long term growth

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<sup>5</sup> World Economic Forum (2016). The future of jobs: Employment, skills and workforce strategy for the Fourth Industrial Revolution. Downloaded December 10, 2016 [http://www3.weforum.org/docs/WEF\\_Future\\_of\\_Jobs.pdf](http://www3.weforum.org/docs/WEF_Future_of_Jobs.pdf)

projected to be approximately 2-4% through 2022<sup>6</sup>. This growth is essentially equal to the average for all occupations.

### **Comparable Programs**

There are three other universities within New York State offering similar graduate level design programs. Pratt Institute, in New York City, offers a three year Master of Industrial Design (not an MFA). The program places emphasis on developing studio design skills and has a strong international component<sup>7</sup>. In addition to the MFA in Industrial Design, the Parsons School of Design, at the New School, offers two degrees of shorter duration—the 2-year Master of Arts in Design Studies and the 1-year Master of Science and Strategic Design and Management<sup>8</sup>. The MS in Strategic Design and Management is the most comparable to our proposed degree. Based on a review of the program’s website it appears to place more emphasis on design management, less on the design process and design thinking, and has few opportunities for interdisciplinary collaboration. Finally, Syracuse University offers a 2-year MFA in Collaborative Design. The program places emphasis on interdisciplinary collaboration and design thinking. However, the curriculum affords little opportunity for students to take elective coursework.

We found no program directly comparable to the proposed MSID program. The comparable uniqueness lies in the fact that it builds on RIT’s core strengths in industrial design; the emphasis on design thinking and practice; the opportunities for students to take elective coursework; and the 1-year duration of the degree.

### **e. Describe curricular features that: facilitate and support student and faculty scholarship, research and creativity, and address emerging disciplines**

- *Facilitate and support student and faculty scholarship*

Design students and faculty engage in processes and practices that are very applied. However, before those applied projects begin, there needs to be an understanding of creative problem solving. Since this degree will allow for students and faculty to work with industries or organizations, it will be beneficial to all in relation to student support, faculty scholarship, which is often intertwined with products and companies.

- *Address emerging disciplines*

The MSID will allow interaction with emerging disciplines on the RIT campus through electives offered in those disciplines.

### **f. Except GenEd requirements, describe and list documented curricular interconnections and integration between this program and other disciplines, programs and colleges at the University**

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<sup>6</sup> Bureau of Labor Statistics, U.S. Department of Labor, Occupational Outlook Handbook, 2015-2016 Edition.

<sup>7</sup> <https://www.pratt.edu/academics/school-of-design/graduate-school-of-design/>

<sup>8</sup> <http://www.newschool.edu/parsons/graduate/>

The design process is an iterative and reflective process that often involves insights from other experts in a particular field. This MSID lends itself to many disciplines and areas of interest across campus. The following disciplines may engage with this degree through electives already offered in Business, Computing, Engineering, Golisano Institute for Sustainability, and Health.

**g. Describe the role of faculty in the program's design**

The proposed MSID has been conceived, reviewed and approved through the Industrial Design program faculty, School of Design, and the CIAS curriculum committee. Much of the program development has been led by faculty in the Industrial Design program with input from an ad hoc advisory committee, convened by the Provost, that included faculty from the Saunders College of Business, the Kate Gleason College of Engineering, and the College of Liberal Arts. In addition, this degree will be supported by faculty and resources in the Vignelli Center, a major international archive of design work.

**h. Describe the input by external partners, if any (e.g., employers and institutions offering advanced educational programs). In your response, draw from the information you have solicited from external partners reported in Appendix D.**

The program was reviewed by several external partners, including major corporate, nonprofit, and academic leaders. The formal required external review was conducted by Jim Budd, Professor and Chair, School of Design, Georgia Institute of Technology. Additional input, and associated letters of support, were solicited from the Al Sigl Center, the Association for the Blind and Visually Impaired, University of Cincinnati (this was an earlier submission sent prior to change in degree name to MS in Integrative Design), Constellation Brands, Autodesk, GE and others.

See Appendix D for the external review by Jim Budd, Georgia Institute of Technology, and related letters of support.

**i. Provide enrollment projection (Year 1-5). In arriving at these projected enrollments, consult with Enrollment Management. Include other documentation and provide a formal certification of enrollment projections from VP for Enrollment Management and Career Services in Appendix B which explains the underlying enrollment management assumptions and projection model.**

The RIT Graduate Enrollment Office forecasts enrollment across the first five years:

- First cohort with approximately 20-25 students;
- Subsequent cohorts are projected to be 25 students and to maintain this number as a steady state.

The assumptions are based on the following about the curriculum, admissions, and program delivery:

- The program is a cohort-based program, and requires that students begin in the Fall semester;

- All courses will be offered on-campus and attract primarily full-time students, though the degree can be completed by enrolling in a reduced course load of daytime courses;
- Most full-time students will enroll in 12 – 15 credits per semester, making it possible to complete the coursework and capstone in two semesters or two semesters plus summer;
- Scholarship support is limited to RIT central funding of 25 % of overall tuition revenue redirected to scholarship through Institute Graduate Scholarship allocation. Any additional funding for graduate students would come from research grants or outside resources such as industry partners.
- Portfolio is not required for admission;
- The timing of the approval process will affect projections for the first year; to achieve the stated goal, program marketing should begin 9-12 months prior to the start date.

## 2. PROGRAM COURSES AND SCHEDULE

**Table 1b: Master of Science in MS Integrative Design Program Schedule**

- Indicate academic calendar type:  X\_Semester  Quarter  Trimester  Other
- Label each term in sequence, consistent with the institution’s academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- Copy/expand the table as needed to show additional terms

Term: Fall 1				Term: Spring 1			
Course Number & Title	Credits	New	Prerequisite(s)	Course Number & Title	Credits	New	Prerequisite(s)
Elements & Methods	3	X		Emotion & Implementation	3	X	Elements & Methods
Visualization 1: Development	3	X		Visualization II: Communication	3	X	Visualization 1
Design Studio 1: Concepts	3	X		Design Studio II: Capstone	3	X	Design Studio 1
Open Graduate Elective	3			Open Graduate Elective	3		
Open Graduate Elective	3			Open Graduate Elective	3		
Term credit total:	15			Term credit total:	15		
<b>Program Totals:</b>	<b>Credits: 30</b>	<b>For Master’s programs, identify the required comprehensive, culminating element(s) (e.g., thesis), including course number if applicable:</b> Design Studio II: Capstone					

**New:** indicate if new course

**Prerequisite(s):** list prerequisite(s) for the noted course



**c. For every required course provided by a department other than the program's home department, provide a memo of support in Appendix C from that department, which includes an estimate of incremental costs for offering additional sections or new courses for the proposed program.**

NA

**d. If the program will be offered through a non-traditional schedule, provide a brief explanation of the schedule, including its impact on financial aid eligibility.**

NA

**e. For existing courses that are part of the major, submit a copy of the current catalog description**

NA

**f. For all new courses, provide course outlines in the major using RIT's New or Revised Course Outline Form.**

See Appendix A

### **3. FACULTY**

**a. Provide information on Full-time faculty, Part time faculty and Faculty to be hired in the program using Tables 2, 3, and 4.**

The MS in Integrative Design will be largely supported by core faculty in the School of Design and additional faculty hires. Tables 2, 3 and 4 and the faculty curriculum vitae can be found in Appendix F.

### **4. FINANCIAL RESOURCES AND INSTRUCTIONAL FACILITIES**

**a. Summarize the instructional facilities and equipment needed to ensure the success of the program including:**

**1. Space- Summarize space needs and incremental costs.**

Equipment and facilities within the School of Design and the other areas of the College of Imaging Arts and Sciences (CIAS) will be sufficient for initial delivery of this degree. The Dean and Director of Operations for CIAS have a plan for reallocation of existing space in the college to accommodate the program. There are currently no additional space needs

for the program, but long term growth in the school of design will require space allocation for both the Industrial Design and this new program.

See also Appendix E

**2. If this program will share lab or studio space/equipment with other programs please note and provide documentation.**

See Appendix C

**3. Equipment (renewal/replacement costs and schedule)**

The program will utilize existing maker space (s) within the college. No other special equipment is needed.

**4. Computer facilities**

Computer facilities within the School of Design and the College of Imaging Arts and Sciences will be sufficient for this degree.

**5. Other space and equipment.**

See Appendix G

**5. LIBRARY RESOURCES**

The library has reviewed the program and the related library resource needs and has provided the following assessment of impact.

November 15, 2016

From:  
Kari Horowicz  
Librarian for the College of Imaging Arts and Sciences  
The Wallace Center  
Rochester Institute of Technology

To:  
Stan Rickel  
Graduate Director, Industrial Design  
School of Design  
College of Imaging Arts and Sciences

The following outlines the potential impact on the library of RIT's College of Imaging Arts and Sciences (CIAS) proposed M.S. in Integrative Design.

After reviewing the concept paper, I have determined that the proposed M.S. in Integrative Design program will have a **modest impact** on the library's services and collections. While the new program is making no requests for new books, new journal titles, or new database subscriptions, there will be increased demand with the 20-25 new students arriving the first year with the addition of 25 students for the first five years. The RIT Libraries' current interdisciplinary collection of journals, books, and databases already supports the proposed M.S. in Integrative Design, as well as B.A. and M.F.A programs in Industrial Design. However, due to the increase in students and the demand already existing on some of the print titles, I recommend a modest budget allotment to support the program. As Integrative Design is a relatively new discipline there may be new journal titles, which will emerge in the coming years.

Our library currently subscribes to a standard core collection of industrial design related databases, books and journals produced by professional associations and publishers. Available databases include: Art Full Text, Arts and Humanities Full Text, Design and Applied Arts Index, Material ConneXion, SAGE Premier, along with strong support in databases supporting Engineering, Business, Health and Psychology. Our library also subscribes to a number of e-book packages through Ebrary, EBSCOHost e-books, EBL, Books24x7, SpringerLink, and others. We also provide on-demand access to certain new e-books through a Patron Driven Access (PDA) system whereby e-book records are loaded into the catalog for patrons to discover. These PDA e-books are purchased only when patrons select and open them. In addition, patrons can request print books through PDA modules in the interlibrary loan system.

Periodical articles, papers from conference proceedings, books, and other information items not owned by The RIT Libraries can usually be obtained on a timely basis through Information Delivery Services (IDS), our interlibrary loan request system, or Connect NY. Connect NY is a unified catalog of 18 (at the time of writing) participating academic libraries in New York State and the collections of the Center for Research Libraries. Authorized users affiliated with participating libraries can borrow print books in a timely manner from other Connect NY libraries if the books are not owned by their home library or if their library's copy is already checked-out.

Additionally, The RIT Libraries is a member of the Rochester Regional Library Council (RRLC), which provides RIT students and faculty book-borrowing privileges at other Monroe County libraries, including many of the area's academic libraries, through free RRLC Library access cards.

### **Recommendation**

I recommend a modest budgetary increase of \$1500 per year for the 1<sup>st</sup> five years; to support new journal titles, or new database subscriptions

Kari Horowicz, M.L.S.  
College of Imaging Arts and Sciences Librarian

## **6. ADMISSIONS AND ENROLLMENT**

To be considered for admission to the MS in Integrative Design, candidates must first fulfill the following requirements:

- Hold a baccalaureate degree from an accredited institution;

- Have an undergraduate cumulative GPA of B (3.0) or higher;
- Submit official transcripts (in English) of all previously completed undergraduate and graduate course work;
- Submit a one-page personal statement explaining your interest in studying design at the graduate level;
- Submit three letters of recommendation (one from a current or former teacher or academic adviser; one from a current or former supervisor; and one from someone familiar with your abilities);
- Submit an essay, portfolio or video of your academic and professional accomplishments;
- Complete a graduate application;
- International applicants whose native language is not English must submit scores from the Test of English as a Foreign Language (TOEFL). Minimum scores of 600 (paper-based) and 100 (Internet-based) are required.

Exceptions to the established admission requirements are not anticipated.

The program and college will continue to work closely with Enrollment Management to develop programs, scholarships, and academic support models to both attract and retain students from historically underrepresented students. In general, design is a field where diverse populations are well represented.

## **7. ACADEMIC SUPPORT SERVICES**

Students in the MS in Integrative Design will be supported by the Graduate Director for this program, the existing Student Services office in the School of Design, and faculty advisors from the School of Design.

## **8. ACADEMIC SUPPORT SERVICES**

NA

## **9. EXTERNAL REVIEW OF GRADUATE PROGRAMS**

A successful National Association of Schools of Art and Design (NASAD) accreditation was conducted in 2015 of all CIAS grad programs.

The New York System approved external review of this MSID was conducted by Jim Budd, Professor and Chair, School of Design, Georgia Institute of Technology. A copy of the reports are included below. Also included below is the RIT response to the external review.



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY, NY 12234

OFFICE OF HIGHER EDUCATION  
Office of College and University Evaluation  
Room 969 EBA  
89 Washington Avenue  
Albany, New York 12234  
Tel. (518) 474-1551  
Fax (518) 486-2779

**External Reviewer Conflict of Interest Statement**

I am providing an external review of the application submitted to the NYS Education Department by:

The College of Imaging Arts & Sciences at the Rochester Institute of Technology

(Name of Institution or Applicant)

The application is for (circle A or B below)

A) New Degree Authority

B) Registration of a new academic program by an existing institution of higher education:

\_\_\_\_\_ Master of Science in Integrative Design (MSID) \_\_\_\_\_  
(Title of Proposed Program)

I affirm that I:

1. am not a present or former employee, student, member of the governing board, owner or shareholder of, or consultant to the institution that is seeking approval for the proposed program or the entity seeking approval for new degree authority, and that I did not consult on, or help to develop, the application;
2. am not a spouse, parent, child, or sibling of any of the individuals listed above;
3. am not seeking or being sought for employment or other relationship with the institution/entity submitting the application;
4. do not have now, nor have had in the past, a relationship with the institution/entity submitting the application that might compromise my objectivity.

Name of External Reviewer (please print):

\_\_\_\_\_ Jim Budd, Professor & Chair, School of Industrial Design, Georgia Institute of Technology \_\_\_\_\_

Signature:

  
\_\_\_\_\_

Date: Oct. 27, 2016



Office of College and University Evaluation

Evaluation Report Form for Program Proposals

Please refer to the Department's guidance on external reviews for information about when external reviews are required and the selection of external reviewers.

Form fields for Institution (Rochester Institute of Technology), Program title (College of Imaging Arts & Sciences), Degree (Master of Science in Integrative Design (MSID)), Date of evaluation (October 27, 2106), External Reviewer Name (Jim Budd), External Reviewer Title and Institution (Professor & Chair, School of Industrial Design, Georgia Institute of Technology), and External Reviewer Signature.

I. Program

- 1. Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.

Program Purpose:

The field of Industrial Design has diversified significantly over the past 5-10 years to address changes due to innovations in technology – particularly the integration of physical products and wireless communications technology. As a result there has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Masters Degree in Integrative Technology will certainly address a significant part of that market.

Structure:

The one-year curriculum is structured to graduate students who do not want to be Studio designers and are looking for careers to “successfully engage with designers and a creative team for Industrial Design projects and processes” to leverage their previous background in business, engineering or sociology. The proposed 30-credit curriculum will provide the solid foundation and the working knowledge these students will need to build a successful career.

Requirements:

The entry requirements for the MSID appear to be fully consistent with entry requirement for most other Master's degrees in Design or Industrial Design. The criteria for an essay, portfolio or video of academic and professional accomplishments is particularly valuable in assessing candidates for a graduate design program.

Administration & Monitoring:

The proposed mechanisms for program administration and monitoring and assessment are clearly defined. The 80% benchmark for satisfactory grade levels is a reasonable target and should be well-within achievable goals. Review and assessment of the new curriculum will be a critical element of long-term success. Based on our own experience and the current rapid changes in the

field, at a minimum it would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. Again, this will be particularly important in the case of a one-year degree program. You might also want to find a way to include students in the program feedback loop in addition to faculty, collaborators and the program director.

2. Comment on the special focus of this program, if any, as it relates to the discipline.

The specialty strengths of this program that go beyond the typical design program focus on design skills, design process, and design thinking include underscoring “contextual relevance.... and... the importance of social responsibility in product and service design” including empathy, sustainability and environmental awareness.

3. Comment on the plans and expectations for continuing program development and self-assessment.

**Program Development:**

The initial enrollment projections for the program seem reasonable. There is a significant market for this program and it does have the potential to grow beyond the numbers forecast, however, based on past experience I would suggest that the first year enrollment projections may be a little high simply because the program currently has limited recognition at this point.

**Self-Assessment:**

Review and assessment of the new curriculum will be a critical element of long-term success. Based on our own experience and the current rapid changes in the field, at a minimum it would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. Again, this will be particularly important in the case of a one-year degree program. You might want to find a way to include students in the program feedback loop in addition to faculty, collaborators and the program director.

4. Assess available support from related programs.

The College of Imaging Arts and Sciences has a well-established cluster of Design-oriented Programs with the College with strong depth in relevant faculty and resources to fully support the proposed MSID Program

5. What is the evidence of **need** and **demand** for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?

**Need & Demand:**

As previously stated... The field of Industrial Design has diversified significantly over the past 5-10 years to address changes due to innovations in technology – particularly the integration of physical products and wireless communications technology. As a result there has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Masters Degree in Integrative Technology will certainly address a significant part of that market.

With the ongoing development and advances in technology it is clearly evident the need and demand for well-educated, creative individuals to help shape the product and services of the future

will continue to grow rapidly throughout the foreseeable future.

## II. Faculty

6. Evaluate the faculty, individually and collectively, in regard to training, experience, research and publication, professional service, and recognition in the field.

The College of Imaging Arts has a strong cluster of both full-time and adjunct faculty who are well respected primarily for their experience and background in practice. They are fully capable of delivering the proposed curriculum.

7. Assess the faculty in terms of **size and qualifications**. What are plans for future staffing?

There are a cluster of 7 graduate Industrial Design Faculty who will be primarily responsible for delivering the MSID. Collectively their backgrounds and experience provide a rich combination of the skills and knowledge required to deliver the proposed MSID Program.

- Stan Rickel – product design, manufacturing, fabrication & engineering
- Deborah Beardsley – graphic design, illustration, cultural anthropology
- Josh Owen – product design, engineering & business
- Bruce Leonard – product design, photography, medical imaging
- Alex Lobos – materials, sustainability, emotional attachment, user-centered design
- Kim Sherman – new technologies, human factors, social & environmental responsibility
- Mindy Magyar – design strategy, business development, management & Innovation

In addition there are another six faculty in the undergraduate Industrial Design Program with highly relevant skills capable of teaching/supporting the proposed MSID Program + more than 40 additional faculty in the College with related skills and background capable to providing support services/guest lectures and specialty consulting support as may be needed.

8. Evaluate credentials and involvement of **adjunct and support faculty**.

Please see the note in Section 7 above

## III. Resources

9. Comment on the adequacy of physical **resources and facilities**, e.g., library, computer, and laboratory facilities; practica and internship sites; and support services for the program, including use of resources outside the institution.

Not familiar with facilities - not able to comment

10. What is the **institution's commitment** to the program as demonstrated by the operating budget, faculty salaries, and the number of faculty lines relative to student numbers and workload.

### **Operating Budget:**

Not familiar with budget details or faculty salaries – unable to comment

**Faculty Lines:**

Please see my note in Section 7 above. There appear to be sufficient, well qualified faculty to deliver the proposed program based on the forecast student cohort.

**IV. Summary Comments and Additional Observations**

11. Summarize the **major strengths and weaknesses** of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered. Include any further observations important to the evaluation of this program proposal and provide any recommendations for the proposed program.

Overall it appears to me this program well structured and will provide a solid foundation in relevant design skills and knowledge for a successful career in design for the anticipated student cohort as outlined in the Program documentation.

**Major Strengths:**

- There has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Masters Degree in Integrative Technology will certainly address a significant part of that market.
- There is a significant market for this program and it does have the potential to grow beyond the numbers forecast.
- The proposed program provides a focus in design that go beyond the typical design program concentration on design skills, design process, and design thinking that underscores "contextual relevance... and... the importance of social responsibility in product and service design" including empathy, sustainability and environmental awareness.

**Weaknesses:**

Not major weaknesses but perhaps issue to consider:

- The first year enrollment projection may be a little high simply because the program currently has limited recognition at this point.
- It would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. (This may be particularly important in the case of a one-year degree program)

# **MS Integrative Design Response to Evaluator's Report**

**November 11, 2016**

RIT, the College of Imaging Arts and Sciences and the School of Design are deeply appreciative for the thoughtful and thorough evaluation of the proposed MS degree in Integrative Design. We extend sincere thanks to our External Reviewer, Dr. Jim Budd, for his reflective comments. Dr. Budd is a Professor and Chair, in the School of Industrial Design at Georgia Institute of Technology. The highlighted sections in this documents reflect comments to which RIT responses were provided.

## **I. Program**

### **1. Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.**

#### ***Reviewer's comments:***

The field of Industrial Design has diversified significantly over the past 5-10 years to address changes due to innovations in technology - particularly the integration of physical products and wireless communications technology. As a result there has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Master's Degree in Integrative (Design)<sup>9</sup> will certainly address a significant part of that market.

#### **Structure:**

The one-year curriculum is structured to graduate students who do not want to be Studio designers and are looking for careers to "successfully engage with designers and a creative team for Industrial Design projects and processes" to leverage their previous background in business, engineering or sociology. The proposed 30-credit curriculum will provide the solid foundation and the working knowledge these students will need to build a successful career.

#### **Requirements:**

The entry requirements for the MSID appear to be fully consistent with entry requirement for most other Master's degrees in Design or Industrial Design. The criteria for an essay, portfolio or video of academic and professional accomplishments is particularly valuable in assessing candidates for a graduate design program.

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<sup>9</sup> The external reviewer mistakenly referenced the intended degree name as "Integrative Technology" in one section of his review.

### **Administration & Monitoring:**

The proposed mechanisms for program administration and monitoring and assessment are clearly defined. The 80% benchmark for satisfactory grade levels is a reasonable target and should be well-within achievable goals. Review and assessment of the new curriculum will be a critical element of long-term success. Based on our own experience and the current rapid changes in the field, at a minimum it would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. Again, this will be particularly important in the case of a one-year degree program. You might also want to find a way to include students in the program feedback loop in addition to faculty, collaborators and the program director.

### ***RIT Response:***

Note: Correction to degree title above. Masters of Integrative Design, not Masters of Integrative Technology.

There is a current process in place in the College of Imaging Arts and Sciences for continued administration and monitoring of new course or program development and/or revisions. Each of the six schools in the college has an established curriculum committee that reviews and provides input to any new course or program offerings before they are submitted to the college level curriculum committee. There is a college level committee for both undergraduate and graduate curriculum issues. Each of these committees has representation from each of the six schools, the Dean's office and the scheduling office.

Another important aspect for monitoring of the effectiveness of approved courses and programs occurs during the annual program learning outcomes assessment process. This process is managed by Academic Affairs through the Student Learning Outcomes Assessment Office.

Students are able to provide feedback on courses via the course evaluation process. Additionally, there is an open door policy in the college which allows students to share any concerns about the structure of a course with faculty at any time during the semester or academic year.

### **2. Comment on the special focus of this program, if any, as it relates to the discipline.**

#### ***Reviewer's comments:***

The specialty strengths of this program that go beyond the typical design program focus on design skills, design process, and design thinking include underscoring "contextual

relevance.... and... the importance of social responsibility in product and service design" including empathy, sustainability and environmental awareness.

***RIT Response:***

N/A

**3. Comment on the plans and expectations for continuing program development and self assessment.**

***Reviewer's comments:***

**Program Development:**

The initial enrollment projections for the program seem reasonable. There is a significant market for this program and it does have the potential to grow beyond the numbers forecast, however, based on past experience I would suggest that the first year enrollment projections may be a little high simply because the program currently has limited recognition at this point.

**Self-Assessment:**

Review and assessment of the new curriculum will be a critical element of long-term success. Based on our own experience and the current rapid changes in the field, at a minimum it would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. Again, this will be particularly important in the case of a one-year degree program. You might want to find a way to include students in the program feedback loop in addition to faculty, collaborators and the program director.

**RIT Response:**

Program Development: The first semester of this program is anticipated to be fall of 2018. The 2017-2018 year will focus on marketing and recruiting for this program. A key target population is those applicants who are not accepted into the MFA in Industrial Design or Masters of Architecture programs. Since the writing of this proposal the Office of Enrollment Management has revised their earlier projections and as a result have adjusted the enrollment numbers down to 25 students per year (Years 1-5) from 30 students in year one and 36 in years 2-5.

Self Assessment: See response to item 1

#### **4. Assess available support from related programs.**

##### ***Reviewer's comments:***

The College of Imaging Arts and Sciences has a well-established cluster of Design-oriented programs with the College with strong depth in relevant faculty and resources to fully support the proposed MSID Program.

##### ***RIT Response:***

We agree with the evaluator's assessment. There is a reference made to this well-established cluster of design programs and associated faculty in section #7 of the evaluator's report. This cluster includes graphic, new media, interior, 3D digital, visual communication, and industrial design. Additionally, there are relevant faculty in product development program which is housed in the Kate Gleason College of Engineering.

#### **5. What is the evidence of need and demand for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?**

##### ***Reviewer's comments:***

Need & Demand:

As previously stated... The field of Industrial Design has diversified significantly over the past 5-10 years to address changes due to innovations in technology - particularly the integration of physical products and wireless communications technology. As a result there has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world.

The proposed Master's Degree in Integrative Technology will certainly address a significant part of that market.

With the ongoing development and advances in technology it is clearly evident the need and demand for well-educated, creative individuals to help shape the product and services of the future will continue to grow rapidly throughout the foreseeable future.

##### ***RIT Response:***

We agree with the reviewer's response with one correction. The degree title is Master's Degree in Integrative Design not Master's Degree in Integrative Technology.

## II. Faculty

**6. Evaluate the faculty, individually and collectively, in regard to training, experience, research and publication, professional service, and recognition in the field.**

***Reviewer's comments:***

The College of Imaging Arts has a strong cluster of both full-time and adjunct faculty who are well respected primarily for their experience and background in practice. They are fully capable of delivering the proposed curriculum.

***RIT Response:***

N/A

**7. Assess the faculty in terms of size and qualifications. What are plans for future staffing?**

***Reviewer's comments:***

There are a cluster of 7 graduate Industrial Design Faculty who will be primarily responsible for delivering the MSID. Collectively their backgrounds and experience provide a rich combination of the **skills** and knowledge required to deliver the proposed MSID Program.

- Stan Rickel - product design, manufacturing, fabrication & engineering
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  - Kim Sherman - new technologies, human factors, social & environmental responsibility
  - Mindy Magyar - design strategy, business development, management & innovation
- In addition there are another six faculty in the undergraduate Industrial Design Program with highly relevant **skills** capable of teaching/supporting the proposed MSID Program + more than 40 additional faculty in the College with related skills and background capable to providing support services/guest lectures and specialty consulting support as may be needed.

***RIT Response:***

N/A

**8. Evaluate credentials and involvement of adjunct and support faculty.**

***Reviewer's comments:***

Please see the note in Section 7 above

***RIT Response:***

N/A

**III. Resources**

**9. Comment on the adequacy of physical resources and facilities, e.g., library, computer, and laboratory facilities; practica and internship sites; and support services for the program, including use of resources outside the institution.**

***Reviewer's comments:***

N/A

**10. What is the institution's commitment to the program as demonstrated by the operating budget, faculty salaries, and the number of faculty lines relative to student numbers and workload.**

***Reviewer's comments:***

**Operating Budget:**

Not familiar with budget details or faculty salaries - unable to comment

**Faculty Lines:**

Please see my note in Section 7 above. There appear to be sufficient, well qualified faculty to deliver the proposed program based on the forecast student cohort.

***RIT Response:***

N/A

**IV. Summary Comments and Additional Observations**

**11. Summarize the major strengths and weaknesses of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered. Include any further observations important to the evaluation of this program proposal and provide any recommendations for the proposed program.**

***Reviewer's comments:***

Overall it appears to me this program well-structured and will provide a solid foundation in relevant design **skills** and knowledge for a successful career in design for the anticipated student cohort as outlined in the Program documentation.

**Major Strengths:**

- There has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Master's Degree in Integrative Technology will certainly address a significant part of that market.
- There is a significant market for this program and it does have the potential to grow beyond the numbers forecast.
- The proposed program provides a focus in design that go beyond the typical design program concentration on design skills, design process, and design thinking that underscores "contextual relevance.... and... the importance of social responsibility in product and service design" including empathy, sustainability and environmental awareness.

**Weaknesses:**

Not major weaknesses but perhaps issue to consider:

- The first year enrollment projection may be a little high simply because the program currently has limited recognition at this point. It would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. (This may be particularly important in the case of a one- year degree program)

***RIT Response:***

See RIT response to items # 1 and 3. Also correction to reference to Masters in Integrative Technology versus Masters in Integrative Design.

## **10. CREDIT FOR EXPERIENCE**

NA

# 11. PROGRAM ASSESSMENT AND IMPROVEMENT

## Option 2

### Program Level Outcomes Assessment Plan

Program Name/College: MS Integrative Design / College of Imaging Arts and Sciences

College Contact for Program Level Assessment: Stan Rickel

Program Goal: Integrate Design Processes and Methods

Student Learning Outcomes	Academic Program Profile	Data Source/Measure Curriculum Mapping	Benchmark	Timeline	Data Analysis Key Findings	Use of Results Action Items
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Demonstrate artistic, technical and design competencies to create design solutions to a defined problem statement	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio II: Capstone Final project Final presentation See Plan Review for future recommendation	80 % of students will achieve a B or better on project and presentation.	Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director. Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year Results may be used to adjust courses and/or capstone requirements as appropriate.
Apply design processes and methods to project development	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts Final project Final project presentation See Plan Review for future recommendation	80 % of students will achieve a B or better on project and presentation.	Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director. Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year Results may be used to adjust courses and/or capstone requirements as appropriate.

Option 2

Program Level Outcomes Assessment Plan

Program Name/College: MS Integrative Design / College of Imaging Arts and Sciences

College Contact for Program Level Assessment: Stan Rickel

Program Goal: Utilize Design Thinking skills

Student Learning Outcomes	Academic Program Profile	Data Source/Measure Curriculum Mapping	Benchmark	Timeline	Data Analysis Key Findings	Use of Results Action Items
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Apply design thinking skills to concepts, critiques, projects and presentations	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio II: Capstone  Final Project Presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Develop solutions that integrate form, function and user experience	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Emotion & Implementation  Project Presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year.  Results may be used to adjust courses and/or capstone requirements as appropriate.
Integrate design research and discoveries into design solutions	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts  Final Project Presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.

**Option 2**

**Program Level Outcomes Assessment Plan**

Program Name/College: **MS Integrative Design / College of Imaging Arts and Sciences**

College Contact for Program Level Assessment: **Stan Rickel**

Program Goal: **Describe the role of design in culture and commerce**

<b>Student Learning Outcomes</b>	<b>Academic Program Profile</b>	<b>Data Source/Measure Curriculum Mapping</b>	<b>Benchmark</b>	<b>Timeline</b>	<b>Data Analysis Key Findings</b>	<b>Use of Results Action Items</b>
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Demonstrate competence in manipulating design elements to create desired emotional responses of the end (?) user	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Emotion & Implementation:  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Demonstrate creative problem solving techniques, skills?  Connect to goal a bit more with respect to culture and commerce	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts  Final Project Presentation  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Identify and discuss the role of design in the global marketplace	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts  Final Project Presentation  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.

Option2

Program Level Outcomes Assessment Plan

Program Name/College: MS Integrative Design / College of Imaging Arts and Sciences

College Contact for Program Level Assessment: Stan Rickel

Program Goal: Obtain technical and aesthetic competence

Student Learning Outcomes	Academic Program Profile	Data Source/Measure Curriculum Mapping	Benchmark	Timeline	Data Analysis Key Findings	Use of Results Action Items
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Communicate design concepts effectively – written/oral or both?  Connect to goal a bit more – how does this relate to technical and aesthetic competence	<input checked="" type="checkbox"/> Critical Thinking <input type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Visualization 2: Communication  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Demonstrate freehand sketching techniques	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Visualization 1: Development  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Demonstrate competence in creating, assembling and manipulating design elements	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Elements & Methods  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.

This proposed degree will go undergo an accreditation review by the National Association of the Schools of Art and Design (NASAD) and other reviews as required by New York State and Middle States. It will also be reviewed by the students and faculty each year to determine what might be improved in the program.

**12. NEW/EMERGING FIELD AND ALLIED HEALTH AREAS**

NA

**13. TRANSFER TO BACCALAUREATE PROGRAMS**

NA

**14. APPLICATION FOR DISTANCE EDUCATION**

NA

**APPENDIX A**  
COURSE OUTLINES

**Table 1b: Master of Science in MS Integrative Design Program Schedule**

- Indicate academic calendar type:  X Semester  Quarter  Trimester  Other
- Label each term in sequence, consistent with the institution's academic calendar (e.g., Fall 1, Spring 1, Fall 2)
- Copy/expand the table as needed to show additional terms

Term: Fall 1				Term: Spring 1			
Course Number & Title	Credits	New	Prerequisite(s)	Course Number & Title	Credits	New	Prerequisite(s)
Elements & Methods	3	X		Emotion & Implementation	3	X	Elements & Methods
Visualization 1: Development	3	X		Visualization II: Communication	3	X	Visualization 1
Design Studio 1: Concepts	3	X		Design Studio II: Capstone	3	X	Design Studio 1
Open Graduate Elective	3			Open Graduate Elective	3		
Open Graduate Elective	3			Open Graduate Elective	3		
Term credit total:	15			Term credit total:	15		
<b>Program Totals:</b>	<b>Credits: 30</b>		<b>For Master's programs, identify the required comprehensive, culminating element(s) (e.g., thesis), including course number if applicable:</b> Design Studio II: Capstone				

**New:** indicate if new course

**Prerequisite(s):** list prerequisite(s) for the noted course

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# ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF IMAGING ARTS & SCIENCES  
SCHOOL OF DESIGN

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## Master of Science in Integrative Design (MSID) Design Studio II: Capstone

### 1.0 Course Information

#### a) Catalog Listing

Course title (100 characters)	Design Studio II: Capstone
Transcript title (30 Characters)	Design Studio II: Capstone
Credit hours	3
Prerequisite(s)**	Design Studio I: Concepts
Co-requisite(s)	

#### b) Terms(s) offered

	Fall
x	Spring
	Summer
	Other
	Offered biennially

#### c) Instructional Modes

	Contact hours	Maximum students/section
Classroom		
Lab		
Studio	6	15
Other (specify, i.e. online, workshop seminar, etc.)		

### 2.0 Course Description

This is the second course of a two-part Design Studio Sequence that provides a forum for the analysis of current design (demographic) trends, project centered design experiences, and an applied approach to Design Thinking. Studio projects (assignments) are used as a means to define the practice of design, research methodologies, conceptual development, and contextual relevance of design.

## **Design Studio II: Capstone**

The application of design methods and processes, design thinking, problem solving, concept development and implementation of a final capstone project. Students' work with faculty and advisors in establishing a design project that enhances the student's individual area of study related to their academic and/or specialized areas of interest and career goals. Emphasis will be placed on collaborating with multidisciplinary partners and external resources such as clients or project sponsors. Course culminates with a public presentation of the design solution.

### **3.0 Goal(s) of the Course**

- 3.1 Develop a design brief that identifies the intended content, research methods, creative processes, and deliverables for your capstone project
- 3.2 Use design processes and methods for problem-solving
- 3.3 Develop presentation skills
- 3.4 Describe the social impact of design decisions and solutions
- 3.5 Develop a public presentation of your capstone project that communicates the problem, the solution, the feasibility and the rationale
- 3.6 Utilize design as a collaborative endeavor

### **4.0 Intended course learning outcomes and associated assessment methods**

Course Learning Outcome	Assessment Method
4.1 Define design problem	Project statement
4.2 Effectively communicate your design solution	Project/Presentation
4.3 Demonstrate ability to effectively define a complex design problem	Project statement
4.4 Demonstrate the ability to structure the research and creative methods needed to address the problem	Project/Presentation
4.5 Demonstrate the ability to create design solutions	Project/Presentation
4.6 Apply design thinking skills	Project/Presentation
4.7 Create presentation of final design solution	Project/Presentation

### **5.0 Topics**

- 5.1 The purpose of your capstone project: Relevance
- 5.2 The impact of design decisions
- 5.3 Building effective collaborations, crowdsourcing, etc.
- 5.4 Project management: Time, information, and resources.
- 5.5 Problem definition: Goals and methods for defining a complex problem
- 5.6 Identifying the design's key features
- 5.7 Identifying effective research methods

- 5.8 Iterative concept execution
- 5.9 Presenting your design solution.

#### **6.0 Possible Resources**

- 6.1 Process: 50 product designs from concept to manufacture - Jennifer Hudson
- 6.2 Sketching user experiences: getting the design right and the right design - William Buxton,
- 6.3 Selected bibliography that includes texts relevant to project planning, design process, and advanced problem solving.

#### **7.0 Program outcomes and/or goals supported by this course**

- 7.1 Integrate Design Processes and Methods
- 7.2 Utilize Design Thinking skills
- 7.3 Obtain technical and aesthetic competence
- 7.4 Describe the role of design in culture and commerce

## 8.0 Administrative Information

### a) Proposal and Approval

Course proposed by	Stan Rickel
Effective term	
Required approval	Approval granted date
Academic Unit Curriculum Committee	
Department Chair/Director/Head	
College Curriculum Committee	
College Dean	

### b) Special designations for undergraduate courses

Check	Optional Designations	*** Approval date (by GEC, IWC or Honors)
	General Education	
	Writing Intensive	
	Honors	

### c) This outline is for a...

<input checked="" type="checkbox"/>	New course
<input type="checkbox"/>	Revised course
<input type="checkbox"/>	Deactivated course

	Course title		Mode of Delivery
	Credit hour		Course Description
	Prerequisites		Special Designation
	Contact hour		
	Other (explain briefly):		

### d) Additional course information (check all that apply)

<input type="checkbox"/>	Schedule Final Exam
<input type="checkbox"/>	Repeatable for Credit   How many times:
<input type="checkbox"/>	Allow Multiple Enrollments in a Term
<input checked="" type="checkbox"/>	Required course   For which programs: MS Integrative Design
<input type="checkbox"/>	Program elective course   For which programs:

### e) Other relevant scheduling information

Dedicated Studio Space and shared Maker Space to accommodate 40 students

**9.0 Colleges may add additional information here if necessary**

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# ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF IMAGING ARTS & SCIENCES  
SCHOOL OF DESIGN

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## Master of Science in Integrative Design (MSID) Design Studio I: Concepts

### 1.0 Course Information

#### a) Catalog Listing

Course title (100 characters)	Design Studio I: Concepts
Transcript title (30 Characters)	Design Studio I: Concepts
Credit hours	3
Prerequisite(s)**	none
Co-requisite(s)	

#### b) Terms(s) offered

x	Fall
	Spring
	Summer
	Other
	Offered biennially

#### c) Instructional Modes

	Contact hours	Maximum students/section
Classroom		
Lab		
Studio	5	15
Other (specify, i.e. online, workshop seminar, etc.)		

### 2.0 Course Description

This is the first course of a two-part Design Studio Sequence that provides a forum for the analysis of current design (demographic) trends, project centered design experiences, and an applied (hands-on) approach to Design Thinking. Studio projects (assignments) are used as a means to define the practice of design, research methodologies, conceptual development, and contextual relevance of design.

## **Design Studio I: Concepts**

Theoretical and pragmatic approaches to responsible design practices are developed through processes of iteration, divergent/convergent thinking and critical analysis. Projects focus on human-centered approaches and the contextual relevance of products, service and systems.

### **3.0 Goal(s) of the Course**

- 3.1 Introduce students to a comprehensive design approach that includes elements of business, function, aesthetics, manufacturing, and ergonomics.
- 3.2 Introduce students to creative problem solving processes
- 3.3 Introduction to critical analysis of designs and concepts
- 3.4 Develop awareness for societal, environmental and sustainable aspects of design

### **4.0 Intended course learning outcomes and associated assessment methods**

Course Learning Outcome	Assessment Method
4.1 Demonstrate ability to define the design problem	Project/ Critique
4.2 Recognize effective design processes	Project/ Critique
4.3 Demonstrate creative problem solving	Project/ Critique
4.4 Apply design processes and methods	Project/ Critique
4.5 Identify and discuss the role of design in the global marketplace	Presentation/Critique
4.6 Integrate relevant topics into design process	Project/ Critique
4.7 Demonstrate ability to define the design problem	Project/ Critique

### **5.0 Topics**

- 5.1 Concept formulation and development
- 5.2 Introduction to design practices
- 5.3 Design Analysis
- 5.4 Relationship of things to design
- 5.5 Design Methods and Process
- 5.6 Writing a design proposal... design tweets
- 5.7 Creative methods in divergent and convergent thinking

### **6.0 Possible Resources**

- 6.1 Understanding Design - Kees Dorst
- 6.2 Design Issues - MIT Press
- 6.3 Cradle to Cradle – William McDonough

- 6.4 Culture and Society - Alexander and Seidman
- 6.5 Making Sustainability Work – Marc Epstein
- 6.6 Instructor handouts
- 6.7 Appropriate software to produce course assignments

**7.0 Program outcomes and/or goals supported by this course**

- 7.1 Integrate Design Processes and Methods
- 7.2 Describe the role of design in culture and commerce

## 8.0 Administrative Information

### a) Proposal and Approval

Course proposed by	Stan Rickel
Effective term	
Required approval	Approval granted date
Academic Unit Curriculum Committee	
Department Chair/Director/Head	
College Curriculum Committee	
College Dean	

### b) Special designations for undergraduate courses

Check	Optional Designations	*** Approval date (by GEC, IWC or Honors)
	General Education	
	Writing Intensive	
	Honors	

### c) This outline is for a...

<input checked="" type="checkbox"/>	New course
<input type="checkbox"/>	Revised course
<input type="checkbox"/>	Deactivated course

If revised course, check all that have changed

<input type="checkbox"/>	Course title	<input type="checkbox"/>	Mode of Delivery
<input type="checkbox"/>	Credit hour	<input type="checkbox"/>	Course Description
<input type="checkbox"/>	Prerequisites	<input type="checkbox"/>	Special Designation
<input type="checkbox"/>	Contact hour		
<input type="checkbox"/>	Other (explain briefly):		

### d) Additional course information (check all that apply)

<input type="checkbox"/>	Schedule Final Exam
<input type="checkbox"/>	Repeatable for Credit   How many times:
<input type="checkbox"/>	Allow Multiple Enrollments in a Term
<input checked="" type="checkbox"/>	Required course   For which programs: MS Integrative Design
<input type="checkbox"/>	Program elective course   For which programs:

### e) Other relevant scheduling information

Dedicated Studio Space and shared Maker Space to accommodate 40 students

**9.0 Colleges may add additional information here if necessary**

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# ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF IMAGING ARTS & SCIENCES  
SCHOOL OF DESIGN

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## Master of Science in Integrative Design (MSID) Elements & Methods

### 1.0 Course Information

#### a) Catalog Listing

Course title (100 characters)	Elements & Methods
Transcript title (30 Characters)	Emotion & Implementation
Credit hours	3
Prerequisite(s)**	none
Co-requisite(s)	

#### b) Terms(s) offered

x	Fall
	Spring
	Summer
	Other
	Offered biennially

#### c) Instructional Modes

	Contact hours	Maximum students/section
Classroom		
Lab		
Studio	5	15
Other (specify, i.e. online, workshop seminar, etc.)		

### 2.0 Course Description

Part one of an experience building sequence developing the sensory appreciation of design elements and environment. Design process, conceptual thinking, empathic exploration, iterative processes, problem solving, and elemental relationships are studied through hand-on exercises.

**Elements & Methods** is an introductory experience building the visual, verbal and cognitive understanding of three-dimensional design elements and principles. Projects focus on the design processes through the study of abstraction and developing the ability to see, organize, and manipulate (explore) elements to achieve the desired sensory responses.

**3.0 Goal(s) of the Course**

- 3.1 Establish an understanding of design principles and the vocabulary needed for the critical analysis of designs
- 3.2 Incorporate functionality of three-dimensional design elements
- 3.3 Use three-dimensional sketching for quick concept explorations

**4.0 Intended course learning outcomes and associated assessment methods**

Course Learning Outcome	Assessment Method
4.1 Demonstrate basic three-dimensional design principles	Project
4.2 Demonstrate competence in creating, assembling and manipulating design elements	Project
4.3 Analyze and discuss the three-dimensional relationship of elements and/or surfaces	Critiques
4.4 Discuss form and function	Presentations
4.5 Demonstrate safe use of shop tools	Projects

**5.0 Topics**

- 5.1 Three- dimensional design principles
  - 5.1.1 Line
  - 5.1.2 Plane
  - 5.1.3 Volume
- 5.2 Static relationship of design element
- 5.3 Dynamic relationship of design elements
- 5.4 Analysis of designed objects
- 5.5 Thinking about Making
- 5.6 Shop use and Safety

**6.0 Possible Resources**

- 6.1 Universal Principles of Design - Lidwell, Holden and Butler
- 6.2 Elements of Design- Gail Hannah
- 6.3 Materials for inspiration – Chris Lefteri
- 6.4 Instructor handouts
- 6.5 Appropriate software to produce course assignments

**7.0 Program outcomes and/or goals supported by this course**

7.1 Integrate Design Processes and Methods

7.2 Obtain technical and aesthetic competence

## 8.0 Administrative Information

### a) Proposal and Approval

Course proposed by	Stan Rickel
Effective term	
Required approval	Approval granted date
Academic Unit Curriculum Committee	
Department Chair/Director/Head	
College Curriculum Committee	
College Dean	

### b) Special designations for undergraduate courses

Check	Optional Designations	*** Approval date (by GEC, IWC or Honors)
	General Education	
	Writing Intensive	
	Honors	

### c) This outline is for a...

<input checked="" type="checkbox"/>	New course
<input type="checkbox"/>	Revised course
<input type="checkbox"/>	Deactivated course

If revised course, check all that have changed

<input type="checkbox"/>	Course title	<input type="checkbox"/>	Mode of Delivery
<input type="checkbox"/>	Credit hour	<input type="checkbox"/>	Course Description
<input type="checkbox"/>	Prerequisites	<input type="checkbox"/>	Special Designation
<input type="checkbox"/>	Contact hour	<input type="checkbox"/>	
<input type="checkbox"/>	Other (explain briefly):		

### d) Additional course information

<input type="checkbox"/>	Schedule Final Exam
<input type="checkbox"/>	Repeatable for Credit   How many times:
<input type="checkbox"/>	Allow Multiple Enrollments in a Term
<input checked="" type="checkbox"/>	Required course   For which programs: MS Integrative Design
<input type="checkbox"/>	Program elective course   For which programs:

### e) Other relevant scheduling information

Dedicated Studio Space and shared Maker Space to accommodate 40 students

**9.0 Colleges may add additional information here if necessary**

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# ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF IMAGING ARTS & SCIENCES  
SCHOOL OF DESIGN

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## Master of Science in Integrative Design (MSID) Emotion & Implementation

### 1.0 Course Information

#### a) Catalog Listing

Course title (100 characters)	Emotion & Implementation
Transcript title (30 Characters)	Emotion & Implementation
Credit hours	3
Prerequisite(s)**	Elements & Methods
Co-requisite(s)	

#### b) Terms(s) offered

	Fall
x	Spring
	Summer
	Other
	Offered biennially

#### c) Instructional Modes

	Contact hours	Maximum students/section
Classroom		
Lab		
Studio	5	15
Other (specify, i.e. online, workshop seminar, etc.)		

### 2.0 Course Description

Part two of an experience building sequence developing the sensory understanding of design elements and environment. Design process, conceptual thinking, emotional design, empathic research, iterative processes, problem solving, and elemental relationships are studied through hand-on exercises.

**Emotion & Implementation** builds from the Elements & Methods course and introduces Emotional Design as a means of creating, understanding and

implementing the relationship between the object, the user and the desired sensory response. Projects develop the tools and technical skills necessary for hands-on problem solving and three-dimensional communication of design intent. Concepts of material selection, production processes, and sustainability are introduced.

### 3.0 Goal(s) of the Course

- 3.1 Understanding design principles as a means of emotional engagement
- 3.2 Develop a comfort with ambiguity
- 3.3 Establish Empathic Research Methods
- 3.4 Understand principles of Sustainability and Whole –Systems Thinking
- 3.5 Understand the space between object and user (emergent properties)
- 3.6 Engage Universal Design Principles

### 4.0 Intended course learning outcomes and associated assessment methods

Course Learning Outcome	Assessment Method
4.1 Identify solutions that address sustainability and feasibility	Project
4.2 Develop solutions that integrate form, function and user experience	Project
4.3 Define the relationship of material to design intent	Project
4.4 Define the relationship of functionality to design intent	Project
4.5 Demonstrate concept prototyping techniques	Project
4.6 Demonstrate competence in manipulating design elements to create the desired emotional response	Project / critiques
4.7 Recognize our emotional response to objects	Project / critiques
4.8 Discuss effectiveness of design to intended outcome	Presentations

### 5.0 Topics

- 5.1 User Experience
- 5.2 Empathic research
- 5.3 Design and the visceral responses
- 5.4 Form and Emotion
  - 5.4.1 Materiality
  - 5.4.2 Functionality
  - 5.4.3 Positive design
  - 5.4.4 Well-being
- 5.5 User systems relations

- 5.6 Concept Prototyping
- 5.7 Abstraction and problem solving
- 5.8 Sustainability and whole –systems thinking
- 5.9 “Intended” outcomes

**6.0 Possible Resources**

- 6.1 Universal Principles of Design - Lidwell, Holden and Butler
- 6.2 Elements of Design- Gail Hannah
- 6.3 Materials for inspiration – Chris Lefteri
- 6.4 Instructor handouts
- 6.5 Appropriate software to produce course assignments

**7.0 Program outcomes and/or goals supported by this course**

- 7.1 Integrate Design Processes and Methods
- 7.2 Apply Design Thinking skills
- 7.3 Obtain technical and aesthetic competence
- 7.4 Describe the role of design in culture and commerce

## 8.0 Administrative Information

### a) Proposal and Approval

Course proposed by	Stan Rickel
Effective term	
Required approval	Approval granted date
Academic Unit Curriculum Committee	
Department Chair/Director/Head	
College Curriculum Committee	
College Dean	

### b) Special designations for undergraduate courses

The appropriate Appendix (A, B and/or C) must be completed for each designation requested. IF YOU ARE NOT SEEKING SPECIAL COURSE DESIGNATION, DELETE THE ATTACHED APPENDICES BEFORE PROCEEDING WITH REVIEW AND APPROVAL PROCESSES.

Check	Optional Designations	*** Approval date (by GEC, IWC or Honors)
	General Education	
	Writing Intensive	
	Honors	

### c) This outline is for a...

<input checked="" type="checkbox"/>	New course
<input type="checkbox"/>	Revised course
<input type="checkbox"/>	Deactivated course

If revised course, check all that have changed

<input type="checkbox"/>	Course title	<input type="checkbox"/>	Mode of Delivery
<input type="checkbox"/>	Credit hour	<input type="checkbox"/>	Course Description
<input type="checkbox"/>	Prerequisites	<input type="checkbox"/>	Special Designation
<input type="checkbox"/>	Contact hour	<input type="checkbox"/>	
<input type="checkbox"/>	Other (explain briefly):		

### d) Additional course information (check all that apply)

<input type="checkbox"/>	Schedule Final Exam
<input type="checkbox"/>	Repeatable for Credit   How many times:
<input type="checkbox"/>	Allow Multiple Enrollments in a Term
<input checked="" type="checkbox"/>	Required course   For which programs: MS Integrative Design
<input type="checkbox"/>	Program elective course   For which programs:

### e) Other relevant scheduling information

Dedicated Studio Space and shared Maker Space to accommodate 40 students

**9.0 Colleges may add additional information here if necessary**  
(e.g., information required by accrediting bodies)

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# ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF IMAGING ARTS & SCIENCES  
SCHOOL OF DESIGN

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## Master of Science in Integrative Design (MSID) Visualization I: Development

### 1.0 Course Information

#### a) Catalog Listing

Course title (100 characters)	Visualization I: Development
Transcript title (30 Characters)	Visualization I: Development
Credit hours	3
Prerequisite(s)**	none
Co-requisite(s)	

#### b) Terms(s) offered

x	Fall
	Spring
	Summer
	Other
	Offered biennially

#### c) Instructional Modes

	Contact hours	Maximum students/section
Classroom		
Lab		
Studio	6	15
Other (specify, i.e. online, workshop seminar, etc.)		

### 2.0 Course Description)

The visualization sequence focuses on developing the skills to generate, visualize and present design concepts, in both analog and digital formats. Assignments will include visual and verbal presentations that synthesize and communicate design development and solutions. Presentations may include various media such as video, print, digital, and verbal.

## **Visualization1: Development**

This course is an introduction to drawing objects and three-dimensional space as a means of developing and communicating design concepts. Students will understand and use the basics of perspective sketching, mechanical perspective, grids and orthogonal views to communicate design concepts

### **3.0 Goal(s) of the Course**

- 3.1 Use the basic elements of perspective sketching
- 3.2 Apply perspective grids
- 3.3 Develop the basics of orthographic drawing
- 3.4 Use freehand sketching and visualization techniques as a means of developing and communicating design concepts

### **4.0 Intended course learning outcomes and associated assessment methods**

Course Learning Outcome	Assessment Method
4.1 Demonstrate freehand sketching techniques	Project/Critiques
4.2 Construct perspective drawings	Project/Critiques
4.3 Graphically rotate objects in space	Project/Critiques
4.4 Demonstrate the skills to graphically represent basic objects and three-dimensional space	Project/Critiques
4.5 Demonstrate the use of perspective techniques	Project/Critiques

### **5.0 Topics**

- 5.1 Intro to Perspective
  - 5.1.2 Elements of Perspective
    - 5.1.2.1 Horizon line
    - 5.1.2.2 Converging line
    - 5.1.2.3 Vanishing points
    - 5.1.2.4 Types of perspective: 1-point, 2-point
    - 5.1.2.5 Geometric forms in perspective
- 5.2 Simple Grids
  - 5.2.1 Cubes as grids
- 5.3 Using Grids
  - 5.3.1 Placing forms in context
  - 5.3.2 Modifying grids
- 5.4 Elements of orthographic sketching
  - 5.4.1 Introduction to orthogonal drawing

- 5.4.2 Freehand two-dimensional drawing techniques
- 5.5 Freehand perspective sketching
  - 5.5.1 Line weight
  - 5.5.2 Contours
- 5.6 Perspective Techniques
  - 5.6.1 Shadows
  - 5.6.2 Shading
  - 5.6.3 Reflections
  - 5.6.4 Highlights

**6.0 Possible Resources**

- 6.1 *Sketching: Drawing Techniques for Product Designers*, Koos Eissen & Roselien Steur
- 6.2 Instructor handouts

**7.0 Program outcomes and/or goals supported by this course**

- 7.1 Integrate Design Processes and Methods
- 7.2 Obtain technical and aesthetic competence

## 8.0 Administrative Information

### a) Proposal and Approval

Course proposed by	Stan Rickel
Effective term	
Required approval	Approval granted date
Academic Unit Curriculum Committee	
Department Chair/Director/Head	
College Curriculum Committee	
College Dean	

### b) Special designations for undergraduate courses

Check	Optional Designations	*** Approval date (by GEC, IWC or Honors)
	General Education	
	Writing Intensive	
	Honors	

### c) This outline is for a...

<input checked="" type="checkbox"/>	New course
<input type="checkbox"/>	Revised course
<input type="checkbox"/>	Deactivated course

	Course title		Mode of Delivery
	Credit hour		Course Description
	Prerequisites		Special Designation
	Contact hour		
	Other (explain briefly):		

### d) Additional course information

	Schedule Final Exam
	Repeatable for Credit   How many times:
	Allow Multiple Enrollments in a Term
<input checked="" type="checkbox"/>	Required course   For which programs: MS Integrative Design
	Program elective course   For which programs:

### e) Other relevant scheduling information

Dedicated Studio Space and shared Maker Space to accommodate 40 students

**9.0 Colleges may add additional information here if necessary**

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# ROCHESTER INSTITUTE OF TECHNOLOGY

COLLEGE OF IMAGING ARTS & SCIENCES  
SCHOOL OF DESIGN

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## Master of Science in Integrative Design (MSID) Visualization 2: Communication

### 1.0 Course Information

#### a) Catalog Listing

Course title (100 characters)	Visualization 2: Communication
Transcript title (30 Characters)	Visualization 2: Communication
Credit hours	3
Prerequisite(s)**	Visualization I: Development
Co-requisite(s)	

#### b) Terms(s) offered

	Fall
x	Spring
	Summer
	Other
	Offered biennially

#### c) Instructional Modes

	Contact hours	Maximum students/section
Classroom		
Lab		
Studio	6	15
Other (specify, i.e. online, workshop seminar, etc.)		

### 2.0 Course Description

The visualization sequence focuses on developing the skill to generate, visualize and present design concepts, in both analog and digital formats. Assignments will include visual and verbal presentations that synthesize and communicate design development and solutions. Presentations may include various media such as video, print, digital, and verbal.

## Visualization 2: Communication

Design Communications continues developing more advanced visualization techniques, while expanding on visual communication skills, such as storytelling, graphic layout and presentations. Exercises will introduce students to various types of analog and digital visual communication techniques.

### 3.0 Goal(s) of the Course

- 3.1 Introduce graphic layout and presentations techniques
- 3.2 Introduce digital techniques for development and communication
- 3.3 Functional choices in the application of graphic presentations
- 3.4 The ability to Communicate design concepts, using two-dimensional elements, and incorporating them into print, digital and verbal presentations
- 3.5 Develop sketching and visualization skills in design process and storytelling
- 3.6 Integrate analog and digital skills in communicating of design concepts

### 4.0 Intended course learning outcomes and associated assessment methods

Course Learning Outcome	Assessment Method
4.1 Create two-dimensional compositions that follow basic design principles.	Project
4.2 Communicate ideas effectively using graphic techniques	Projects
4.3 Illustrate effectively different views of an object in orthogonal views	Project
4.4 Create grids/organizational systems	Projects
4.5 Demonstrate accurate perspective drawing	Projects/Presentations

### 5.0 Topics

- 5.1 Hybrid drawing Analog and Digital
- 5.2 Two-dimensional design principles
- 5.3 Graphic layout and typography
- 5.4 Grid structures and organizational plans
- 5.5 Storyboarding (narratives) and visual communication
- 5.6 Color and texture applications
- 5.7 Readability and legibility
- 5.8 Layout for presentation: print, digital and verbal

### 6.0 Possible Resources

- 6.1 *Sketching: Drawing Techniques for Product Designers*, Koos Eissen & Roselien Steur
- 6.2 Instructor handouts

**7.0 Program outcomes and/or goals supported by this course**

7.1 Integrate Design Processes and Methods

7.2 Apply Design Thinking skills

7.3 Obtain technical and aesthetic competence

## 8.0 Administrative Information

### a) Proposal and Approval

Course proposed by	Stan Rickel
Effective term	
Required approval	Approval granted date
Academic Unit Curriculum Committee	
Department Chair/Director/Head	
College Curriculum Committee	
College Dean	

### b) Special designations for undergraduate courses

Check	Optional Designations	*** Approval date (by GEC, IWC or Honors)
	General Education	
	Writing Intensive	
	Honors	

### c) This outline is for a...

<input checked="" type="checkbox"/>	New course
<input type="checkbox"/>	Revised course
<input type="checkbox"/>	Deactivated course

	Course title		Mode of Delivery
	Credit hour		Course Description
	Prerequisites		Special Designation
	Contact hour		
	Other (explain briefly):		

### d) Additional course information

	Schedule Final Exam
	Repeatable for Credit   How many times:
	Allow Multiple Enrollments in a Term
<input checked="" type="checkbox"/>	Required course   For which programs: MS Integrative Design
	Program elective course   For which programs:

### e) Other relevant scheduling information

Dedicated Studio Space and shared Maker Space to accommodate 40 students

**9.0 Colleges may add additional information here if necessary**  
(e.g., information required by accrediting bodies)

## **APPENDIX B**

### **ENROLLMENT**

**From email: Diane Ellison, Nov. 5, 2016**

Stan,

The following is submitted in response to your request for revised/updated enrollment projections for the Master of Science in Integrative Design – MSID proposal. EMCS continues to support and encourage the development of the MSID based on demonstrated market demand for such a program. We anticipate that a significant number of the students who enroll in this program will come from our current MFA applicant pool, as well as through new marketing efforts nationally and internationally. The interdisciplinary nature of the program is essential to its success, as it allow the opportunity to leverage resources, expertise, and content across RIT departments and will support enrollment goals by addressing the market need across many fields of study and content areas.

Based on the current draft of the proposal, we anticipate the program will enroll 25 new students per year based on the following assumptions:

- The program is a cohort-based program, and requires that students begin in the Fall semester
- All courses will be offered on-campus and attract primarily full-time students, though the degree can be completed by enrolling in a reduced course load of daytime courses.
- Most full-time students will enroll in 12 – 15 credits per semester, making it possible to complete the coursework and capstone in two semesters or two semesters plus summer.
- Scholarship support is limited to RIT central funding of 25 % of overall tuition revenue redirected to scholarship through Institute Graduate Scholarship allocation. Any additional funding for graduate students will come from research grants and outside resources.
- Portfolio is not required for admission
- The timing of the approval process will affect projections for the first year; to achieve the stated goal, program marketing should begin at least 12 months prior to the start date.

In addition, we recommend the following to broaden the market and increase enrollment potential:

- Aggressive marketing of summer program in ELC at RIT for students who need additional English language study, and/or the opportunity to take ELC courses in Fall semester and begin academic courses the program in Spring semester.
- The development of BS/MS options to attract RIT undergraduate students from complementary fields of study
- A more flexible delivery model including evening and online courses
- Allowing entry to the program in the Fall and Spring semesters
- Online courses or advanced certificate designed for working professionals

Please let me know if you need additional information,  
Diane

Diane Ellison  
Associate Vice President  
Graduate, International, and Part-time Enrollment Services  
Rochester Institute of Technology  
phone: 585-475-7284  
fax: 585-475-7164  
[dmege@rit.edu](mailto:dmege@rit.edu)

To be considered for admission to the Master of Science in Integrative Design (MSID), candidates must fulfill the following requirements:

- Hold a baccalaureate degree from an accredited institution
- Have an undergraduate cumulative GPA of B (3.0) or higher,
- Submit official transcripts (in English) of all previously completed undergraduate and graduate course work,
- Submit a one-page personal statement explaining your interest in studying design at the graduate level.
- Submit three letters of recommendation (one from a current or former teacher or academic adviser; one from a current or former supervisor; and one from someone familiar with your abilities).
- Submit an essay, portfolio or video of your academic and professional accomplishments
- Complete a graduate application.
- International applicants whose native language is not English must submit scores from the Test of English as a Foreign Language (TOEFL). Minimum scores of 600 (paper-based) and 100 (Internet-based) are required.

## **APPENDIX C**

### **INTERNAL LETTERS**

Professor Rickel:

This letter serves as a strong endorsement of the proposed Master of Science program in Integrative Design. I believe it will provide a professional degree that will complement and enhance the foundational body of knowledge and expertise associated with a Bachelor of Science degree in any of the engineering disciplines. Moreover, I believe that degree opportunity would be perceived of significant value to those engineers whose career path involves systems engineering and product design as opposed to specific engineering and constrained design of well described elements of a new product or service.

There are two aspects of the program that would be beneficial to an individual pursuing a career or education in engineering – one very pragmatic, the other more philosophical.

The pragmatic point of view involves the flexibility involved in the opportunity in obtaining a graduate professional degree associated with the overall process of design that can take advantage of the undergraduate engineering curriculum.

Sometimes the insight involved in discerning the difference between endeavors and day-to-day activities associated with an engineering career path is perceived during the course of an undergraduate education and, more often than not, at some point post graduation as the scope and opportunities associated with an engineering career become more evident. As such, the 30 credit, hands-on and practice oriented curriculum described would appear to be beneficial to both such populations.

For those engineering students who come to realize their attendant interest and value of design while pursuing their undergraduate degree, spending a single year after completion or in synchrony with their Bachelor of Science program – essentially a cross-disciplinary BS/MS program similar to the BS in Biomedical Engineering/MS in Science, Technology and Public Policy offered through the Department of Public Policy in the College of Liberal Arts - would be a natural opportunity to capitalize the availability of both curricular programs at the same institution in a time frame that would not be much longer than the normal five year cooperative education engineering program.

For the engineer who has completed the undergraduate Bachelor of Science program and has joined the workforce and who recognizes the advantage of obtaining a Master of Science degree to advance their career, being able to enroll in a professional degree program that may very well address design needs of their employer, would also seem to present a very attractive proposition for both the individual and for their employer.

The philosophical aspect is related to the inherently multidisciplinary nature of any product design or process. While engineering focuses on the technical aspects associated with implementing a solution that is based on a well-defined body of knowledge, a successful product design really starts with an understanding of the needs and vision of the end user of that product. Whether in the delivery of cost-effective healthcare or producing a truly useful and effective item of perceived value, there are inevitably multiple skill sets brought to bear to achieve a particular objective. In achieving that goal, it is imperative to be able to visualize and communicate the relevant aspects of the end-users needs and requirements. The proposed graduate program addresses these critical design issues through a curriculum that speaks to competencies associated with the ability to

- to understand and incorporate a wide range of potential solutions / multiple alternatives in product and service design
- develop a comfort with ambiguity (visualize a solution before all elements/info is available)
- think abstractly
- apply design thinking, design process (es) with application to products and services
- maintain a broad understanding of the whole/ context, as details and elements are added, lost and or rearranged

- understand relationships, context and solutions throughout product life cycle(s), from manufacturing, to distribution, use, and end of life.
- communicate ideas/solutions in appropriate media
- create deliverables that embody their “value” use

In other words, for an engineer interested in pursuing a career involving the larger issues associated with Integrative Design, this graduate program provides the opportunity to acquire the skills and understanding to effectively participate and contribute in those endeavors. And, as found in the arena of Product and Service Design, it allows this education to occur in an interdisciplinary learning environment, not by accident, but through an intentional admissions and marketing effort.

Aside from the pragmatic and philosophical attractiveness of this program, from a very practical point of view, it really does leverage the well deserved notoriety, acclaim and reputation of the School of Design, the College of Imaging Arts and Sciences and the ability to draw faculty and experience from other equally well known and highly regarded programs, departments and colleges at RIT.

In summary, I believe the program you have described represents a natural evolution that is highlighted by the recent strategic plan for the Institute. It leverages the inherent strengths of a well-respected School as well as the potential for collaborating with best-in-class faculty and resources from across the campus to provide a professional educational opportunity with a very apparent societal need. More to the point, it provides that opportunity to a diversity of students and practicing professionals in a manner that can be implemented within the current campus oriented framework but is eminently adaptable to online and remote delivery methods – making it that much more sustainable and flexible to accommodate the future needs of design from a global and societal perspective.

Sincerely,



Dan Phillips  
Associate Professor of Electrical Engineering

November 15, 2016

From:

Kari Horowicz  
Librarian for the College of Imaging Arts and Sciences  
The Wallace Center  
Rochester Institute of Technology

To:

Stan Rickel  
Graduate Director, Industrial Design  
School of Design  
College of Imaging Arts and Sciences

The following outlines the potential impact on the library of RIT's College of Imaging Arts and Sciences (CIAS) proposed M.S. in Integrative Design.

After reviewing the concept paper, I have determined that the proposed M.S. in Integrative Design program will have a **modest impact** on the library's services and collections. While the new program is making no requests for new books, new journal titles, or new database subscriptions, there will be increased demand with the 20-25 new students arriving the first year with the addition of 25 students for the first five years. The RIT Libraries' current interdisciplinary collection of journals, books, and databases already supports the proposed M.S. in Integrative Design, as well as B.A. and M.F.A programs in Industrial Design. However, due to the increase in students and the demand already existing on some of the print titles, I recommend a modest budget allotment to support the program. As Integrative Design is a relatively new discipline there may be new journal titles, which will emerge in the coming years.

Our library currently subscribes to a standard core collection of industrial design related databases, books and journals produced by professional associations and publishers. Available databases include: Art Full Text, Arts and Humanities Full Text, Design and Applied Arts Index, Material ConneXion, SAGE Premier, along with strong support in databases supporting Engineering, Business, Health and Psychology. Our library also subscribes to a number of e-book packages through Ebrary, EBSCOHost e-books, EBL, Books24x7, SpringerLink, and others. We also provide on-demand access to certain new e-books through a Patron Driven Access (PDA) system whereby e-book records are loaded into the catalog for patrons to discover. These PDA e-books are purchased only when patrons select and open them. In addition, patrons can request print books through PDA modules in the interlibrary loan system.

Periodical articles, papers from conference proceedings, books, and other information items not owned by The RIT Libraries can usually be obtained on a timely basis through Information Delivery Services (IDS), our interlibrary loan request system, or Connect NY. Connect NY is a unified catalog of 18 (at the time of writing) participating academic libraries in New York State and the collections of the Center for Research Libraries. Authorized users affiliated with participating libraries can borrow print books in a timely manner from other Connect NY libraries if the books are not owned by their home library or if their library's copy is already checked-out.

Additionally, The RIT Libraries is a member of the Rochester Regional Library Council (RRLC), which provides RIT students and faculty book-borrowing privileges at other Monroe County libraries, including many of the area's academic libraries, through free RRLC Library access cards.

### **Recommendation**

I recommend a modest budgetary increase of \$1500 per year for the 1<sup>st</sup> five years; to support new journal titles, or new database subscriptions

Kari Horowicz, M.L.S.  
College of Imaging Arts and Sciences Librarian

## **APPENDIX D**

### NEED AND MARKETABILITY



THE STATE EDUCATION DEPARTMENT / THE UNIVERSITY OF THE STATE OF NEW YORK / ALBANY,  
NY 12234

OFFICE OF HIGHER EDUCATION  
Office of College and University Evaluation  
Room 969 EBA  
89 Washington Avenue  
Albany, New York 12234  
Tel. (518) 474-1551  
Fax (518) 486-2779

**External Reviewer Conflict of Interest Statement**

I am providing an external review of the application submitted to the NYS Education Department by:

The College of Imaging Arts & Sciences at the Rochester Institute of Technology

(Name of Institution or Applicant)

The application is for (circle A or B below)

A) New Degree Authority

B) Registration of a new academic program by an existing institution of higher education:

Master of Science in Integrative Design (MSID)

(Title of Proposed Program)

I affirm that I:

1. am not a present or former employee, student, member of the governing board, owner or shareholder of, or consultant to the institution that is seeking approval for the proposed program or the entity seeking approval for new degree authority, and that I did not consult on, or help to develop, the application;
2. am not a spouse, parent, child, or sibling of any of the individuals listed above;
3. am not seeking or being sought for employment or other relationship with the institution/entity submitting the application;
4. do not have now, nor have had in the past, a relationship with the institution/entity submitting the application that might compromise my objectivity.

Name of External Reviewer (please print):

Jim Budd, Professor & Chair, School of Industrial Design, Georgia Institute of Technology

Signature:

  
\_\_\_\_\_

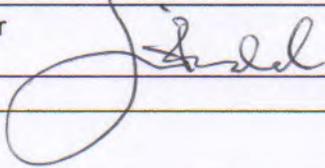
Date: Oct. 27, 2016



Office of College and University Evaluation

**Evaluation Report Form for Program Proposals**

Please refer to the Department's [guidance on external reviews](#) for information about when external reviews are required and the selection of external reviewers.

Institution:	Rochester Institute of Technology
Program title:	College of Imaging Arts & Sciences
Degree:	Master of Science in Integrative Design (MSID)
Date of evaluation:	October 27, 2106
External Reviewer Name (please print):	Jim Budd
External Reviewer Title and Institution:	Professor & Chair, School of Industrial Design, Georgia Institute of Technology
External Reviewer Signature:	

**I. Program**

1. Assess program purpose, structure, and requirements as well as formal mechanisms for program administration and monitoring.

**Program Purpose:**

The field of Industrial Design has diversified significantly over the past 5-10 years to address changes due to innovations in technology – particularly the integration of physical products and wireless communications technology. As a result there has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Masters Degree in Integrative Technology will certainly address a significant part of that market.

**Structure:**

The one-year curriculum is structured to graduate students who do not want to be Studio designers and are looking for careers to “successfully engage with designers and a creative team for Industrial Design projects and processes” to leverage their previous background in business, engineering or sociology. The proposed 30-credit curriculum will provide the solid foundation and the working knowledge these students will need to build a successful career.

**Requirements:**

The entry requirements for the MSID appear to be fully consistent with entry requirement for most other Master’s degrees in Design or Industrial Design. The criteria for an essay, portfolio or video of academic and professional accomplishments is particularly valuable in assessing candidates for a graduate design program.

**Administration & Monitoring:**

The proposed mechanisms for program administration and monitoring and assessment are clearly defined. The 80% benchmark for satisfactory grade levels is a reasonable target and should be well-within achievable goals. Review and assessment of the new curriculum will be a critical element of long-term success. Based on our own experience and the current rapid changes in the

field, at a minimum it would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. Again, this will be particularly important in the case of a one-year degree program. You might also want to find a way to include students in the program feedback loop in addition to faculty, collaborators and the program director.

2. Comment on the special focus of this program, if any, as it relates to the discipline.

The specialty strengths of this program that go beyond the typical design program focus on design skills, design process, and design thinking include underscoring “contextual relevance.... and... the importance of social responsibility in product and service design” including empathy, sustainability and environmental awareness.

3. Comment on the plans and expectations for continuing program development and self-assessment.

**Program Development:**

The initial enrollment projections for the program seem reasonable. There is a significant market for this program and it does have the potential to grow beyond the numbers forecast, however, based on past experience I would suggest that the first year enrollment projections may be a little high simply because the program currently has limited recognition at this point.

**Self-Assessment:**

Review and assessment of the new curriculum will be a critical element of long-term success. Based on our own experience and the current rapid changes in the field, at a minimum it would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. Again, this will be particularly important in the case of a one-year degree program. You might want to find a way to include students in the program feedback loop in addition to faculty, collaborators and the program director.

4. Assess available support from related programs.

The College of Imaging Arts and Sciences has a well-established cluster of Design-oriented Programs with the College with strong depth in relevant faculty and resources to fully support the proposed MSID Program

5. What is the evidence of **need** and **demand** for the program locally, in the State, and in the field at large? What is the extent of occupational demand for graduates? What is the evidence that demand will continue?

**Need & Demand:**

As previously stated... The field of Industrial Design has diversified significantly over the past 5-10 years to address changes due to innovations in technology – particularly the integration of physical products and wireless communications technology. As a result there has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Masters Degree in Integrative Technology will certainly address a significant part of that market.

With the ongoing development and advances in technology it is clearly evident the need and demand for well-educated, creative individuals to help shape the product and services of the future

will continue to grow rapidly throughout the foreseeable future.

## II. Faculty

6. Evaluate the faculty, individually and collectively, in regard to training, experience, research and publication, professional service, and recognition in the field.

The College of Imaging Arts has a strong cluster of both full-time and adjunct faculty who are well respected primarily for their experience and background in practice. They are fully capable of delivering the proposed curriculum.

7. Assess the faculty in terms of **size** and **qualifications**. What are plans for future staffing?

There are a cluster of 7 graduate Industrial Design Faculty who will be primarily responsible for delivering the MSID. Collectively their backgrounds and experience provide a rich combination of the skills and knowledge required to deliver the proposed MSID Program.

- Stan Rickel – product design, manufacturing, fabrication & engineering
- Deborah Beardsley – graphic design, illustration, cultural anthropology
- Josh Owen – product design, engineering & business
- Bruce Leonard – product design, photography, medical imaging
- Alex Lobos – materials, sustainability, emotional attachment, user-centered design
- Kim Sherman – new technologies, human factors, social & environmental responsibility
- Mindy Magyar – design strategy, business development, management & Innovation

In addition there are another six faculty in the undergraduate Industrial Design Program with highly relevant skills capable of teaching/supporting the proposed MSID Program + more than 40 additional faculty in the College with related skills and background capable to providing support services/guest lectures and specialty consulting support as may be needed.

8. Evaluate credentials and involvement of **adjunct** and **support faculty**.

Please see the note in Section 7 above

## III. Resources

9. Comment on the adequacy of physical **resources** and **facilities**, e.g., library, computer, and laboratory facilities; practica and internship sites; and support services for the program, including use of resources outside the institution.

Not familiar with facilities - not able to comment

10. What is the **institution's commitment** to the program as demonstrated by the operating budget, faculty salaries, and the number of faculty lines relative to student numbers and workload.

### Operating Budget:

Not familiar with budget details or faculty salaries – unable to comment

**Faculty Lines:**

Please see my note in Section 7 above. There appear to be sufficient, well qualified faculty to deliver the proposed program based on the forecast student cohort.

**IV. Summary Comments and Additional Observations**

11. Summarize the **major strengths and weaknesses** of the program as proposed with particular attention to feasibility of implementation and appropriateness of objectives for the degree offered. Include any further observations important to the evaluation of this program proposal and provide any recommendations for the proposed program.

Overall it appears to me this program well structured and will provide a solid foundation in relevant design skills and knowledge for a successful career in design for the anticipated student cohort as outlined in the Program documentation.

**Major Strengths:**

- There has been a rapid growth in the demand for designers with the skill and knowledge to address the needs of the business world. The proposed Masters Degree in Integrative Technology will certainly address a significant part of that market.
- There is a significant market for this program and it does have the potential to grow beyond the numbers forecast.
- The proposed program provides a focus in design that go beyond the typical design program concentration on design skills, design process, and design thinking that underscores "contextual relevance.... and... the importance of social responsibility in product and service design" including empathy, sustainability and environmental awareness.

**Weaknesses:**

Not major weaknesses but perhaps issue to consider:

- The first year enrollment projection may be a little high simply because the program currently has limited recognition at this point.
- It would be beneficial to establish an ongoing informal curriculum review process to facilitate relevant minor curriculum updates on a regular basis to help ensure continuity and consistency across the curriculum. (This may be particularly important in the case of a one-year degree program)

November 1, 2016

Professor Stan Rickel

College of Imaging Arts and Sciences

Rochester Institute of Technology

Dear Professor Rickel,

Please accept this letter as an expression of support for RIT's proposed Master of Science in Integrative Design. I was excited to read the proposed curriculum and to note the emphasis placed on developing graduate level skills and knowledge in design thinking and design management. Further, the proposed program emphasizes the development of sophisticated problem solving skills, which I would assert are critical to being a highly sought after job candidate as well as being essential to being a significant contributor to an organization's success. These are essential skills for people working in a range of creative fields and professions. The program's focus on human centered design is a critically relevant to the problem solving and innovation challenges facing both public and private sector firms.

Product innovation and design are increasingly important to The Association for the Blind and Visually Impaired (ABVI) as we develop our organizational capacity to design new products and services, and to innovate across our livability and affordable assistive technology commercialization efforts. Individuals graduating from this program will undoubtedly possess the skills and knowledge we are seeking as we address executing on The Association for the Blind and Visually Impaired's business goals of being a global developer and an manufacture of affordable livability and assistive technology. I am confident The Association for the Blind and Visually Impaired would engage students and support applied projects and research relevant to our organizational needs.

Thank you for contacting me and sharing the program plan. Please let me know if I can be of any assistance as you develop and implement the curriculum.

Sincerely,

Joe Kells  
Director of Sales and Business Development  
ABVI-Goodwill  
422 South Clinton Ave.  
Roch., NY 14620



David J. Irish  
Chairperson

Barbara S. Wale  
President

November 16, 2016

Professor Stan Rickel  
College of Imaging Arts and Sciences  
Rochester Institute of Technology

Dear Professor Rickel,

Please accept this letter as an expression of support for RIT's proposed Master of Science in Integrative Design. I was excited to read the proposed curriculum and to note the emphasis placed on developing graduate level skills and knowledge in design thinking and design management. I believe these are important skills for people working in a range of creative fields and professions. The program's focus on human centered design is a critically relevant to the problem solving and innovation challenges facing both public and private sector firms.

Product innovation and design are increasingly important to the Arc of Monroe as we develop our organizational capacity to design new products and services, and to innovate across our day community and residential services. Individuals graduating from this program will undoubtedly possess the skills and knowledge we are seeking as we address the need to fully integrate people with intellectual/developmental disabilities into the Rochester community through jobs and volunteer work. I am confident the Arc of Monroe would engage students and support applied projects and research relevant to our organizational needs.

Thank you for contacting me and sharing the program plan. Please let me know if I can be of any assistance as you develop and implement the curriculum.

Sincerely,

A handwritten signature in cursive script that reads "Barbara Wale".

Barbara Wale  
President/CEO



December 1, 2016

Professor Stan Rickel  
College of Imaging Arts and Sciences  
Rochester Institute of Technology

Dear Professor Rickel,

Please accept this letter as an expression of support for RIT's proposed Master of Science in Integrative Design. I am excited to read the proposed curriculum and its emphasis placed on developing graduate level skills and knowledge in design thinking and design management. I believe these are important skills for people working in a range of creative fields and professions. The program's focus on human centered design is a critically relevant to the problem solving and innovation challenges facing both public and private sector firms. Product innovation and design thinking are increasingly important to Autodesk as it develops its organizational capacity to design new products and services, and to innovate across our products. Talented individuals graduating from this program will undoubtedly possess the skills and knowledge we are seeking as an organization. I am confident Autodesk would engage students and support applied projects and research relevant to our organizational needs.

Thank you for contacting me and sharing the program plan. Please let me know if I can be of any assistance as you develop and implement the curriculum.

Sincerely,

A handwritten signature in blue ink, appearing to read 'SB'.

Sunand Bhattacharya, IDSA  
Global Education Strategist,  
Autodesk Education Experience.



**GE APPLIANCES**  
*a Haier company*

December 14, 2016

Professor Stan Rickel  
College of Imaging Arts and Sciences  
Rochester Institute of Technology

Dear Professor Rickel,

Please accept this letter as an expression of support for RIT's proposed Master of Science in Integrative Design. I was excited to read the proposed curriculum and to note the emphasis placed on developing graduate level skills and knowledge in design thinking and design management. I believe these are important skills for people working in a range of creative fields and professions. The program's focus on human centered design is a critically relevant to the problem solving and innovation challenges facing both public and private sector firms.

Product innovation and design are increasingly important to GE Appliances as we develop our organizational capacity to design new products and services, and to innovate across our product line. Individuals graduating from this program will undoubtedly possess the skills and knowledge we are seeking as we address the complex challenges faced in developing products for the smart home.

I am confident GE Appliances would engage students and support applied projects and research relevant to our organizational needs.

Thank you for contacting me and sharing the program plan. Please let me know if I can be of any assistance as you develop and implement the curriculum.

Sincerely,

*Chris Bissig*

Chris Bissig  
Manager, Concept & Brand Development



November 10, 2016

**Professor Stan Rickel**  
College of Imaging Arts and Sciences  
Rochester Institute of Technology

Dear Professor Rickel,

I graduated from Rochester Institute of Technology in 2007 with a BS/ME degree in Mechanical Engineering and was one of the first graduates to make Industrial Design the degree concentration of my Masters of Engineering.

During my time with the Industrial Design program, my eyes were opened to the value that Design brings to the product development process. The focus on designing a product for a user, rather than to a set of performance specs, is a vastly different methodology than traditionally embraced by engineers, yet one that results in the creation of products that delight, rather than products that just function. The unique user insight provided by ethnographic research and the consideration of the user when designing can result in the creation of products deeply needed by those in the world who are traditionally marginalized – such as the aged or the young – not willfully, but ignorantly, when designers or engineers omit research and design “with themselves as user.”

In the 9 years that I have spent in industry since graduation, designing for leading brands such as Honda and Cummins, I have seen examples of how user insight results in category-leading products and how design-to-spec results in new product introduction failures that are panned by the industry, or worse, linger on for decades continuing to frustrate the very users they were meant for, for lack of alternative offerings.

Mid-career I changed functions, moving into Business Strategy out of a desire to affect greater change within the companies I worked for, by helping leaders navigate ambiguity in creating change. I found that the same skills that I had learned in college – empathy, end user research, rapid prototyping and iteration – served me in this new role, making my recommendations hold greater weight with executives and my new product / new market entry recommendations more actionable because they came from the “ground truth” of the user.

In working closely with these executives and benchmarking our industry, I recognized a significant trend suggesting the beginnings of an embrace of Design Thinking as a problem solving methodology. Never mind that Design Thinking had been codified in the late 1990's, proliferated by Stanford's d.school for a decade, and finally endorsed by Harvard Business School in the mid-2010's. Our slow Automotive/Industrial industry was finally coming to realize the value of Design Thinking and as it looked to staff fledgling departments with the “next generation of innovators,” our talent pipeline was constricted by the fact that most universities do not teach Design Thinking as a competency! In fact, we found that most Design Thinking practitioners were seasoned veterans of other industries, brought to this new way of thinking and refined their skills with one of a few elite design consultancies.

I combined my skills in strategy & innovation in my new role at High Alpha, a venture studio that conceives of, operates, funds, and launches new software businesses. Our “product” is a new business, our “profits” are company exits, and our “designers” have titles like VP Finance, VP Talent, Marketing Analyst, VP Product, and Design Director. We see Design as the collection of intentional choices made to differentiate our businesses and enable them to serve their markets most effectively. When we speak publicly about this philosophy – the abstraction of Design Thinking and its ability to solve increasingly larger, systems-level problems – we get a mixture of standing ovations and blank stares.



But we are convinced that this is the future of Design. Design has finally gotten its “seat at the table” alongside finance, engineering, and marketing; it’s been “democratized” and the public is coming to understand the “value of design”. Designers, who were once relegated to making a product “look better,” are being given increasingly larger scopes of work to work cross-functionally and on the design of systems, strategy, and new business models. And the challenge for the profession – a constant topic of conversation in professional societies like the Industrial Design Society of America (IDSA), where I served as Chapter Chair for 4 years – is that Designers are not being equipped well enough and fast enough to maximize on this victory.

My understanding is that the Rochester Institute of Technology has the opportunity to step out and be a leader in this space by way of a new degree program called the Master of Science in Integrative Design. **I cannot more strongly implore the university to approve and vigorously support this endeavor.** We need a talent pipeline of graduates with diverse backgrounds equipped with a common process of thinking and a similar lens of Design through which they see the world. These thinkers have the opportunity to solve increasingly complex and ambiguous problems that industries and societies have faced for decades. And Rochester Institute of Technology has the potential to take action on the opportunity that I saw more than a decade ago when I pursued a joint degree: to capitalize on its strengths in engineering, design, and business by drawing these programs into even closer collaboration through a common framework for thinking in order to equip students to solve some of the world’s greatest problems.

Sincerely,

A handwritten signature in blue ink that reads 'RYAN' with a long horizontal stroke underneath.

**Ryan Larcom**  
*Director, Strategy & Innovation*

**High Alpha**  
55 Monument Circle, Suite 1400  
Indianapolis, IN 46202

317.777.6783  
ryan@highalpha.com



1000 Elmwood Avenue, Suite 300  
Rochester, NY 14620-3098

 585.442.4100

 585.442.7573

[www.alsigl.org](http://www.alsigl.org)

Achieving More Together

December 1, 2016

Professor Stan Rickel  
College of Imaging Arts and Sciences  
Rochester Institute of Technology

Dear Professor Rickel,

Please accept this letter as an expression of support for RIT's proposed Master of Science in Integrative Design (MSID). I was excited to read the proposed curriculum and to note the emphasis placed on developing graduate level coursework combining both technical skill and human centered design. The program's focus on empathy and social responsibility are critically relevant to the global marketplace as it is estimated by the World Health Organization that 15% of the world's population has some form of disability.

Developing new technologies that address the needs of people of all ages with physical or cognitive challenges, as well as veterans and older adults, can fundamentally change lives and perceptions about people of all *abilities*. That is why our ongoing partnership is increasingly important to AI Sigl Community of Agencies as part of our work together to create more inclusive, fully accessible communities.

We've already seen great success in our Co-Op and IdeaLab experiences working with dozens of extremely talented, diverse, multi-disciplinary students and faculty teams developing Effective Access Technologies. We have experienced firsthand how the service-learning component of the above mentioned activities have impacted students and staff of our Member Agencies. That is why it is especially compelling that the structure of the proposed MSID places equal value on practical design skills and empathic exploration of inclusive experiences.

We are confident that these skills will serve your graduates well and meet the emerging needs of many public and private sector employers.

Thank you for contacting me and sharing the program plan. Please let me know if I can be of any assistance as you develop and implement the curriculum.

Sincerely,

A handwritten signature in blue ink, appearing to read "T O'Connor".

Thomas O'Connor  
President

#### Members

CP Rochester • Epilepsy-Pralid, Inc. • Medical Motor Service • National Multiple Sclerosis Society, *Upstate New York Chapter*  
Rochester Hearing & Speech Center • Rochester Rehabilitation



November 18, 2016

Professor Stan Rickel  
College of Imaging Arts and Sciences  
Rochester Institute of Technology

**RE: Letter of Recommendation for Master of Science in Integrative Design (MSID)**

Dear Professor Rickel,

Please accept this letter as my support for RIT's proposed Master of Science in Integrative Design.

The future calls for creative design to be applied across disciplines. I was delighted to read the proposed curriculum, which correctly places emphasis on developing graduate level knowledge and skills in design thinking and design management.

Design thinking is important to Tenrehte as we develop our energy saving products.

Traditionally, energy products start with an infrastructure problem and then, based on intuition about what our customers want, race toward a solution. The future demands that we instead actively engage customers along the way, with an iterative process of product development. I am confident Tenrehte would engage students and support applied projects and research relevant to our organizational needs.

I believe the graduates from this program will possess the skills required for our quickly evolving global economy. The program's focus on human centered design is critically relevant to the innovation challenges facing both public and private sector energy firms. Please let me know if I can be of any assistance as you develop and implement the curriculum.

Yours sincerely,

A handwritten signature in black ink, appearing to read "Jennifer Marie Indovina", written over a light-colored rectangular background.

Jennifer Marie Indovina  
CEO, Tenrehte Technologies. Inc  
TED Fellow



College of Design, Architecture, Art, and Planning  
Office of the Dean  
University of Cincinnati  
PO Box 210016  
Cincinnati, OH 45221-0016

Phone (513) 556-4933  
Fax (513) 556-3288  
Web <http://www.daap.uc.edu>

November 9, 2015

Lorraine Justice  
Dean  
College of Imaging Arts and Sciences  
Rochester Institute of Technology  
One Lomb Memorial Drive  
Rochester, NY 14623-5603

Dear Dr. Justice,

I am writing in reference to the proposed Master of Science in Product and Service Design (MSPSD) in the College of Imaging Arts and Sciences (CIAS) at the Rochester Institute of Technology (RIT). In evaluating this program I am looking for need (both market and content), support (building on other programs), and curriculum feasibility. I would assume that RIT and CIAS will work out the appropriate resources for the program to be successful, if it is approved.

Program Need (both market and discipline)

I find that this Master's degree fills an important niche in the continuum of design degrees in that it will educate interested students from fields such as business, engineering, computing, the social sciences and more, to learn about design thinking, the design processes and the specific areas of product and service design. These students will not be designers, unless they complete a studio design degree, but will learn to work with and understand the field of design. Whether they are project managers, manufacturers, directors or considering a design studio degree, this MSPSD will give them an in-depth look at the field and a way to work with or manage designers more effectively.

This newly proposed masters will be important to the field because there are not yet enough Master's programs in design, specifically in universities. Master's at Art Schools across the nation vary widely and have a different philosophical base, often teaching design as more of an artistic self-expressive exercise than what might occur in a research-based institution.

I believe you will have no trouble filling the seats for this Master's degree and I would expect it to grow over time, possibly into a Ph.D. in Design and Innovation. The closest



disciplines (art, business, computing, and engineering) will support this as well at RIT by encouraging their undergraduates to take this degree.

### Support for the Masters

The proposed Master's in Product and Service Design (MSPSD) will be welcome by the national and international design community. With the growth of design and design thinking around the world, more degrees are needed in this area. The design profession has generated new content in the areas of product design and service design and this content should be disseminated. Corporations such as Adobe, Apple, AutoDesk, Disney, Microsoft, Steelcase and more, will be glad to see more employees learning about design thinking and innovation. When the design process is done well, it can save a company millions of dollars, months of manufacturing time and the creation of a superior product.

The undergirding support for this newly proposed master's at RIT already exists in its robust BFA in Industrial Design, which includes service design content, and the other studio degree, the MFA in Industrial Design. The qualified teachers and culture are already present at RIT and Industrial Design is one of the top-ranked programs in the US. RIT should take advantage of its reputation in this discipline and build its graduate programs to make available a full complement of study.

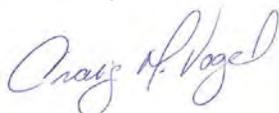
### Curriculum Feasibility

As stated above, the expertise is already available at RIT, both in CIAS, and possibly from around RIT, to teach this proposed MS degree. It is possible to teach the proposed content within one intense year, as other design master's programs around the country have done, as long as the students understand they will not be board or studio designers. They will, however, have the skills to work with designers. If the students are already in a managerial position with designers and wish to learn more about the design process, then this is the program to take.

I do believe the current faculty are well-equipped to teach in this curriculum but they will need to address how many more faculty will be needed to deliver this program. Space and other resources must also be considered as it could easily overload what space is available.

I am in support of this degree and believe it will add to the design disciplines and the stature of RIT. If you would like me to address additional questions, please contact me at: [craig.vogel@uc.edu](mailto:craig.vogel@uc.edu) or 513-556-1346.

Sincerely,



Craig M. Vogel, FIDSA  
Associate Dean of Graduate Studies and Research



## **APPENDIX E**

SPACE

APPENDIX E

REQUEST FOR ALLOCATION OR RENOVATION OF SPACE

Date:

Additional Space Change in Usage or Assignment New Space Construction Existing Space Modification

Time frame for request: Imminent Immediate 6- 12 months Intermediate 1-3 yrs Projected: 4 – 6+ yrs

REQUESTOR INFORMATION

Division: ACADEMIC AFFAIRS
Department:

Submitter's Name: Title:

E-mail: Phone: Fax: RIT Address:

If different from submitter

Contact Person: Title:

Email: Phone: Address: Fax:

Briefly describe the function of your department:

Current total assignable square footage of your department: sq ft.

Number of faculty: Full-time Part-time Adjunct

Number of staff: exempt non exempt

Number of student workers: Graduate Post-Doc Co-op

Will the # of people in this department increase or decrease w/in the next 2 years? Yes No

If there will be an increase, indicate amount and source of anticipated growth.

If there will be a decrease, identify the number and types of positions.

Please address the urgency and rationale for this allocation. Include benefits if approved and consequences if not approved.

## SPACE REQUEST

Sq. ft.: \_\_\_\_\_ # of rooms \_\_\_\_\_ Number of occupants per room: \_\_\_\_\_  
Hours in use/week: \_\_\_\_\_ How long is space needed? \_\_\_\_\_

Space will be used for:

Classroom \_\_\_\_\_ Administration \_\_\_\_\_ Storage \_\_\_\_\_ Support Space \_\_\_\_\_ Conference Room \_\_\_\_\_  
Studio (specify type) \_\_\_\_\_ Rehearsal Space \_\_\_\_\_ Performance Space \_\_\_\_\_

Laboratory

Instructional lab: Wet \_\_\_\_\_ Dry \_\_\_\_\_ Computer Lab \_\_\_\_\_

Research lab Wet \_\_\_\_\_ Dry \_\_\_\_\_ Computer Lab \_\_\_\_\_

Other (specify)

Grant funded: Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, has grant been funded? Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, start and end dates of the grant?

If no, when do you anticipate funding?

Is the space requested part of a new faculty start-up package? Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, who is the faculty member? \_\_\_\_\_

Offices:

Faculty Office: Full-time \_\_\_\_\_ Lecturer \_\_\_\_\_ Part-time \_\_\_\_\_ Adjunct \_\_\_\_\_ Research \_\_\_\_\_

Staff Office (circle one): Exempt Non Exempt \_\_\_\_\_ Full-time \_\_\_\_\_ Part-Time \_\_\_\_\_ Temporary \_\_\_\_\_

Explain work to be performed in this space:

Student Office: Grad Student \_\_\_\_\_ Post Doc Student \_\_\_\_\_ Co-op Student \_\_\_\_\_

Other (please specify):

Could new space be shared or serve dual purpose? Yes \_\_\_\_\_ No \_\_\_\_\_  
(if yes, please give an example of shared/dual usage; if no, give reason)

Is an off-campus location to fill this request possible? Yes \_\_\_\_\_ No \_\_\_\_\_  
(if no, give reason)

Special Requirements for Requested Space: (e.g. HVAC needs. Be specific)

**FOR CHANGE IN USAGE OR ASSIGNMENT (with no modifications of space)**

Previous assignee:  
Plans for accommodating previous assignee/use (if applicable):

Previous use:

Classroom _____	Faculty office _____	Administration _____	Support Space _____
Exempt Staff office _____	Non Exempt Staff Office _____	Grad Student _____	Co-op Student _____
Conference Room _____	Storage _____	Other (specify) _____	
Instructional lab _____	Research lab _____	Wet _____	Dry _____

Proposed new assignee: \_\_\_\_\_ When is the space needed? \_\_\_\_\_

**FOR NEW CONSTRUCTION OR EXISTING SPACE MODIFICATION**

Briefly describe why this new construction or modified is needed.

Will any existing space be vacated if this request is approved? Yes \_\_\_\_\_ No \_\_\_\_\_  
If yes, please list rooms that will be vacated: 4501,4503,4504,4507

Do you have funding for space construction/modification? Yes \_\_\_\_\_ No \_\_\_\_\_  
If yes, what is funding source?

Have you consulted with Campus Planning and Design & Construction Services? Yes \_\_\_\_\_ No \_\_\_\_\_  
If no, provide reason.

Have you consulted with Educational Technology Services (if necessary, e.g. classroom, conference room)? Yes \_\_\_\_\_ No \_\_\_\_\_

Do you have a funding source(s) for the construction or modification? Yes \_\_\_\_\_ No \_\_\_\_\_  
If yes, identify the funding source(s), the amount of funding, and the time-line for receiving/expending funds.

Have funds been requested through the university budget hearing process for the renovations? Yes \_\_\_\_\_ No \_\_\_\_\_  
If yes, which fiscal year and what is the status of the request? \_\_\_\_\_

Will there be incremental costs associated with the new space? (e.g. power, maintenance, security, support staff not noted above).  
Yes \_\_\_\_\_ No \_\_\_\_\_

*Please attach all concept work produced for this project by Campus Planning & Design or designated outside organization.*

*Please attach written cost estimate for your project plus any other supporting documentation, including documentation from The Wallace Center Support Services for rooms requiring audiovisual support*

Rev. 1/10/2011  
**REVIEW AND APPROVAL SIGNATURES**

*When a request crosses departments, colleges or academic affairs support units, signatures from all affected areas must be secured.*

1. Department Chair/Director

\_\_\_\_\_  
Signature Title Date

2. College Dean or as appropriate Associate Provost / Assistant Provost

\_\_\_\_\_  
Signature Title Date

**Note to College Deans/Associate Provost/Assistant Provost:**

List and prioritize this request with any other space request from your area currently pending with the Academic Affairs Space Committee or University Space Committee:

*Return this completed form with signatures 1 & 2 to: Sue Provenzano, Eastman 2109*

3. Academic Affairs Space Committee Chair

\_\_\_\_\_  
Signature Date

4. Provost and Senior Vice President for Academic Affairs

\_\_\_\_\_  
Signature Date

5. University Space Committee Chair (if needed)

\_\_\_\_\_  
Signature Date

6. President (if needed)

\_\_\_\_\_  
Signature Date

## Faculty Information

<b>Existing Core Faculty</b> <i>Department Expectations: Identify the specific faculty members that will be responsible for setting the curricular objectives, teaching program courses, advising students, and determining the means by which program and course objectives are measured. <b>Identify the program director.</b> Core faculty members must meet minimum academic qualifications as identified in Part 52.2(b) of regulation, and be of sufficient depth and breadth to provide leadership, direction, and discharge other responsibilities critical to the start-up of the program.</i>  <b>Note:</b> Faculty curricula vitae or resumes should not be attached to this application and should only be provided if specifically requested by the Department.				
Faculty Member Name, Title, and Rank	Courses to be taught <b>*Most Core Faculty Can Teach Multiple courses/subjects</b>	Full-time or Part-time; if Full-time identify % of time to the program	Highest Earned Degree, Discipline, IHE	Additional qualifications which demonstrate professional competence relative to the specific program.
Alex Lobos, Associate Professor	Elements & Methods Emotion & Implementation	FT 33%	MFA University of Notre Dame, IN Master of Fine Arts, Industrial Design 2005	design thinking, materials, sustainability and emotion, user-centered design
Josh Owen, Professor	Design Studio I: Concepts Design Studio II: Capstone	FT 33%	MFA Rhode Island School of Design, Master of Fine arts, Furniture Design 1997	design thinking, product design, engineering & business
Mindy Magyar, Assistant Professor	Design Studio I: Concepts Design Studio II: Capstone	FT 33%	MFA & MBA The Wharton School, University of Pennsylvania <i>MBA; Major in Arts &amp; Culture Management and Entrepreneurship</i> 2009 Cranbrook Academy of Art Master of Fine Arts; Major in 3D Design 2007	design strategy, business development, management & Innovation
Kim Sherman Senior Lecturer	Visualization I: Development Visualization II: Communication	FT 33%	MFA Rochester Institute of Technology Master of Fine Arts, Industrial Design 1991	design thinking new technologies, human factors, social & environmental responsibility

## Existing Core Faculty

*Department Expectations: Identify the specific faculty members that will be responsible for setting the curricular objectives, teaching program courses, advising students, and determining the means by which program and course objectives are measured. **Identify the program director.** Core faculty members must meet minimum academic qualifications as identified in Part 52.2(b) of regulation, and be of sufficient depth and breadth to provide leadership, direction, and discharge other responsibilities critical to the start-up of the program.*

**Note:** Faculty curricula vitae or resumes should not be attached to this application and should only be provided if specifically requested by the Department.

Stan Rickel <b>Interim program director</b>	Elements & Methods Emotion & Implementation Design Studio I: Concepts Design Studio II: Capstone	FT 100%	MID Syracuse University Master in Industrial Design 2008	design thinking, design management, product design, manufacturing, fabrication & engineering, User centered design
Gary Molinari Lecturer	Visualization I: Development Visualization II: Communication	50%FT	MS Nazareth College of Rochester Master of Science in Education 93	design thinking, product design, graphic design, visualization
Melissa Moukperian Assistant Professor		33%FT	MS Philadelphia University Master of Science in Textile Design 2004	design thinking, soft goods design
<b>Adjunct Sample</b>				
Bridget Sheehan	Elements & Methods Emotion & Implementation	33% PT	MFA Rochester Institute of Technology Master of Fine Arts, Industrial Design 2014	design and fabrication
Dan Harel	Design Studio I: Concepts Design Studio II: Capstone	33% PT	MFA Cranbrook Academy of Art Master of Fine Arts in Design 85	design strategy, business development, management & innovation
As program is introduced we anticipate faculty from other disciplines will participate in joint/team	Design Studio I: Concepts Design Studio II:		Ph.D. Engineering Psychology Ph.D. Electrical	

**Existing Core Faculty**

*Department Expectations: Identify the specific faculty members that will be responsible for setting the curricular objectives, teaching program courses, advising students, and determining the means by which program and course objectives are measured. **Identify the program director.** Core faculty members must meet minimum academic qualifications as identified in Part 52.2(b) of regulation, and be of sufficient depth and breadth to provide leadership, direction, and discharge other responsibilities critical to the start-up of the program.*

**Note:** Faculty curricula vitae or resumes should not be attached to this application and should only be provided if specifically requested by the Department.

and standalone projects and courses	Capstone		Engineering Ph.D. Mechanical Engineering Ph.D. International Political Economy	

**Faculty to be Hired**

*Department Expectations: Identify the specific job title, courses to be taught, and qualifications for each position and the specific timeline by which the faculty member(s) will be hired. The job descriptions and minimum qualifications of faculty to be hired meet the meet minimum academic qualifications as identified in Part 52.2(b) of Commissioner’s regulation. The date provided by which faculty to be hired will be in place must be clear and directly connected to when they are needed to discharge their responsibilities during program implementation. The Department reserves the right to request more information concerning recruitment and hiring of faculty if it is needed to make a determination concerning compliance with program registration standards.*

Position Title, and Rank	Highest Earned Degree, Discipline, and additional qualifications	Courses to be taught	Date by which they will begin job duties
Faculty, Associate Professor	MFA	Elements & Methods Emotion & Implementation	Date of hire dependent on approval of program and program start term.
Faculty, Assistant Professor	MFA	Design Studio I: Concepts Design Studio II: Capstone	See above
Faculty, Lecturer	MFA	Visualization I: Development	See above

**Faculty to be Hired**

*Department Expectations: Identify the specific job title, courses to be taught, and qualifications for each position and the specific timeline by which the faculty member(s) will be hired. The job descriptions and minimum qualifications of faculty to be hired meet the meet minimum academic qualifications as identified in Part 52.2(b) of Commissioner's regulation. The date provided by which faculty to be hired will be in place must be clear and directly connected to when they are needed to discharge their responsibilities during program implementation. The Department reserves the right to request more information concerning recruitment and hiring of faculty if it is needed to make a determination concerning compliance with program registration standards.*

		Visualization II: Communication	

**APPENDIX F**

FACULTY CV

bridgetdsheehan Curriculum Vitae

**Contact Information** 12 Audubon Street, Apartment 3  
Rochester, New York 14610

847.431.1631

bridgetdsheehan@gmail.com

bridgetdsheehan.com

**Objective** Assistant Professor of Industrial Design  
 Rochester Institute of Technology  
 College of Imaging Arts and Sciences  
 School of Design

**Education** MFA, Industrial Design May 2014  
 Rochester Institute of Technology  
 Rochester, New York  
 College of Imaging Arts and Sciences  
 School of Design  
 Rochester, New York  
 GPA 4.0/4.0

BFA, Visual Communication May 2010  
 Ball State University  
 Muncie, Indiana  
 College of Fine Arts  
 School of Art  
 Muncie, Indiana  
 GPA 3.75/4.0  
 Cum Laude

**Teaching Experience** Sophomore ID Studio II Spring 2016  
 Rochester Institute of Technology, Industrial Design Department  
 Rochester, New York  
 In this course, design projects are conceived as the result of close contact between students and real-world sponsors in the manufacturing sector. Students work with a specific manufacturing entity, in this case Wendell Castle's studio, in order to understand its capabilities. Research is conducted in the field and shared within the classroom to enhance the understanding of the realities associated with different types of production. Students are challenged to improve their ability to define problems, generate and promote concepts, evaluate their work and offer refinements of solutions. In short, they will learn to derive inspiration from the material world and marketplace while simultaneously bringing inspiration to it.

Graphic Tactics (Two Sections) Fall 2015  
 Rochester Institute of Technology, Industrial Design Department  
 Rochester, New York  
 This course provides industrial design students with an introduction to the design and application of graphic elements to objects and environments. The goals of this course serve as an introduction to typographic principles for industrial designers, provide students with strategies for graphic layout and presentation of their work, enable students to make informed aesthetic and functional choices in the application of graphic elements to designed objects and spaces, and allow students to discuss and critique graphic design in a professional setting using proper vocabulary.

<b>Teaching Experience Cont.</b>	<p><b>2D Design II (Two Sections)</b>  Rochester Institute of Technology, School of Design  Rochester, New York</p> <p>This course is the second semester of a sequential, structured introduction to the basic elements and principles of two-dimensional design. Organized to create a broad introductory experience, students build upon the visual and verbal vocabulary, media, techniques, skill development and processes acquired during the previous semester. This course focuses on the comprehensive exploration of color theory as well as dealing with conceptualization and more advanced issues related to problem solving. Accumulative aspects of the curriculum included the exploration of historical and cultural themes and concepts intertwined with aspects of personal interpretation and experience.</p>	Spring 2015
	<p><b>2D Design I</b>  Rochester Institute of Technology, School of Design  Rochester, New York</p> <p>This course is a structured, cumulative introduction to the basic elements and principles of two-dimensional design. Organized to create a broad introductory experience, the course focuses on the development of both a visual and a verbal vocabulary as a means of exploring, developing and understanding two-dimensional compositions. Concepts are introduced through lectures, discussions, demonstrations, research, assigned projects and critiques. The course addresses a wide variety of media, tools, techniques both traditional and technological, and theoretical concepts to facilitate skill development and experimentation with process. Visual comprehension, the ability to organize perceptions and horizontal thinking that crosses other disciplines and theories, are key foundational components to the development of problem solving skills. Accumulative aspects of the curriculum included the exploration of historical and cultural themes and concepts intertwined with aspects of personal interpretation and experience.</p>	Fall 2014
	<p><b>Senior ID Studio I</b>  Teaching Assistant, Josh Owen  Industrial Design Department  Rochester Institute of Technology  Rochester, New York</p> <p>I worked on the development and implementation of Metaproject04: a semester long collaboration between a group of fourth year Industrial Design students and Herman Miller, Inc. Metaproject provides practical experience, client feedback, and critique throughout the process; giving the students real-world experience prior to graduation. My duties included organizing and maintaining student files, helping students document their process, acting as a liaison between the students and Herman Miller, and designing publicity materials and annual printed book. During this time I also worked with a programmer to redesign and update the Metaproject website (metaproject.rit.edu).</p>	Aug to Dec 2013

Masters Seminar Feb to May 2013  
 Teaching Assistant, Wendell Castle  
 Industrial Design Department  
 Rochester Institute of Technology  
 Rochester, New York  
 Wendell Castle, an Artist-in-Residence at RIT, taught a Master's Seminar for students of the Industrial Design and Woodworking programs that discussed the current state of design, how to find and work with galleries, and what it means to be an independent designer/artist. As Teaching Assistant, I served as the liaison between Castle and the students, wrote the syllabus, tracked attendance, maintained an extensive image database, assisted with grading, and answered questions.

**Employment History** Craftsman and Computer Modeler April 2014 to Present  
 Wendell Castle, LLC  
 Scottsville, New York  
 I am currently employed as a craftsman for world-renowned furniture designer, Wendell Castle. At the studio I work on a variety of projects, including preparation for large scale bronze casts, foam sculpting, metal finishing, and woodworking. I also work in a variety of 3D modeling programs, including Rhino and Fusion360 to prepare surfaces to be carved by the studio's 6-axis CNC robot.

Adjunct Professor of Design Aug 2012 to Present  
 Rochester Institute of Technology  
 Rochester, New York  
 As an Adjunct Professor of Design at RIT I have taught in the foundations program and in the Industrial Design Program.

Intern Sept 2013 to June 2014  
 Josh Owen, LLC  
 Rochester, New York  
 As an Intern at Josh Owen, LLC I worked along side designer Josh Owen at his Rochester, New York studio. While there I worked with Owen on a variety of projects for clients including Kontextur and Kikkerland. My responsibilities included 3D modeling, presentation preparation, and brainstorming.

Apprentice and Intern May to Aug 2013  
 Wendell Castle Associates  
 Scottsville, New York  
 After working at his teaching assistant, see above, Wendell Castle took me on as an apprentice and intern at his Scottsville, New York studio. During my time at the studio, I studied and archived nearly sixty years of Wendell Castle's process work, including sketches, drawings, and models. Other responsibilities as his apprentice included, assisting Wendell in the creation of scale models, constructing full-size foam forms that were used in the making of Castle's fiberglass furniture, applying wax texture to foam forms for bronze casting, refinishing wood furniture from the 1960s, and putting the finishing touches on large-scale metal pieces.

- Employment History Cont.** Graduate Assistant, Josh Owen Sept 2012 to May 2014  
 Industrial Design Department  
 Rochester Institute of Technology  
 As a Graduate Assistant, I assisted with a variety of projects for the Industrial Design Department at RIT including planning, strategizing, organizing, designing, production, and writing. My responsibilities included heading up the department blog and dissemination of social media strategy as web-master. I participated in the re-branding of the Industrial Design Department, which included design and production of signage as well as the development of a graphic standards manual.
- In my second year as Graduate Assistant, I assisted with the planning and development of Design Autopsy, an annual Industrial Design Alumni Exhibition. I acted as curator and lead designer, contacted the alumni, and developed the website [designautopsy.rit.edu](http://designautopsy.rit.edu) with the help of a programmer. Other duties included continuing the re-branding of the Industrial Design department and assisting a first year graduate student in maintaining the department blog ([industrialdesign.cias.rit.edu](http://industrialdesign.cias.rit.edu)) and social media pages.
- Freelance Graphic Designer and Woodworker April 2010 to Present  
 Chicago, Illinois  
 Rochester, New York  
 As a freelance designer, I believe in working with good people to develop the best possible solution. I have worked on a wide variety of print and furniture based projects. As a furniture designer, I have refurbished existing furniture, retrofitted custom parts, created custom furniture, and developed installation pieces. As a graphic designer I have worked on invitation and card design, as well as logo and branding for a variety of clients. These clients include Graham Cycles (Marlow, New Hampshire) and Invision Design Partners, LLC (Rochester, New York).
- Graphic Design Intern May to Aug 2011  
 Peggy Notebaert Nature Museum  
 Chicago, Illinois  
 During my time at the Peggy Notebaert Nature Museum I worked on a variety of print, photographic, and digital projects. During my internship I worked with museum educators, the volunteer coordinator, local artists, and the marketing department regularly.
- Sales Associate June 2015 to Present  
 Full Moon Vista Bike and Sport  
 Rochester, New York
- Sales Associate, Bike Mechanic Oct 2011 to Aug 2012  
 Dick's Sporting Goods  
 Arlington Heights, Illinois
- Site Director and Camp Counselor May 2002 to Aug 2012  
 Arlington Heights Park District  
 Arlington Heights, Illinois

**Manufactured Products** *Hello Bench* Early 2016  
 Loll Designs  
 Duluth, Minnesota

**Noteable Projects** *my spot: a new kind of workspace* July 2013 to May 2014  
 Graduate Thesis  
 Industrial Design Department, RIT  
 Designed with the creative industry in mind, my spot is a work space that accommodates today's rapidly changing technology and the shifting workforce. The user can create a work space that works best for his or her unique tools and technologies, whether digital or analog. It offers multiple work surfaces, allowing the worker to utilize their space in different ways throughout the day. This modular system is minimal and functional, but it also allows the worker to maintain his or her identity within the office environment. My spot attempts to break down the traditional cubicle wall and encourage collaboration with an open environment while maintaining a sense of place for each user.

Activating the Archive 03: GlassLab Feb to May 2014  
 Industrial Design Department, Rochester Institute of Technology  
 Corning Museum of Glass  
 Graphic Design and Photography

Metaproject 04: Herman Miller July 2013 to May 2014  
 Industrial Design Department, RIT  
 Rochester, New York  
 Teaching Assistant, Graphic and Exhibit Design, and Web-master

IdeaLab, RIT + Rochester General Hospital May to Dec 2013  
 Rochester Institute of Technology  
 Rochester, New York  
 Lead Designer, Project Leader

T-Minus 151 Jan 2014  
 Industrial Design Department, RIT  
 Rochester, New York  
 Logo Designer (Sept 2013) and Participant

Design Autopsy 02: Annual Industrial Design Alumni Show Oct 2013  
 Industrial Design Department, RIT  
 Rochester, New York  
 Curator and Lead Designer

Activating the Archive 02: Loll Designs March to May 2013  
 Industrial Design Department, RIT  
 Rochester, New York  
 Participant, Exhibition Designer, and Web Master

Design Autopsy 01: Annual Industrial Design Alumni Show Oct 2013  
 Industrial Design Department, RIT  
 Rochester, New York  
 Fixture Construction

<b>Publicity</b>	<p>University News Rochester Institute of Technology My graduate thesis, my spot., and the work from the School of Design was featured in a University News article on the Research, Scholarship and Creativity in the College of Imaging Arts and Sciences exhibition.</p> <p>Yanko Design My project, Hi Bench, was featured on the popular design blog, Yanko Design.</p> <p>Television Commercial Rochester Institute of Technology Representative of RIT ID in the winter commercial for RIT.</p> <p>Model and Spokesperson Autodesk Fusion360 Autodesk, Inc. After being an active beta tester, I was asked to participate in a series photoshoots for use in International print and web advertisements for Autodesk's Fusion360. Web banners appeared on websites including Wired Design, SolidSmack, Core77, Develop3D, and Engineering.com. Print ads appeared in the 2013 IDSA Conference bulletin and in the October 2013 issue of <i>Fast Company</i> magazine.</p>	<p>April 2014</p> <p>Feb 2014</p> <p>Dec 2013</p> <p>July 2013</p>
<b>Activities + Workshops</b>	<p>Autodesk University Autodesk, Inc. Las Vegas, Nevada I attended Autodesk University as a Fusion 360 Student Expert, participated on a panel discussion about Fusion 360 in the classroom, and was acknowledged as a VIP for both the Manufacturing field and for Fusion 360.</p> <p>Autodesk Student Expert Program Autodesk, Inc. The Autodesk Education Expert Network connects design and engineering students who are passionate about Autodesk technology in an international highly linked community to help them support the Autodesk Education mission on campus. I was accepted into the Autodesk Education Expert program for my work with Fusion 360.</p> <p>IDSA Event Speaker Rochester Institute of Technology Rochester, New York I was invited to do an InDesign demonstration for Industrial and Interior Design students by the officers of the RIT student chapter of IDSA.</p> <p>Fusion360 Demonstration Rochester Institute of Technology Rochester, New York I was invited by RIT Senior Lecturer Kim Sherman to demonstrate Autodesk Fusion 360 to his junior studio. My demonstration focused on the softwares ability to develop organic forms, particularly bicycle helmets.</p>	<p>Dec 2013</p> <p>Nov 2013 to May 2014</p> <p>Nov 2013</p> <p>Nov 2013</p>

<b>Activities + Workshops Cont.</b>	<p>Thought at Work, Student Design Conference  Rochester Institute of Technology  Rochester, New York  Attended Conference</p> <p>Autodesk Fusion360 Product Development Team Session  Autodesk, Inc.  Portland, Oregon  After participating in beta testing for Fusion360, I was selected to attend a product development team session in Portland, Oregon. While there, I participated in further user testing, spoke with the development team, and took part in a promotional video about the program's participants.</p> <p>IdeaLAB@RIT Healthcare Workshop  Simone Center for Student Innovation  Rochester Institute of Technology  Rochester, New York  IdeaLab@RIT Healthcare Workshop was an interactive three-day seminar where students were presented with multiple challenges facing Rochester General Hospital. During the seminar I worked on a multi-disciplinary team to develop a decision-making model that maps primary care practices based on value proposition: geographic location and business volume within the community, along with a graphic depiction of the mapping.</p> <p>Symposium and Preview Day  College of Imaging Arts and Sciences, RIT  Rochester, New York  Serving as the Department of Industrial Design representative, I introduced high school students to the field of Industrial Design, and to RIT ID. I lead students in a thirty minute design activity, introducing them to the early stages of the design process.</p> <p>Partners and Napier Agency Day  College of Imaging Arts and Sciences, RIT  Rochester, New York  I acted as liaison to the Department of Industrial Design during a day-long event for employees from Partners and Napier, a local design house. I spoke about one of our senior design projects, Metaproject, a semester-long collaboration between RIT Senior ID students and an external client, which provides students practical experience, client feedback, and critique throughout the process.</p>	<p>Oct 2012 + 2013</p> <p>May 2013</p> <p>April to Dec 2013</p> <p>April 2013</p> <p>March 2013</p>
<b>Awards</b>	<p>GlassLab Fellowship Award  Rochester Institute of Technology and the Corning Museum of Glass  Corning, New York  The GlassLab Design Fellowship provides one RIT Industrial Design student (either a graduating Senior or a graduating Graduate Student) with an opportunity to explore glass as a medium for rapid prototyping of ideas and participate in a two-day GlassLab session at the Corning Museum of Glass at the end of each academic school year. The student, selected by a panel of RIT Industrial Design faculty, will meet</p>	<p>June 2014</p>

- Awards Cont.** the following criteria: exceptional design skills, excellent communication skills across mediums (verbal, drawing, etc.), high degree of maturity, strong track record of meaningful contributions to the industrial design program at RIT.
- Outstanding Senior Award March 2010  
 Ball State University, School of Art  
 Muncie, Indiana
  - Frank Miller Lumber Award for Sculpture March 2006  
 Ball State University, School of Art  
 Muncie, Indiana
  - Exhibition** Design Autopsy 04: Annual Alumni Exhibition Oct 2015  
 Industrial Design Department, RIT  
 Rochester, New York  
 Design Autopsy is an annual exhibition of the work of ten distinguished Alumni of the RIT Industrial Design department. This exhibit is meant to help reveal the diversity and process behind the profession of industrial design. The exhibition is held in the RIT Industrial Design studio and serves as a unique educational tool for students of the department. I was featured for my work as a Craftsman for world-renowned furniture designer, Wendell Castle.
  - Wanted Design May 2014  
 Loll Designs + RIT Industrial Design  
 New York, New York  
 My work, Hi Bench, was exhibited during New York Design Week at Wanted Design as a second generation prototype by Loll Designs. I acted as exhibit designer and coordinator with Professor Josh Owen and Loll Designs.
  - International Contemporary Furniture Fair May 2014  
 Metaproject04: Herman Miller  
 New York, New York  
 I acted as exhibition designer, alongside Professor Josh Owen, for the exhibition of Metaproject04, a collaboration between RIT Industrial Design and Herman Miller. The exhibition took place at the International Contemporary Furniture Fair.
  - Research, Scholarship and Creativity in CIAS March to June 2014  
 University Gallery  
 Rochester Institute of Technology  
 Rochester, New York  
 I was invited by the staff of the University Gallery and the College of Imaging Arts and Sciences at the Rochester Institute of Technology to act as lead graphic designer and as part of the exhibition design team to develop the graphic identity of the inaugural exhibition which shows the showcases rigorous and creative research in the visual arts and imaging sciences. My work, alongside Professor Josh Owen and undergraduate project Metaproject, represented the School of Design in the exhibition.

<b>Exhibitions Cont.</b>	<p>Graduate Thesis Exhibition I            Bevier Gallery            Rochester Institute of Technology            Rochester, New York            I exhibited my graduate thesis, <i>my spot: a new kind of work space</i>, at the annual Graduate Thesis Exhibition for the College of Imaging Arts and Sciences.</p> <p>ImagineRIT: Innovation and Creativity Festival            Rochester Institute of Technology            Exhibited Activating the Archive a collaborative project with Loll Designs and the Vignelli Center for Design Studies.</p> <p>The Women's Show            Ball State University            Muncie, Indiana            Entered by Departmental Faculty</p> <p>The Student Show            Ball State University            Muncie, Indiana            Juried Entrance 2007, 2008, 2009, 2010            Committee Member - 2008 to 2010            Outstanding Senior Art Student Award - 2010            Frank Miller Lumber Award for Sculpture - 2010            Art Mart Award - 2007</p>	<p>March 2014</p> <p>May 2013</p> <p>March 2010</p> <p>April 2007 to 2010</p>
<b>Scholarships</b>	<p>Graduate Scholarship, School of Design            Rochester Institute of Technology</p> <p>Ruth Swain Scholarship - Undergraduate Scholarship            School of Art, Ball State University</p> <p>Presidential Scholarship            Ball State University</p> <p>Outstanding Freshman Scholarship            School of Art, Ball State University</p>	<p>2012 to 2014</p> <p>2007 to 2010</p> <p>2006 to 2010</p> <p>2006 to 2007</p>
<b>Organizations</b>	<p>Full Moon Vista Bike and Sport Cycling Team            Competitive Cycling - Cyclocross</p> <p>Industrial Designers Society of America            RIT Student Chapter</p> <p>RIT Cycling Club            Road and Cyclocross Racing</p> <p>American Institute of Graphic Arts (AIGA)            Chicago Chapter - 2010 to 2012            Ball State University Student Chapter - Officer, 2008 to 2010            Member - 2007 to 2010</p>	<p>2014 to Present</p> <p>2012 to 2014</p> <p>2012 to 2014</p> <p>2007 to 2012</p>

**Organizations Cont.** Mortar Board, Senior Honor Society 2008 to 2009  
Member, Inducted - 2008  
Club Officer - 2008 and 2009

National Society for Collegiate Scholars 2007 to 2010  
Member, Inducted - 2007

**Specialties** Industrial Design  
Graphic Design  
Furniture Design

**Skills** Rhino 5, RhinoCam, T-Splines, 6-Axis Machining,  
SolidWorks (Certified SolidWorks Associate),  
Autodesk Fusion 360 (Student Expert), KeyShot 3.0

Illustrator CC, InDesign CC, Photoshop CC, Acrobat Pro,  
Microsoft Office, Pages, KeyNote, Numbers

Mac OS X, Windows 10

Woodworking, Carving, Modelmaking, Sketching, Welding,  
Metal Casting, Gilding (Gold and Silver Leaf), Ceramics

**DAN HAREL**  
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## **SUMMARY**

A seasoned designer and innovator with passion for knowledge discovery, creative problem solving techniques and strategic visioning. 30 years of practical experience and leadership working in multiple design disciplines for small firms as well as for large Fortune 500 global corporations. I bring strong ability to inspire, teach and lead cross-functional collaboration teams, superb organization and communication skills, strong work ethics and interpersonal skills, flexibility and passion for the complete design experience.

## **EDUCATION**

### **Master of Fine Arts in Design**

Cranbrook Academy of Art, Bloomfield Hills, MI (graduated with distinction)

### **Bachelor of Industrial Design**

Bezalel Academy of Arts & Design, Jerusalem, Israel (graduated with honors)

### **Machinery Technician Diploma**

Junior Technical College of the Technion, Israel Institute of Technology

**Additional training:** Strategic planning, inventive thinking and creativity, people leadership, project management, emergence of technologies and interpreting voice of the customer

## **TEACHING EXPERIENCE | 2011-Present**

**Adjunct Faculty**, Industrial Design, College of Imaging Arts & Sciences, Rochester Institute of Technology (graduate and undergraduate studies) | **IdeaLab lead**, RIT Simone Center

### **Initiated, Conducted Projects and Lectured** (1990-2008)

Rhode Island School of Design, Harvard Business School, Tama Art University (Tokyo), Saint Martins School of Design (London), Georgia Tech, University of Illinois at Urbana-Champaign, University of Cincinnati and Minneapolis College of Art & Design

## **PROFESSIONAL EXPERIENCE**

### **INVISION DESIGN PARTNERS, LLC, Rochester, NY | 2008 - Present**

#### **Principal & Owner**

A multi-disciplinary design firm specializing in residential & business interior Design, product & furniture design, color & art consultation. Primary responsibilities include business management, marketing, user research, strategic development and product design

### **EASTMAN KODAK COMPANY, ROCHESTER, NY | 1991-2007**

#### **Manager User Experience Design group and various innovation teams** (2000-2007)

Led industrial designers, user interface and usability professionals, managed annual research portfolio, proposals and budgets

#### **Senior Industrial Designer and Project Manager** (1991-1999)

Designed new products, managed related activities for commercialized digital imaging systems

### **INSIGHT DESIGN INTERNATIONAL, MINNEAPOLIS, MN | 1988-1991**

#### **Owner, Sole Proprietorship**

A design consultancy offering variety of B to B and B to C solutions including appearance models and prototypes for furniture and interiors, corporate identity, graphics and collateral material. Responsibilities include business management, creative direction, contract resources coordination.

### **WILLIAM STUMPF & ASSOCIATES, MINNEAPOLIS, MN | 1985-1988**

#### **Senior Industrial Designer**

Worked under world-renowned strategist and philosopher William E. Stumpf to create office furniture and to conduct research focused on the home and workplace of the future for Herman Miller Corporation.

**Additional Highlights & Accomplishments at Eastman Kodak Company:**

- Led strategic innovation initiatives in digital imaging space, successfully creating consumer validated concepts and prototypes with direct influence on product commercialization roadmaps. Successfully inspiring vision for future user experiences, understanding consumer insights and trends and defining new business opportunities for Kodak.
  - Invented or co-invented over 20 US/international patents strategically focused on digital imaging, wireless communication networks, digital display systems and metadata.
  - Contributed to the development and market introduction of the first ever, wireless digital camera (Kodak EASYSHARE ONE) driving new line of products and new revenue stream for the company.
  - Led design development for Kodak's original imaging kiosk. This effort contributed to the largest market share in this category and continuous annual revenues of hundreds of millions of dollars. My original work won "Design of the Times" in 1996.
  - Managed collaborations with R&D new market opportunity organization (engineering & marketing), led many of its innovation sessions and concept development initiatives and successfully influenced path forward strategies.
  - Led design, usability and engineering teams to create, prototype and test new imaging product concepts using OLED technology in record time inspiring faster commercial development of similar devices.
  - Initiated and co-led a multi-disciplinary research of socio-cultural preferences and user experience qualities in Japan, China and India, successfully affecting product localization development and increase in market share. Published in major international forums and received special recognitions.
  - Led design initiatives for consumer, retail and commercial products (scanners, interactive print systems and health imaging products) using new technologies and engaging in first time market trials. Results benefited further development and contributed to successful commercialization of the products.
  - Led research teams to define best practices relating to emotional, communicative and cognitive aspects of design. Results recognized as vital tools and are used in consumer and commercial imaging equipment development.
  - Initiated and led multitude of university programs to explore Kodak's technology via collaborations with leading academic institutions in the US, Japan and UK. Successfully promoted multi-disciplinary approach and inspired internal development teams (see list of schools above).
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# G a r y s M o l i n a r i

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**OBJECTIVE:** Through teaching and design; To help others improve and enrich their lives.

## PROFESSIONAL EXPERIENCE:

*December 2004- Present*

**Rochester Institute of Technology, Rochester, NY** *Lecturer (2014)/Adjunct Instructor*  
Teach college level classes in Industrial and Interior Design programs. Classes taught include: Graphic Visualization I, II and III, Form I and II and Perspective Rendering (see Curriculum Vitae). Responsible for all aspects of course management and implementation including: curriculum planning, lectures, demonstrations, grading and advising of students. All coursework provides necessary skill sets and application to prepare students for careers in the field of design.  
*Sophomore Year Coordinator* – manage second year classes; instructors and program outcomes.

*April 1995- Present*

**GSM & Company, Rush, NY** *Owner, Principal Designer, Lead Photographer*  
DESIGN CONSULTANT, RESIDENTIAL LANDSCAPE DESIGN, PHOTOGRAPHY SERVICES  
Design consultant - graphic design, product design, exhibit design signage.  
Landscape Design - Site survey, analysis, design plan, excavation and installation. Responsible for specification, selection and procurement of materials; both vegetation and architectural elements.  
Photography Services - events or portraiture: engagements, graduations, weddings, and family portraits. Manage and facilitate all aspects of photography business. Work published in international magazine.

**Design Discovery, Inc., Pittsford, NY** *Industrial Designer*  
Designed and developed a successful line of portable displays, which were marketed, produced and sold. Acted as project and production manager, designer and art director for a variety of projects. Included were: large and small trade show exhibits, signage systems, consumer products, printed material, photo props, commercial packaging and myriad other specialty items. Heavily involved in product research, product design and development, graphic design and production.

**General Electric Plastics, Pittsfield, MA** *Industrial Designer*  
Involved in product research, product design, application development and proposal presentations. Gained a working knowledge of materials and processes in the plastics field while working with an international group of designers.

**The Gymnastics Training Center, Penfield, NY** *Assistant Director/Business Manager*  
Organized and implemented computerized billing and classroom management system for 700 student private gymnastics club. Managed accounts receivable, assisted in business management and marketing, established company policies and procedures, coached competitive team and instructed classes.

## EDUCATION:

*Nazareth College of Rochester* **GPA: 3.82/4.00**  
Degree: **Masters of Science** in Education  
Major: Education

*Rochester Institute of Technology* **GPA: 3.65/4.00**  
Degree: **BFA Industrial Design** *High Honors*  
Major: Industrial Design

## HONORS AND ASSOCIATIONS:

**PHI KAPPA PHI** Since 1986  
-Honor Society-

**KAPPA DELTA PI** Since 1991  
-International Honor Society in Education-

## CURRICULUM

## VITAE:

**Total credit hours of classes taught as of Fall Semester 2016 – 225** (203 of these at RIT)

**Consumer Product Design I & II** (406 & 410: 3 quarter-credit-hour studio course) Application of design skills and techniques as applied to large and small consumer products.

**Equipment Design** (408: 3 quarter-credit-hour studio course) Application of design skills and techniques as applied to consumer equipment.

**Form I & II** (331, 332: 2 quarter-credit-hour studio courses) Investigation of form as lines, planes and volumes in space for Industrial Designers.

**Graphic Visualization I, II & III** (321, 322, 323: 2 quarter-credit-hour studio courses) Perspective drawing, rendering and professional presentation techniques for the Industrial Designer major.

**Industrial Design Presentation** (716 3 quarter-credit-hour graduate level studio course) Professional presentation practices and techniques for the Industrial Designer.

**Industrial Design Elective** (215: 2 quarter-credit-hour studio course) Survey class of industrial design history and designers.

**Italian –Level I** (100 level: 4 semester-credit-hour course) Introduction to Italian language and culture.

**Modelmaking I** (311:2 quarter-credit-hour studio course) Skills based class covering shop safety and model making techniques for Industrial Designers.

**New Testament I & II**– (320, 321: 3 semester-credit-hour course) Investigation of ancient scripture.

**Perspective Rendering** (306: 3 quarter-credit-hour studio course) Perspective drawing and professional rendering techniques for the Interior Designer.

**Sophomore ID Studio** – (201: 3 semester credit hour course) Development and application of design skills as applied to a variety of consumer products.

ADDITIONAL  
EXPERIENCE:

**Design Consultant -Toby Thompson Associates:** Designed, laid out and produced comprehensive renderings for Kodak picture and point of purchase programs, consulted in photo production, developed a series of sport illustrations for 1988 Olympics, developed corporate graphic logotype and display signage.

**Ecclesiastical Leader:** Responsible for 100+ member congregation of college age students. Organized and oversaw administration of weekly worship services, religious instruction, and social activities. Provided personal counseling and advisement for spiritual and temporal welfare of members.

**Foreign Language Teacher:** Brigham Young University, Provo, UT.  
Taught ITALIAN language, culture and teaching skills. Provided counseling and advisement.

**Institute Teacher:** Taught weekly 90-minute college-level religion classes on ancient and modern scriptures.

**Official Representative:** Church of Jesus Christ of Latter-day Saints, Milan and Rome Italy.  
Provided leadership and training for local ecclesiastical congregations throughout Italy.

**Organization President:** Oversaw all aspects of 100 member choral group including: scheduling rehearsals and concerts, publicity, recruitment, music purchase, finances, securing of accompanists and soloists, assisted in music selection and lead sectional rehearsals. Performed four times annually for audiences of approximately 400+ per performance.

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R e f e r e n c e s

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# JOSH OWEN

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## ABOUT

Josh Owen is the President of his design studio, Josh Owen LLC. He is also a Tenured Full Professor and Chair of the Industrial Design Department at the Rochester Institute of Technology, where he teaches in both the graduate and undergraduate areas, developing programming across disciplinary lines, most notably under the umbrella of the newly formed Vignelli Center for Design Studies.

Prior to joining the faculty at RIT in 2010, Owen held the title of Associate Professor and Craig R. Benson Chair for Innovation at Philadelphia University, where he spent ten years teaching while concurrently maintaining his studio practice. From 2008-2010 Owen was also a Lecturer in the Graduate Department of Architecture at The University of Pennsylvania's School of Design, where he developed programming that served the Design, Engineering and Business Schools under the umbrella of Integrated Product Design.

Owen's client list includes such notables as Areaware, Casamania, Kikkerland, Kontextur, Loll, OTHR and Umbra. His projects are included in numerous books on design and are regularly featured in such international media platforms as as Abitare, Artravel, Azure, Bloomberg, Blueprint, Casaviva, Clear, Core77, Designboom, Designmilk, Domus, Dwell, Elle, Graphis, Fast Company, Frame, Icon, Interni, Intramuros, Lucky, Luna, Maison Francaise, Metropolitan, Metropolitan Home, Ottagano, Readymade, Surface, Vogue, Wired, as well as The Chicago Tribune, The New York Times, The Wall Street Journal and The Washington Post.

Owen has been the winner of six Chicago Athenaeum Good Design Awards. He has also been the recipient of the ID Annual Design Review Award, the International Design Award, as well as nominations for the Chrysler Award for Innovation in Design, the Athena Emerging Designer Award and an honorable mention for the Red Dot Design Award. He has shown his furniture, lighting and product designs in numerous solo and group exhibitions including 100% Design (Tokyo), 100% Design East (London), the Salone del Mobile (Milan), the Salon du Meuble (Paris), the International Contemporary Furniture Fair (New York) and the exhibition, "Josh Owen: Big Ideas / Small Packages" in Philadelphia. Owen's work is included in the permanent design collections of the Centre Georges Pompidou in Paris, the Chicago Athenaeum, the Corning Museum of Glass, the Denver Art Museum, the Musee des Beaux-Arts de Montreal, the National Museum of American Jewish History, the Philadelphia Museum of Art and the Taiwan Design Museum in Taipei among others.

Josh Owen was born in the United States in 1970. The son of an archaeologist, he spent the summers of his youth on excavations in the Middle East learning from direct observation and participation in the mining of history through the lens of its material remains. Owen holds a BFA in Sculpture and a BA in Visual Studies from Cornell University and an MFA in Furniture Design from the Rhode Island School of Design. He has also studied at Tel Aviv University and Cornell University's program in Rome.

Owen's studio practice is located where he lives in a small village a few miles down the Erie Canal from his office at RIT. He is the author of the book *Lenses for Design*.

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## PHILOSOPHY

The work of designer and educator Josh Owen is at once simple, practical and quietly innovative. Although the typologies that Owen creates are commonly described as refined, iconic or minimalist, he defines function in humanistic terms. He combines clarity of purpose and functional efficacy with emotive and tactile qualities he develops from cultural research, observation and iterative experiment, qualities chosen to align strategically with industry. The results are clear, beautiful systems and objects which exist as lucid communicators and modern heirlooms fully supporting the mission of the interests they represent.

Josh Owen is a designer and an educator in equal measure. These two chosen career paths intersect in many meaningful and synergistic ways. To his students, Owen is concurrently a bona fide professional and experienced teacher. Acknowledged and active in the international scene, his works and the works of his students are recognized regularly in the global design dialogue. Owen brings the rigors and knowledge of the professional sphere into the classroom on a daily basis. For his professional clients and partners, Owen brings the skills of a thoughtful communicator with the motivation of ushering sincere humanistic advancement into a profession which is too often driven by bottom-line thinking.

## EDUCATION

<b>Rhode Island School of Design</b> MFA Furniture Design	1997
<b>Cornell University</b> Bachelor of Arts; Visual Studies Bachelor of Fine Arts; Sculpture Cornell In Rome Program	1994 1993 1992
<b>Tel Aviv University</b> Overseas Student Program	1989

## WORK EXPERIENCE

<b>Josh Owen LLC</b> President	2005-XX
<b>Owenlogik Design</b> Principal	1996-04
<b>Rochester Institute of Technology</b> Full Professor, Industrial Design Program Chair, Industrial Design Program Tenure, Industrial Design Program Associate Professor, Industrial Design Program	2014-XX 2012-XX 2012-XX 2010-12
<b>The University of Pennsylvania</b> Lecturer, Department of Architecture	2008-10
<b>Philadelphia University</b> Craig R. Benson Chair for Innovation Associate Professor, Industrial Design Program Assistant Professor, Industrial Design Program Adjunct Professor, Industrial Design Program	2008-10 2007-10 2001-07 1999-01
<b>Moore College of Art and Design</b> Adjunct Professor, Furniture Design Program	1998-99
<b>Rhode Island School of Design</b> Teaching Assistant, Furniture Design Program	1996-97
<b>Risley Residential College For The Arts, Cornell University</b> Guest Artist In Residence	1994-95

## PROFESSIONAL MEMBERSHIPS AND SERVICE

<b>Rochester Institute of Technology</b> Member, School of Design Search Committee Member, University Aesthetics Committee Member, CIAS Promotion Committee Member, School of Design Search Committee Member, CIAS Marketing and Recruitment Committee Member, Vignelli Center Staff Committee Member, Vignelli Center Faculty Guiding Group Director, Industrial Design Website / Social Media Member, School of Photography Search Committee Member, MS Design Studies Committee Thesis Advisor, Second Year Graduate Students, Industrial Design Thesis Advisor, Second Year Graduate Students, Furniture Design Thesis Advisor, Second Year Graduate Students, Industrial Design Thesis Advisor, Second Year Graduate Student, Graphic Design Thesis Advisor, Second Year Graduate Student, Graphic Design	2015-16 2015-XX 2015-XX 2012-13 2012-14 2011-XX 2010-XX 2010-XX 2011-12 2011-12 2016-XX 2015-16 2015-16 2014-15 2013-14 2012-13 2011-12 2010-11
<b>OCAD University Industrial Design Program</b> External Reviewer, Cycle Program Review	2015-15

<b>Parsons The New School for Design</b> External Reviewer, Faculty Tenure Review Product Design Program	2014-14
<b>Drexel University, College of Media Arts + Design</b> External Reviewer, Faculty Tenure Review Product Design Program	2014-14
<b>The School of the Art Institute of Chicago</b> External Reviewer, Faculty Tenure Review Designed Objects Program	2013-13
<b>The University of Oregon</b> External Reviewer, Faculty Tenure Review Product Design Program	2013-13
<b>Nanyang Technological University, Singapore</b> External Reviewer, Faculty Tenure Review Product Design Program	2011-11
<b>Philadelphia University</b> Member, Director of Study Abroad Search Committee Member, International Education Sub Committee Member, Faculty Personnel Committee Member, Masters in Industrial Design Task Force Chair, Foundation Revision Task Force Member, Undergrad. Academic Standards Committee Member, Web Oversight Committee Task Force Member, Study Abroad Committee Academic Coordinator, Study Abroad in Milan, Italy Academic Advisor, Second Year Students Advisor, School of Design Senior Exhibition Advisor, IDSA Student Chapter Coordinator / Designer, I.D. Program Website Archivist, I.D. Program Coordinator / Designer, I.D. Student Exhibitions Coordinator, Design/Build Committee Coordinator / Designer, I.D. Accreditation Exhibition Member, Fac. Committee for Middlestates Accreditation Member, Information Literacy Task Force Academic Advisor, First Year Students	2008-08 2007-08 2007-10 2007-10 2006-08 2006-10 2006-10 2005-07 2005-10 2004-10 2004-10 2002-10 2001-10 2001-10 2001-10 2001-10 2001-10 2003-04 2004-06 2003-04 2001-04
<b>The University of Pennsylvania</b> Course Development for Undergraduate Architecture Studio in Product Design, Philadelphia PA Wharton Project Advisor, 3 Second Year Graduate Students Integrated Product Design, Philadelphia PA	2009-10 2009-09
<b>The University of The Arts</b> External Reviewer, Faculty Tenure Review Industrial Design Program, Philadelphia PA Thesis Advisor, Second Year Graduate Student Industrial Design, Philadelphia PA Thesis Advisor, Second Year Graduate Student Industrial Design, Philadelphia PA	2009-09 2006-07 2003-04
<b>Nau</b> Influencer	2007-XX
<b>Collab Executive Board, Philadelphia Museum of Art</b> Member, Honorary Board Chair, Education Sub-Committee Member, Website Sub-Committee Co-Chair, Graphics Sub-Committee Chair, Graphics Sub-Committee Co-Chair, Education Sub-Committee	2007-10 2003-07 2005-07 2004-07 2003-03 2000-03
<b>InLiquid</b> Planning Committee Member, "Immersion" Benefit / Exhibition Event, Philadelphia PA	2006-06
<b>The Print Center</b> Honorary Committee Member, "The Champagne Garden Party" Benefit / Architecture + Design Event, Philadelphia PA	2006-06

## LECTURES

<b>Museum of Art, Seoul National University</b> Invited Lecture, The 14th International Design Culture Conference Seoul, KOREA	10.04.2016	<b>University of Pennsylvania</b> Invited Lecturer, Department of Architecture Philadelphia, PA USA	02.13.2012
<b>CCAD Beeler Gallery</b> Invited Lecture, Visiting Artists & Scholars Columbus, OH USA	02.18.2016	<b>Rochester Institute of Technology</b> Invited Lecturer, How design thinking applies to fund raising Rochester, NY USA	12.13.2011
<b>Domaine de Boisbuchet</b> Invited Lecture, Boisbuchet Community Lecture Lessac, FRANCE	09.15.2015	<b>Fabrica [Benetton Communication Research Centre]</b> Invited Lecturer, Presentation to Grant Holders Treviso, ITALY	07.11.2011
<b>Steelcase Global HQ</b> Invited Lecture, Curious Minds Series Grand Rapids, MI USA	06.23.2015	<b>Rochester Institute of Technology</b> Invited Lecturer, Vignelli Center 'Design Conversations' Series Rochester, NY USA	03.16.2011
<b>Memorial Art Gallery</b> Invited Lecture, Hidden Passions: Hyphenated Lives Series Rochester, NY USA	05.21.2015	<b>University of Pennsylvania</b> Invited Lecturer, Department of Architecture Philadelphia, PA USA	02.14.2011
<b>Wanted Design</b> Invited Lecture, Design Forum Brooklyn, NY USA	05.19.2015	<b>Rochester Institute of Technology</b> Invited Lecturer, Department of Industrial Design Rochester, NY USA	09.30.2009
<b>Helen Hamlyn Center for Design</b> Invited Lecture, Work-in-Progress Dinner London, UK	03.25.2015	<b>Art Center College of Design</b> Invited Lecturer, Department of Product Design Pasadena, CA USA	09.22.2009
<b>Royal College of Art</b> Invited Lecture, Professional Practice London, UK	03.24.2015	<b>Rhode Island School of Design</b> Invited Lecturer, Department of Industrial Design Providence, RI USA	04.17.2009
<b>Arizona State University</b> Invited Lecture, Design School Annual Lecture Series Pheonix, AZ USA	02.18.2015	<b>Art Institute of Philadelphia</b> Invited Lecturer, Industrial Design Technology Philadelphia, PA USA	03.09.2009
<b>Muskingum University</b> Invited Lecture, Department of Engineering Science Columbus, OH USA	09.23.2014	<b>University of Pennsylvania</b> Invited Lecturer, Weiss Tech House Philadelphia, PA USA	11.12.2008
<b>Hyundai Corporate Headquarters</b> Invited Lecture, Ignite Creative Passion Series Los Angeles, CA USA	08.10.2014	<b>Design Within Reach Showroom</b> Invited Lecturer, Public presentation of SOS Stool project Philadelphia, PA USA	10.16.2008
<b>DIS - Danish Institute for Study Abroad</b> Invited Lecture, Architecture and Design community Copenhagen, DENMARK	08.01.2014	<b>Fabrica [Benetton Communication Research Centre]</b> Invited Lecturer, Presentation to Grant Holders Treviso, ITALY	07.09.2008
<b>Cocktails and the Creative Process</b> Invited Guest Speaker, Contemporary Art Center Rochester, NY USA	05.03.2014	<b>Charter Highschool for Architecture and Design</b> Invited Lecturer, Junior Class Philadelphia, PA USA	04.02.2008
<b>Museo de Arte Contemporáneo de Monterrey</b> Invited Lecture, Architecture and Design community Monterrey, MEXICO	01.21.2014	<b>Rhode Island School of Design</b> Invited Lecturer, Industrial & Furniture Design Program Providence, RI USA	02.28.2008
<b>Lawrence Technological University</b> Invited Lecture, College of Architecture and Design Detroit, MI USA	10.25.2012	<b>Nuova Accademia Di Belle Arti Milano</b> Invited Lecturer, "The Philadelphia Experiment" Milan, ITALY	11.07.2007
<b>Beijing University of Forestry</b> Invited Lecture, Industrial Design and University community Beijing, CHINA	09.28.2012	<b>Art Institute of Chicago</b> Invited Lecturer, AIADO Chicago, IL USA	10.29.2007
<b>University of The Arts</b> Invited Lecture, Industrial Design Program Philadelphia, PA USA	03.26.2012	<b>The Cranbrook Academy</b> Invited Lecturer, 3D Department Bloomfield Hills, MI USA	10.25.2007
		<b>Greater Philadelphia Tourism Marketing Event</b> Invited Lecturer, Fosters Urban Homeware Philadelphia, PA USA	09.29.2007

<b>Pratt Institute</b> Invited Lecturer, Department of Industrial Design Brooklyn, NY USA	02.08.2007	<b>Material Lessons: Expanding Practice</b> Invited Panelist, Rhode Island School of Design Providence, RI USA	03.20.2014
<b>Cornell University</b> Invited Lecturer, Sponsored by Cornell Council for The Arts Herbert F. Johnson Museum of Art, Ithaca, NY USA	02.28.2006	<b>Home Is Not Just a Chair: Role of Emotion in Design</b> Invited Panelist, Cite Design Showroom, Design Week New York, NY USA	05.18.2013
<b>University of The Arts</b> Invited Lecturer, Department of Industrial Design Philadelphia, PA USA	11.08.2005	<b>What Happened to American Design?</b> Invited Panelist, Dome Theater, Artisphere Washington, DC USA	04.20.2013
<b>University of Pennsylvania</b> Invited Lecturer, Department of Architecture Philadelphia, PA USA	10.10.2005	<b>Cooper-Hewitt National Design Museum at Wanted</b> Invited Panelist, Material Glass, from Product to Architecture New York, NY USA	05.23.2012
<b>Philadelphia University</b> Invited Lecturer, School of Business Philadelphia, PA USA	04.20.2004	<b>Rochester Institute of Technology</b> Invited Panelist, Entrepreneurship Conference Rochester, NY USA	10.15.2010
<b>Cornell University</b> Invited Lecturer, Department of Engineering Ithaca, NY USA	04.06.2004	<b>Chelsea Art Museum</b> Invited Panelist, Elogico Round Table Discussion New York, NY USA	05.17.2009
<b>Koussevitzky Gallery</b> Invited Lecturer, Solo Exhibition Pittsfield, MA USA	10.07.2002		
<b>University of Pennsylvania</b> Invited Lecturer, Department of Art History Philadelphia, PA USA	06.15.2002		
<b>Cornell University</b> Invited Lecturer, Department of Art & Architecture Ithaca, NY USA	10.13.2000		
<b>Temple University</b> Invited Lecturer, Tyler School of Art, Department of Metals Philadelphia, PA USA	09.15.2000		
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<b>MASTER CLASSES AND WORKSHOPS</b>			
<b>Seoul National University, College of Fine Arts</b> One day workshop for Industrial and Visual Communication Design students Seoul, KOREA	10.2016		
<b>Domaine de Boisbuchet</b> Invited Tutor, Contradiction and Connectivity Lessac, FRANCE	09.2015		
<b>Estudio de Diseño Tec de Monterrey</b> One day workshop for Industrial Design students, Monterrey, MEXICO	01.2014		
<b>Beijing University of Forestry</b> One week workshop for Industrial Design students, Beijing, CHINA	09.2012		
<b>Cornell University</b> Master Class for Architecture and Sculpture course, "Objects In Space", Ithaca, NY	02.2006		
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<b>PANELS</b>			
<b>CIAS Research, Scholarship, and Creativity Symposium</b> Invited Panelist, Speaker, Exhibitor, RIT Rochester, NY USA	04.30.2014		
		<b>Windows Throughout Old City Competition</b> Invited Juror, Old City Business Collective Philadelphia, PA USA	10.07.2009
		<b>Procter + Gamble / Designboom</b> Invited Juror, Reinvent Package Design Milan, ITALY	11.14.2007
		<b>The F.U.E.L. Collection</b> Invited Juror, Red Bull: Art of Can Philadelphia, PA USA	06.26.2007
		<b>The Material Connexion</b> Invited Juror, Selection of new, cutting edge materials New York, NY USA	06.29.2006
		<b>Philadelphia University</b> Invited Juror, Signature Urban Objects Competition Philadelphia, PA USA	10.05.2004
		<b>Lyonswier Gallery</b> Invited Juror, ConduIt 2003 Design Competition New York, NY USA	11.03.2003
		<b>Philadelphia Furniture and Furnishings Show</b> Invited Juror, Material Innovation Award Philadelphia, PA USA	05.12.2000
		<b>Philadelphia Museum of Art</b> Invited Juror, 1999 Design Competition Philadelphia, PA USA	11.11.1999
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<b>AWARDS</b>			
		<b>Recipient</b> ICFF Editors' Award 2016 for Best School	2016
		<b>Recipient</b> Top Scholarship Contributor Award at Rochester Institute of Technology	2015
		<b>Recipient</b> Rank of Full Professor at Rochester Institute of Technology	2014



<b>WC Line</b> Chicago Athenaeum's Permanent Design Collection Chicago, IL USA	2012	<b>Flip Clip Report Cover/binder</b> Chicago Athenaeum's Permanent Design Collection Chicago, IL USA	2006
<b>Toilet Paper Jar</b> CMoG Permanent Design Collection Corning, NY, USA	2012	<b>Magnito Salt + Pepper Shaker Set</b> Chicago Athenaeum's Permanent Design Collection Chicago, IL USA	2005
<b>Bowl With a Slot</b> CMoG Permanent Design Collection Corning, NY, USA	2012	<b>Josh Owen: Big Ideas / Small Packages Book</b> Museum of Modern Art Library and Museum Archives New York, NY USA	2005
<b>Tooth Brush Holder Cup</b> CMoG Permanent Design Collection Corning, NY, USA	2012	<b>Knock-off Lamp</b> "Antiques of The Future" Collection Philadelphia, PA USA	2004
<b>Metaproject 02: CMoG Book</b> Cary Graphic Arts Collection, RIT Rochester, NY USA	2012	<b>XOX Table</b> "Antiques of The Future" Collection Philadelphia, PA USA	2003
<b>Menorah</b> Chicago Athenaeum's Permanent Design Collection Chicago, IL, USA	2011	<b>Tone Knob Lamp</b> Museo Alessi Permanent Collection Crusinallo DI Omegna, ITALY	2002
<b>8125 Calculator</b> Vignelli Center Archives, RIT Rochester, NY USA	2011	<b>Hose Lamp</b> The Denver Art Museum Permanent Design Collection Denver, CO USA	2002
<b>Metaproject 01: Wilsonart Book</b> Cary Graphic Arts Collection, RIT Rochester, NY USA	2011	<b>Tone Knob Lamp</b> The Material Connexion Permanent Collection New York, NY USA	2001
<b>Menorah</b> National Museum of American Jewish History Collection Philadelphia, PA USA	2010	<hr/> <b>MASS-PRODUCED DESIGNS</b>	
<b>Menorah</b> "Antiques of The Future" Collection Philadelphia, PA USA	2010	<b>Torq Nutcracker</b> Designed for OTHR	2016
<b>Josh Owen: Big Ideas / Small Packages Book</b> Kandinsky Library at the Centre Pompidou Paris, FRANCE	2010	<b>Spoon Set</b> Designed for Kikkerland Design	2015
<b>SOS Stool</b> Musée des Beaux-Arts Permanent Design Collection Montréal, Quebec CANADA	2010	<b>Mailbox</b> Designed for Loll	2014
<b>Hanging Door Stopper</b> Chicago Athenaeum's Permanent Design Collection Chicago, IL, USA	2009	<b>Large Chiaroscuro Clock</b> Designed for Loll	2013
<b>SOS Stool</b> Phila Museum of Art's Permanent Design Collection Philadelphia, PA USA	2008	<b>Small Chiaroscuro Clock</b> Designed for Loll	2013
<b>SOS Stool</b> Centre Pompidou Permanent Design Collection Paris, FRANCE	2008	<b>Perpetual Calendar</b> Designed for Busso	2013
<b>Cube Jigger</b> Chicago Athenaeum's Permanent Design Collection Chicago, IL USA	2008	<b>Large Hanging Mirror</b> Designed for Kontextür	2012
<b>Magnito Salt + Pepper Shaker Set</b> "Antiques of The Future" Collection Philadelphia, PA USA	2007	<b>Small Magnifying Mirror</b> Designed for Kontextür	2012
<b>XX Coatrack</b> "Antiques of The Future" Collection Philadelphia, PA USA	2007	<b>Magazine / Towel Holder</b> Designed for Kontextür	2012
		<b>Toilet Paper Holder</b> Designed for Kontextür	2012
		<b>Hooks</b> Designed for Kontextür	2012
		<b>Plunger Set</b> Designed for Kontextür	2012

<b>Toilet Brush Set</b> Designed for Kontextür	2012	<b>Mood Tray Service Tray</b> Designed for Interior Tools	2003
<b>Waste Bin</b> Designed for Kontextür	2012	<b>Knock-off Lamp</b> Designed for Bozart	2003
<b>Tissue Box Cover</b> Designed for Kontextür	2011	<b>XOX Table</b> Designed for Bozart	2003
<b>Menorah</b> Designed for Areaware	2010	<b>Moneypig Coin Bank</b> Designed for Bozart	2003
<b>8125 Calculator</b> Designed for Monroe	2009	<b>Up Sock</b> Designed for Soxbox	2002
<b>Hanging Doorstopper</b> Designed for Areaware	2009	<b>Question Sock</b> Designed for Soxbox	2002
<b>SOS Stool</b> Designed for Casamania	2008	<b>Odometer Sock</b> Designed for Soxbox	2002
<b>Aluminum Cube Jigger</b> Designed for Kikkerland	2007	<b>Walk Sock</b> Designed for Soxbox	2002
<b>Mini Magnito Salt + Pepper</b> Designed for Kikkerland	2006	<b>98.6 Sock</b> Designed for Soxbox	2002
<b>Knock-off Lamp (reissued)</b> Designed for Kikkerland	2006	<b>Wash Me Sock</b> Designed for Soxbox	2002
<b>XX Coatrack</b> Designed for Casamania	2006	<b>Mercury Sock</b> Designed for Soxbox	2002
<b>XOX Coffee Table</b> Designed for Casamania	2006	<b>Zipper Sock</b> Designed for Soxbox	2002
<b>Magnetic Fly Swatter</b> Designed for Kikkerland	2005	<b>Tone Knob Lamp</b> Designed for Umbra	2001
<b>Unbook Coin Bank + Bookend</b> Designed for Casamania	2005		
<b>Big Ears Mini Corkscrew</b> Designed for Kikkerland	2005	<hr/> <b>PATENTS AND TRADEMARKS HELD</b>	
<b>Big Ears Bottle Stopper</b> Designed for Kikkerland	2005	<b>"Cube Jigger"</b> U.S. Patent #D578414	
<b>Stash Bottle Opener</b> Designed for Kikkerland	2005	<b>"Tone Knob Lamp"</b> U.S. Patent #D472663	
<b>Magnito Salt + Pepper</b> Designed for Kikkerland	2005	<b>"Flip Clip"</b> U.S. Patent #6964538	
<b>Bookend Picture Frame Set</b> Designed for Kikkerland	2004	<b>"Knock-off Lamp"</b> Trademark # 78-683,347	
<b>Don't Ashtray Ashtray</b> Designed for Kikkerland	2004	<hr/> <b>SELECTED PROFESSIONAL CLIENTS</b>	
<b>Doing Time Clock</b> Designed for Benza	2004	Alessi	
<b>Time Flies Clock</b> Designed for Benza	2004	Areaware	
<b>Flip Clip Report Cover/binder</b> Designed for Paris Business Products	2004	Bozart	
<b>Six Socks Gift box set</b> Designed for Conduit	2004	Benza	
		Busso	
		Casamania by Frezza	
		Conduit	
		DMD	
		Dupont Corian	
		IBM	
		Interior Tools	
		Kikkerland Design	
		Kontextür	
		Kristalia	
		Loll	
		OTHR	

MAP/Aldo Rossi Studio di Architettura  
 Material Connexion  
 Monroe Systems for Business  
 Nike  
 Paris Business Products  
 Soxbox  
 The Design Center at Philadelphia University  
 Umbra  
 Wilsonart International

Wallpaper\* City Guide to Philadelphia  
 Staff  
 London: Phaidon, p.84-85

Philadelphia University: Celebrating 125 years  
 Staff  
 Philadelphia: Philadelphia University, p.14, 105-107

Creative, Inc.  
 Deangdeeleert Cho, Joy  
 San Francisco: Chronicle Books, p.158 - 160

500 Judaica  
 Hemachandra, Ray  
 New York: Lark Books, p.320 - 321

Build 03: In Production  
 Owen, Josh  
 Philadelphia: Philadelphia University, 91 pages

Product 03: The Design of Contemporary Products  
 Owen, Josh  
 Philadelphia: University of Pennsylvania, 81 pages

New Works, Old Story: 80 Artists at the Passover Table  
 Schiffrin, Daniel  
 San Francisco, The Contemporary Jewish Museum, p.46

Product 02: The Design of Contemporary Products  
 Owen, Josh  
 Philadelphia: University of Pennsylvania, 79 pages

Product 01: The Design of Contemporary Products  
 Owen, Josh  
 Philadelphia: University of Pennsylvania, 81 pages

Build 02: Exploring Materiality  
 Owen, Josh  
 Philadelphia: Philadelphia University, 101 pages

Red Dot Design Yearbook  
 Zec, Peter  
 Essen: Red Dot Edition, p.174

Build 01: Manufacturing Education  
 Owen, Josh  
 Philadelphia: Philadelphia University, 96 pages

Food Design  
 Asensio, Oscar  
 Munich: Te Neues Publishing Company, p.130

Design for Eating  
 Lin Kui Lan  
 Taiwan: Bookzone, p. 88-89, 138

Communicating With Pattern: Circles and Dots  
 Hampshire, Mark  
 London: Rotovision, p.158, 170, 178-9

Antiques of The Future  
 Roberts, Lisa  
 New York: Stewart, Tabori and Chang, p.64-5

Young Designers Americas  
 Kowalski Dougherty  
 Carissa, Cologne: daab gmbh, p.180-9

Josh Owen: Big Ideas / Small Packages  
 Owen, Josh  
 Philadelphia: Woodsphere Publishing, 87 pages

**BOOKS**

Lenses for Design  
 Owen, Josh 2016  
 Rochester: RIT Press, 252 pages

Metaproject 06: Poppin  
 Owen, Josh 2016  
 Rochester: Rochester Institute of Technology, 96 pages

Metaproject 05: Kikkerland  
 Owen, Josh 2015  
 Rochester: Rochester Institute of Technology, 86 pages

Nimble  
 Landa, Robin 2015  
 HOW Books, p. 53, 114-118

DRAW!  
 Landa, Robin 2014  
 Peachpit Press, p. 185

Metaproject 04: Herman Miller  
 Owen, Josh 2014  
 Rochester: Rochester Institute of Technology, 86 pages

Metaproject 03: Areaware  
 Owen, Josh 2013  
 Rochester: Rochester Institute of Technology, 86 pages

Metaproject 02: Corning Museum of Glass  
 Owen, Josh 2012  
 Rochester: Rochester Institute of Technology, 104 pages

Do not destroy: Tree art and Jewish thought  
 Staff 2012  
 Contemporary Jewish Museum, p.46

20 Years  
 Kikkerland 2012  
 Kikkerland: Top hits, p.37, 48, 50

Go West!  
 Faramah, Patrice 2011  
 daab, p.220-223

Gastromellerie: Food and Drink Design  
 Asensio, Oscar 2011  
 Brazil: Línea Editorial, p.24-26, 30, 55

Metaproject 01: Wilsonart  
 Owen, Josh 2011  
 Rochester: Rochester Institute of Technology, 88 pages

Becker Contest  
 Staff 2011  
 Becker Contest 2011, p.22,23

1000 Product Designs  
 Chan, Eric 2010  
 Beverly: Quayside Publishing, p.23, 104, 121, 223

<b>Eternal Light: The Spertus Prize Competition</b> Wolfson, Elliot Chicago: Spertus Press, p.15, 22-3	2004	<b>Philadelphia Museum of Art</b> Director, Collab Student Design Competition Philadelphia, PA USA	11.14.2006
<b>Graphis Product Design 3</b> Wolf, Laetitia New York: Graphis, p.135	2003	<b>University of Pennsylvania</b> Invited Critic, Graduate School of Design Philadelphia, PA USA	04.17.2006
<b>What Is Design Today?</b> Marcus, George H. New York: Abrams, p.81	2002	<b>University of Pennsylvania</b> Invited Critic, Graduate School of Design Philadelphia, PA USA	12.14.2005
<b>US Design 1975-2000</b> Miller, R. Craig Munich: Prestel Verlag, p.156-7	2001	<b>Philadelphia Museum of Art</b> Speaker, Collab Design Excellence Award Lecture Philadelphia, PA USA	11.18.2005
<b>Judging the Book by its Cover; The Spertus Prize Competition</b> Gomberg, Betsy Chicago: Spertus Press, p.42-3	2000	<b>Philadelphia Museum of Art</b> Director, Collab Student Design Competition Philadelphia, PA USA	11.14.2005
<b>Projects From Around The World: Experimentation And Research</b> Pasca, Vanni Italy: Verona Fiere, p.34-5	2000	<b>International Book Expo</b> Book Signing Event with Kikkerland New York, NY USA	06.03.2005

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## APPEARANCES

<b>University of Pennsylvania</b> Invited Critic, Graduate School of Design Philadelphia, PA USA	04.23.2012	<b>Philadelphia Museum of Art</b> Speaker, Collab Design Excellence Award Lecture Philadelphia, PA USA	11.17.2004
<b>University of Pennsylvania</b> Invited Critic, Graduate School of Design Philadelphia, PA USA	02.28.2012	<b>Philadelphia Museum of Art</b> Director, Collab Student Design Competition Philadelphia, PA USA	11.15.2004
<b>University of Pennsylvania</b> Invited Critic, Graduate School of Design Philadelphia, PA USA	04.25.2011	<b>Surface Ten Avant-Garde Industrial Design Showcase NYC</b> Jacob Javits Center New York, NY USA	05.17.2003
<b>University of Pennsylvania</b> Invited Critic, Graduate School of Design Philadelphia, PA USA	02.28.2011	<b>Surface Ten Avant-Garde Industrial Design Showcase Milan</b> Salone del Mobile Milan, ITALY	04.09.2003
<b>Allen Creek Elementary School</b> Invited Talk, What is Industrial Design? Rochester, NY USA	01.24.2011	<b>Parsons School of Design</b> Invited Critic, Department of Product Design New York, NY USA	04.21.2000
<b>University of Pennsylvania</b> Invited Critic, Undergraduate Architecture Program Philadelphia, PA USA	03.04.2010	<b>Philadelphia University</b> Invited Speaker, Paley Design Center Lecture Series Philadelphia, PA USA	10.08.1999
<b>University of Pennsylvania</b> Invited Critic, Undergraduate Architecture Program Philadelphia, PA USA	12.17.2010	<b>IBM Watson Research Center</b> Design Team Leader, Coordinator, IBM Summer Jam '99 New York, NY USA	08.09.1999
<b>Dupont Corian Bench Invitational for Design Philadelphia</b> Educational Guide, Friends Select School, Design Philadelphia Philadelphia, PA USA	10.20.2009	<b>Rhode Island School of Design</b> Invited Speaker, Design Directions Conference Providence, RI USA	11.15.1997
<b>Gallery 222</b> Educational Guide, Friends Select School, Design Philadelphia Philadelphia, PA USA	10.20.2008		
<b>Philadelphia Museum of Art</b> Director, Collab Student Design Competition Philadelphia, PA USA	11.12.2007		
<b>Philadelphia Museum of Art</b> Speaker, Collab Design Excellence Award Lecture Philadelphia, PA USA	11.17.2006		

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## INVITATIONALS

<b>Invited Participant</b> Glass Lab, Corning Museum of Glass 2012	06.29.2012
<b>Invited Participant</b> Pencils of Promise Organization	12.10.2012

## INTERVIEWS

<b>Please Meet Josh Owen, New York</b> OTHR, Invited Interview	10.10.2016
<b>A Step Inside the Home and Mind of RIT's Chair of Industrial Design</b> Post magazine, Invited Interview	03.01.2016
<b>An Interview with Renowned Product Designer Josh Owen</b> Design Trends, Invited Interview	02.04.2016
<b>Contradiction and Connectivity</b> Domaine de Boisbuchet, Visual Documentary	10.12.2015
<b>This Design Professor Makes Products With No Labels On Them</b> Bloomberg, Invited Interview	04.22.2015
<b>Artists with Style</b> Rochester City Newspaper, Invited Interview	09.17.2014
<b>Josh Owen on Achieving Deep Focus</b> Core 77, Invited Interview	09.09.2014
<b>WantedDesign 2014</b> Design-milk, Invited Interview	06.03.2014
<b>Josh Owen's Modern Menorah Design</b> Architizer, Invited Interview	11.21.2013
<b>College Guide 2013: Tips from Famous Alumni</b> GoLocalProv, Invited Interview	11.20.2013
<b>Far Future Of The Living Room</b> Forbes, Invited Interview	04.29.2013
<b>How to Defend Your Designs</b> Entrepreneur, Invited Interview	02.07.2013
<b>Friday Five with Josh Owen</b> Design-milk, Invited Interview	12.10.2012
<b>Josh Owen Studio Visit</b> Designboom, Invited Interview	12.02.2011
<b>Kontextür questions Josh Owen</b> Kontextür blog, Invited Interview	09.29.2011
<b>Gastrommellerie: Food and Drink Design</b> Línea Editorial Book, Invited interview	01.01.2011
<b>Sustainabitally</b> Elogico, Invited interview	05.17.2009
<b>Designer and Educator Josh Owen</b> Designfeast, Invited Interview	01.01.2009
<b>The Statement: Personalities</b> Wilsonart's The Statement, Invited Interview	04.04.2008
<b>The Mix: Beyond Design 101</b> Philadelphia Magazine, Invited Interview	05.01.2007
<b>P.S. Consumed: Coffee Mate</b> Philadelphia Magazine, Invited Interview	05.01.2005
<b>Better by Design: Owen Combines Form &amp; Function</b> Cornell Alumni Magazine, Invited Interview	04.01.2004

## TELEVISION

<b>HGTV</b> "Smart Design", Episode SDN-304	01.01.2004
<b>CBS NEWS Sunday Morning</b> "What is Design Today?"	03.01.2003

## BUILT INSTALLATIONS

<b>Design Autopsy 16</b> Exhibition Design, ID Department, RIT	2016
<b>Metaproject 06: Poppin</b> Exhibition Design, ICFF	2016
<b>Design Autopsy 15</b> Exhibition Design, ID Department, RIT	2015
<b>2015 Activating the Archive</b> Exhibition Design, Imagine RIT, Vignelli Center	2015
<b>Metaproject 05: Kikkerland and Bed Bath and Beyond</b> Exhibition Design, ICFF	2015
<b>Success By Design</b> Exhibition Design, Lazzoni Showroom, NY	2015
<b>Chairs from Denmark in 2014</b> Exhibition Design, University Gallery, RIT	2015
<b>Design Autopsy 14</b> Exhibition Design, ID Department, RIT	2014
<b>2014 Activating the Archive</b> Exhibition Design, Imagine RIT, Vignelli Center	2014
<b>Metaproject 04: Herman Miller</b> Exhibition Design, ICFF	2014
<b>Lo!l Designs + RIT</b> Exhibition Design, Wanted Design	2014
<b>Chairs from Denmark in 2013</b> Exhibition Design, University Gallery, RIT	2014
<b>Design Autopsy 13</b> Exhibition Design, ID Department, RIT	2013
<b>2013 Activating the Archive</b> Exhibition Design, Imagine RIT, Vignelli Center	2013
<b>Metaproject 03: Areaware</b> Exhibition Design, ICFF	2013
<b>Chairs from Denmark in 2012</b> Exhibition Design, University Gallery, RIT	2013
<b>Design Autopsy 12</b> Exhibition Design, Bevier Gallery, RIT	2012
<b>2012 Activating the Archive</b> Exhibition Design, Imagine RIT, Vignelli Center	2012
<b>Metaproject 02: Corning Museum of Glass</b> Exhibition Design, Wanted Design	2012
<b>Chairs from Denmark in 2011</b> Exhibition Design, University Gallery, RIT	2012

<b>Transdisciplinary Project with Fabrica</b> Exhibition Design, Imagine RIT, Vignelli Center	2011	<b>Faculty Exhibition</b> Rochester Institute of Technology Rochester, NY USA	11.2014
<b>Metaproject 01: Wilsonart</b> Exhibition Design, ICFF	2011	<b>Loll Designs + RIT</b> Wanted Design 269 11th Avenue, New York, NY USA	05.2014
<b>Stoop Bench Installation</b> Public Seating Invitational, Designphiladelphia	2010	<b>CIAS Research, Scholarship and Creativity</b> Rochester Institute of Technology Rochester, NY USA	04.2014
<b>Build 02: Exploring Materiality</b> Exhibition Design, ICFF	2009	<b>Faculty Exhibition</b> Rochester Institute of Technology Rochester, NY USA	11.2013
<b>SOS Project/Process</b> Exhibition Design, DWR, Designphiladelphia	2008	<b>Traditional By Conception, Modern By Design</b> Temple Emanu-El Museum San Francisco, CA USA	05.2013
<b>Product 01: Surpriseutility</b> Exhibition Design, 222 Gallery, Designphiladelphia	2008	<b>Loll Designs</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2013
<b>Build 02: Exploring Materiality</b> Exhibition Design, 222 Gallery, Designphiladelphia	2008	<b>Loll Designs</b> Wanted Design 269 11th Avenue, New York, NY USA	05.2013
<b>Build 01: Manufacturing Education</b> Exhibition Design, ICFF, Designphiladelphia	2007	<b>Risk and Certainty in Uncertain Times</b> Curated by John Maeda New York, NY USA	05.2013
<b>Josh Owen + Casamania @ OLC</b> Exhibition Design, OLC Showroom, Designphiladelphia	2007	<b>Risk and Certainty in Uncertain Times</b> Curated by John Maeda Milan, ITALY	04.2013
<b>Josh Owen: Big Ideas / Small Packages</b> Exhibition Design, 222 Gallery, Designphiladelphia	2005	<b>The Next Wave: Industrial Design Innovation in the 21st Century</b> Artisphere Washington, DC USA	02.2013
<b>What Is Design Today? Exhibition</b> Exhibition Graphics, Philadelphia University	2002	<b>Art Reflected</b> The Memorial Art Gallery Rochester, NY USA	02.2013
<b>Mood Bar Liquid Crystal Bartop</b> Installed in Philadelphia Bar, "Glam"	2002	<b>Permanent Collection Exhibition</b> Taiwan Design Museum Taipei, TAIWAN	01.2013
<b>EXHIBITIONS</b>		<b>Faculty Exhibition</b> Rochester Institute of Technology Rochester, NY USA	12.2012
<b>Lenses for Design Book Launch</b> Memorial Art Gallery Rochester, NY USA	10.2016	<b>Four Corners: Design from Philly surrounds</b> Minima gallery, Philadelphia, PA USA	10.2012
<b>Faculty Exhibition</b> Rochester Institute of Technology Rochester, NY USA	09.2016	<b>Kontextür</b> Wanted Design 269 11th Avenue, New York, NY USA	05.2012
<b>Metaproject 06: Poppin</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2016	<b>Glass Lab</b> The Corning Museum of Glass, Corning, NY USA	05.2012
<b>Faculty Exhibition</b> Rochester Institute of Technology Rochester, NY USA	09.2015	<b>Areaware Exhibition</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2012
<b>Success by Design</b> Lazzoni Showroom SoHo New York, NY USA	05.2015	<b>Kikkerland Exhibition</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2012
<b>Casamania Exhibition</b> Salone del Mobile Rho Fiera, Milan Italy	04.2015	<b>Do Not Destroy: Trees, Art, and Jewish Thought</b> Contemporary Jewish Museum, San Francisco, CA USA	02.2012
<b>Ambiente 2015: USA Partner Country</b> Messe Frankfurt Exhibition Fairgrounds, Frankfurt, GERMANY	02.2015		
<b>Crafting the Cocktail</b> The Museum of the American Cocktail 8415 West Third Street, Los Angeles, CA USA	12.2014		

<b>Faculty Exhibition</b> Rochester Institute of Technology Rochester, NY USA	10.2011	<b>Dorothy Saxe Invitational Exhibition</b> The Contemporary Jewish Museum, San Fransisco, CA USA	02.2009
<b>Areaware Exhibition</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2011	<b>Venice Biennale of Architecture; 80 SOS Stools</b> Arsenale, Venice, ITALY	10.2008
<b>Fabrica Project for Imagine RIT</b> Vignelli Center for Design Studies Rochester Institute of Technology, Rochester, NY USA	05.2011	<b>Build 02: Wilsonart Projects for Design Philadelphia</b> 222 Gallery Philadelphia, PA USA	10.2008
<b>Casamania Exhibition</b> Salone del Mobile Rho Fiera, Milan Italy	04.2011	<b>Product 01: Upenn Projects for Design Philadelphia</b> 222 Gallery Philadelphia, PA USA	10.2008
<b>UMUL 2011 Hands On Exhibition</b> Milano Design Week The Universita Cattolica di Milano, Milan Italy	04.2011	<b>SOS Stool US Release for Design Philadelphia</b> DWR Showroom Philadelphia, PA USA	10.2008
<b>Faculty Exhibition</b> Rochester Institute of Technology, Rochester, NY USA	10.2010	<b>Deceptive Design: Experiments in Furniture</b> Chicago Cultural Center Chicago, IL USA	10.2008
<b>SOS Stool for Japan Media Arts Festival Exhibition</b> Pera Museum, Istanbul, TURKEY	09.2010	<b>Kikkerland Exhibition: Good Design, Small Things</b> Dieu Donne Gallery New York, NY USA	05.2008
<b>Good Design Show: The World's Leading Design</b> Chicago Athenaeum Chicago, IL USA	06.2010	<b>Kikkerland Exhibition</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2008
<b>C.I.T.E. Goes America</b> C.I.T.E. Showroom, New York, NY USA	05.2010	<b>Casamania Exhibition</b> Salone del Mobile Rho Fiera, Milan Italy	04.2008
<b>Build 03: In Production</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2010	<b>Josh Owen + Surface Magazine for Art Basil</b> Sisley Shop with Belvedere and Kikkerland Miami, FL USA	12.2007
<b>American Design in Paris</b> Triode Design Showroom Paris, FRANCE	01.2010	<b>Kikkerland Celebrates 15 Years of Design in NYC</b> MXYPLYZYK Showroom New York, NY USA	05.2007
<b>Battle of The Bowls Invitational</b> Philadelphia Art Alliance Philadelphia, PA USA	12.2009	<b>Build: Manufacturing Education</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2007
<b>Dupont Corian Bench Invitational for Design Philadelphia</b> Schuylkill River Banks Philadelphia, PA USA	10.2009	<b>Casamania Exhibition</b> Salone del Mobile Rho Fiera, Milan ITALY	04.2007
<b>Philly Works for Design Philadelphia</b> Meyerson Hall, The University of Pennsylvania Philadelphia, PA USA	10.2009	<b>Josh Owen + Casamania @ OLC for Design Philadelphia</b> OLC Showroom Philadelphia, PA USA	04.2007
<b>Objective Affection</b> Boffo NYC New York, NY USA	09.2009	<b>Phily Heart Design</b> F.U.E.L. Collection Philadelphia, PA USA	04.2007
<b>Venice Biennale of Art; 80 SOS Stools</b> Arsenale Venice, ITALY	07.2009	<b>Designboom House Party Exhibition</b> 100% Design Tokyo Jingu-galen Fairgrounds, Tokyo JAPAN	05.2006
<b>Eco-Logical Thinking: Products for the Next Generation</b> The Chelsea Art Museum, New York, NY USA	05.2009	<b>Mathmos Candlelight Exhibition</b> 100% East (100% Design) Truman Brewery, London UK	09.2006
<b>Build 02: Exploring Materiality</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2009	<b>Designboom Design Mart Invitational</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	10.2006
<b>Areaware Exhibition</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2009	<b>Fosters' Fosters Josh Owen for Design Philadelphia</b> Fosters Urban Homeware Showroom Philadelphia, PA USA	04.2006

<b>Pitti Living / Exhibition of New Projects</b> Via Tortona 58 Milan, ITALY	04.2006	<b>Genius Jones: Group Exhibition of Bozart Artists</b> Miami Design District Miami, FL USA	12.2003
<b>Casamania off-site Exhibition of New Projects</b> 15 Corso Monforte Milan, ITALY	04.2006	<b>Playthings: The Fun Side of Design</b> San Fransisco Design Museum San Fransisco, CA USA	11.2003
<b>Casamania Exhibition</b> Salone del Mobile Rho Fiera, Milan ITALY	04.2006	<b>US Design: 1975-2000</b> Museum of Arts & Design New York, NY USA	06.2003
<b>Museum of Architecture and Design annual GOOD DESIGN® Exhibition</b> The Chicago Athenaeum Chicago, IL USA	10.2006	<b>Surface T.A.G. (Ten Avant-Garde)</b> Industrial Design Showcase NYC Chelsea Art Museum, New York, NY USA	05.2003
<b>Random Access Memory: Group exhibition of designer's work-spaces from around the world</b> Istanbul Design Week Istanbul, Turkey	09.2005	<b>Surface T.A.G. (Ten Avant-Garde)</b> Industrial Design Showcase NYC Jacob Javits Center, New York, NY USA	05.2003
<b>Emergent: New Directions in Sustainable Art and Design</b> Rhode Island School of Design Providence, RI USA	09.2005	<b>Smart Paper Kite Exhibition</b> Smithsonian Arts & Industries Building Washington, D.C. USA	04.2003
<b>Random Access Memory: Group exhibition of designer's work-spaces from around the world</b> Matatu Gallery Milan, ITALY	04.2005	<b>International Contemporary Furniture Fair</b> Jacob Javits Center, New York, NY USA	05.2003
<b>Avant-garde Industrial: A selection of cutting edge product design from Philadelphia-based designers</b> Philadelphia International Airport Philadelphia, PA USA	04.2005	<b>Simple &amp; Direct; An Investigation in Furniture Design</b> The Design Center at Philadelphia University Philadelphia, PA USA	05.2003
<b>Designboom Design Mart Invitational</b> International Contemporary Furniture Fair Jacob Javits Center, New York, NY USA	05.2005	<b>Surface T.A.G. (Ten Avant-Garde) I.D. Showcase Milano</b> Salone del Mobile Milan, ITALY	04.2003
<b>Casamania Exhibition</b> Salone del Mobile Milan Fairgrounds, Milan, Italy	04.2005	<b>Interior Tools</b> Salone del Mobile Milan, ITALY	04.2003
<b>Josh Owen: Big Ideas / Small Packages</b> 222 Gallery Philadelphia, PA USA	04.2005	<b>Accent On Design</b> Jacob Javits Center New York, NY USA	02.2002
<b>Conduit Group Exhibition</b> Felissimo Design House New York, NY USA	05.2004	<b>Soxbox Window + Release Party</b> Fosters Urban Homeware Showroom Philadelphia, PA USA	11.2002
<b>Eternal Flame: The 2004 Philip &amp; Sylvia Spertus Judaica Prize Competition Exhibition</b> Spertus Museum Chicago, IL USA	10.2004	<b>What Is Design Today?</b> The Design Center at Philadelphia University Philadelphia, PA USA	10.2002
<b>Design Faculty Biennial Exhibition</b> The Design Center at Philadelphia University Philadelphia, PA USA	12.2004	<b>Recent Projects From The Owenlogik Design Lab</b> Koussevitzky Gallery Pittsfield, MA USA	10.2002
<b>Conduit Group Exhibition</b> Lyonswier Gallery New York, NY USA	12.2003	<b>US Design: 1975-2000</b> Denver Art Museum Denver, CO USA	02.2002
<b>US Design: 1975-2000</b> Memphis Brooks Museum of Art Memphis, TN USA	12.2003	<b>International Contemporary Furniture Fair</b> Jacob Javits Center New York, NY USA	05.2002
<b>Accent On Design</b> Jacob Javits Center, New York, NY USA	02.2003	<b>Innovative Products Exhibition</b> Product Innovation Gallery, The Material Connexion New York, NY USA	10.2001
		<b>Design Faculty Biennial Exhibition</b> The Design Center at Philadelphia University Philadelphia, PA USA	09.2001

International Contemporary Furniture Fair Jacob Javits Center New York, NY USA	05.2001	<b>ARTICLES</b>	
The Logik of Josh Owen In Rare Form Gallery Lambertville, NJ USA	02.2001	More With Less Design (SPAIN) Puig, Miquel "Torq, tradition and printing 3D in a nutcracker" Torq Nutcracker featured	10.21.2016
Abitare II Tempo: Beyond European Design Projects From Around The World Verona, Italy	10.2000	Design Milk (USA) Derringer, Jaime "Exclusive: Torq Nutcracker by Josh Owen for OTHR" Torq Nutcracker featured	10.10.2016
Torah Cover: The 2000 Philip & Sylvia Spertus Judaica Prize Competition Exhibition Spertus Museum, Chicago, IL USA	10.2000	Trendhunter (USA) Roblin, Amelia "The Torq Nutcracker Embodies Modern Manufacturing and Minimalism" Torq Nutcracker featured	10.10.2016
"Philadelphia Designs" Exhibition City Hall Philadelphia, PA USA	12.2000	Architectural Digest (USA) Rus, Mayer "Scandal Star Joshua Malina Talks Design" Josh Owen featured	03.15.2016
International Contemporary Furniture Fair Jacob Javits Center New York, NY USA	05.2000	Rochester City Newspaper (USA) Rafferty, Rebecca "RIT Industrial Design Students to Collaborate with Poppin" Metaproject 06 featured	02.04.2016
2000 Objects for the New Millennium Exhibition Gallery 91 New York City, NY USA	12.2000	The Wall Street Journal (USA) Michèle Guerotto, Kelly "High-Design Housecleaning Tools: Do They Actually Work?" WC Line featured	01.07.2016
Das Boot Presents: Josh Owen, Industrial Design Virtual Exhibition www.dingaling.net	10.2000	Chicago Tribune (USA) Danielle, Braff "Staying Safe at the Holidays: Warnings, Gadgets and Expert Advice" Menorah featured	11.23.2015
New Frontiers In Furniture & Lighting Paley Design Center Philadelphia, PA USA	11.2000	Design Milk (USA) Derringer, Jaime "Students create Glass Vessels in Response to thier Environment" Josh Owen and GlassLab featured	10.12.2015
Design Faculty Biennial Exhibition Paley Design Center Philadelphia, PA USA	09.2000	Dezeen Magazine (USA) Morby, Alice "Competition: win a place on the summer workshops at Domaine de Boisbucet" Josh Owen featured	04.23.2015
Lights-ON: New Ideas in lighting Jon Elder Gallery New York, NY USA	12.2000	Rochester City Newspaper (USA) Rafferty, Rebecca "Design matters: Vignelli Center for Design Studies" Josh Owen featured	03.25.2015
Mr. Prototype: A Show of Industrial Design & Innovation Harry Allen Studio Showroom New York, NY USA	05.1999	Rochester City Newspaper (USA) Rafferty, Rebecca "Artists with Style" Josh Owen featured	09.17.2014
New Materials Exhibition Material Innovation Gallery Material Connexion, New York, NY USA	09.1998	Core 77 (USA) core Jr. "Josh Owen on Achieving Deep Focus" Josh Owen featured	09.09.2014
Annual Graduate Thesis Exhibition Rhode Island School of Design Museum Providence, RI USA	05.1997	Folio. (MEXICO) Staff "El banco multifuncional de Josh Owen" SOS Stool featured	07.16.2014
Materialistic ID Gallery Rhode Island School of Design, Providence, RI USA	09.1997		
International Contemporary Furniture Fair Jacob Javits Center New York, NY USA	05.1997		
Paris Furniture Fair Paris, FRANCE	01.1997		
Nine Artists Herbert F. Johnson Museum of Art Cornell University, Ithaca, NY USA	01.1997		

Chic Haus (MEXICO) Vázquez, Gabriel "Josh Owen - Simple Calidad" Tissue Box, XX Coatrack, XOX Table featured	07.01.2014	H.O.M.E. Deutschland (GERMANY) Staff "Schöne Helfer" Hanging Line featured	03.01.2014
Intramuros (FRANCE) Staff "New York" Wall Mirror featured	07.01.2014	Boote Exclusiv (GERMANY) Staff Tissue Box featured	03.01.2014
Loll Designs (USA) Staff "Loll Designs + RIT ID Project" Loll Designs + RIT Industrial Design featured	06.18.2014	The New York Times (USA) McKeough, Tim "With a Whoosh and a Zoom: Cleaning Tools" Plunger featured	12.11.2013
Herman Miller WHY (USA) Russell, Nathaniel "A Very Metaproject" Metaproject 04 featured	06.11.2014	Architizer (USA) Thomson, Steven "Josh Owen's Modern Menorah Design Is A Hanukah Miracle"	11.21.2013
PSFK (USA) Pinter, Dave "Student Projects Aim to Design a More Social Atmosphere" Metaproject 04 featured	06.02.2014	GoLocalProv (USA) Staff "College Guide 2013: Tips from Famous Alumni"	11.20.2013
Design Milk (USA) Derringer, Jaime "One Chair Becomes Two with a Simple Swivel" Metaproject 04 featured	06.02.2014	Fidelity House (Europe) Staff "Ecodesign: cd riciclati che si trasformano in oggetti di luce" CD Lamp featured	10.10.2013
Core77 (USA) core jr "In Memoriam: Massimo Vignelli, 1931-2014"	05.28.2014	Interni (ITALY) Morozzi, Christina Internews International SOS Stool featured p.98	09.01.2013
Mother Nature Network (USA) Hickman, Matt "Milk Jug-Recycling Outdoor Furniture Company Heads Indoors for RIT Project" Loll Designs + RIT Industrial Design featured	05.27.2014	Stargazette (USA) Murray, Jeff "Grad student watches his design come to life at Corning Museum of Glass" GlassLab Fellowship featured	06.06.2013
FXFOWLE Blog (USA) Galati, Christina "ICFF: Top 20" Metaproject 04 featured	05.21.2014	Domus (ITALY) Staff "Metaproject 03" Metaproject 03 featured	06.05.2013
Chip Chick (USA) Staff "Is George Costanza Desk Becoming a Reality?" Metaproject 04 featured	05.19.2014	Eigen Huis & Interieur (NETHERLANDS) Staff SOS Stool featured	06.01.2013
Arts Thread Blog (GREAT BRITAIN) Mahoney, David "ICFF14 - Metaproject, Rochester Institute of Technology" Metaproject 04 featured	05.12.2014	Curve (AUSTRALIA) Jones, Kate "Metaproject 03" Metaproject 03 featured	05.30.2013
Coming Museum of Glass (USA) Kritzeck, Mandy "GlassLab and RIT: Activating the Archive" Activating the Archive featured	05.09.2014	Fastco Design (USA) Kushins, Jordan "Students Design 22 Playful Wooden Toys For Kids" Metaproject 03 featured	05.23.2013
Design Milk (USA) Derringer, Jaime "A Closer Look at the Uniform Wares 100 Series Watch" Uniform Wares/Friday Five featured	03.10.2014	SHFT (USA) Staff "Metaproject 03: Areaware Wooden Toys" Metaproject 03 featured	05.22.2013
Entremuros (MEXICO) Riojas, Carlos Daniel "El Arte de Embellecer el Entorno" p.18-19 Josh Owen featured	03.01.2014	Archi Tonic (SWITZERLAND) Sokol, David "Yes We Can: debating the future of US design" Metaproject 03 featured	05.22.2013
		Trend Hunter (USA) Young, Meghan "Adult-Geared Wooden Toys" Metaproject 03 featured	05.21.2013

Design Milk (USA) Derringer, Jaime "Metaproject 03: Areaware Wooden Toys" Metaproject 03 featured	05.20.2013	Design Milk (USA) Derringer, Jaime "The Hanging Line by Josh Owen for Kontextür" Hanging Line featured	09.18.2012
NOTCOT (USA) Staff "TOYS! Metaproject 03 - RIT/Areaware" Metaproject 03 featured	05.19.2013	IDEAT (FRANCE) Staff "Wanted Design Fair" Josh Owen and RIT featured	09.01.2012
Architectural Digest (RUSSIA) Staff "Hoboctu" Wall Mirrors featured	05.01.2013	The New York Times (USA) Suqi, Rima "Accessories That Can Withstand a Little Steam" Hanging Line featured	09.05.2012
Home & Design (USA) Dan, Sharon "The Next wave" WC Line and Tissue box featured	03.01.2013	Remodelista (USA) Hall, Janet "The Bathroom Plunger Reimagined" WC Line featured	07.12.2012
HGTV Magazine (USA) Staff "Start with a basic bathroom" Hanging Mirror featured	03.01.2013	Habitus (AUSTRALIA) Staff WC Line featured	07.01.2012
Gardenista (USA) Slatalla, Michelle "Crisis in the commode: Power Room Edition" WC Line featured	02.25.2013	Corning Museum of Glass (USA) Staff "Industrial designer turned glass convert" Glass Lab prototype featured	06.12.2012
Real Simple (USA) Staff "5 Problem Solvers of the Month" WC Line featured	01.01.2013	AZURE (USA) Chan, Diane "Brilliant accessories for kitchen, bath and beyond" WC Line featured	06.12.2012
Design Milk (USA) Derringer, Jaime "A Visit to the Vignelli Center for Design Studies at RIT" RIT and Vignelli Center for Design Studies featured	12.14.2012	New Energy Works (USA) Staff "Postcard of the day"	06.09.2012
Design Milk (USA) Derringer, Jaime "The Tools that Make It Happen; RIT" RIT featured	11.28.2012	ICON (UK) Tucker, Christopher "Ritual Object" Areaware Menorah featured	06.01.2012
Dwell (USA) Staff WC Line and Hanging Line featured	10.30.2012	Interior Design (USA) Staff "Spring Market Issue-Kichenbath" WC Line featured	05.31.2012
Fastco Design (USA) Lanks, Belinda "A Toilet-Paper Holder That Makes Replacing Rolls Fun" Hanging Line featured	09.27.2012	IDSA (USA) Staff "RIT Design and Glass Students Exhibit their Work at 2012 ICFF"	05.31.2012
Design You Trust (USA) Lei, Leo "Hanging Line by Josh Owen" Hanging Line featured	09.27.2012	Metropolis (USA) Clemence, Paul "The Educated Eye" WC Line featured	05.30.2012
Leibal (USA) Lei, Leo "Hanging Line by Josh Owen" Hanging Line featured	09.26.2012	RIT University News (USA) Fuller, Kevin "Live from New York: It's Metaproject"	05.24.2012
2nd and Strand (USA) Staff "Hang it All" Hanging Line featured	09.19.2012	Cool Hunting (USA) Hiemstra, Graham "Metaproject 02"	05.23.2012
Gizmodo (USA) Aguilar, Mario "Keep Your Life on a String While Sitting on the Can" Hanging Line featured	09.18.2012	HenriettaPost (USA) Stryker, Alysa "RIT Students push design innovation to 'new level' Metaproject 02 featured	05.17.2012
		RIT University News (USA) Fuller, Kevin "RIT students exhibit unique collaborative project at design week"	05.15.2012

Rochester Homepage (USA) WROC-TV "New uses for recycled glass" Metaproject02 featured	04.30.2012	Design Boom (USA) Filipetti, Jennifer "RIT School of Design"	06.28.2011
Wanted Design (USA) Staff "Metaproject02:RIT+Corning Museum of Glass"	03.13.2012	Cose di Casa (ITALY) Staff "In Vetrina" p.34	06.11.2011
RIT University News (USA) Fuller, Kevin "Design and Glass Students at RIT to Exhibit during Design Week in New York City"	03.13.2012	Style Factory (USA) Fair, Derek "An Entering Chair" Metaproject 01 featured	06.04.2011
Dwell (USA) Staff "WC Line"	03.01.2012	Core77 (USA) Staff "Design Week 2011:ICFF"	06.04.2011
The New York Times (USA) Suqi, Rima "For the bath, Round is Better" WC Line featured	02.15.2012	Collabucbed (USA) Staff "RIT Metaproject 01 at ICFF"	06.04.2011
Designy Things (USA) Staff "WC Line by Josh Owen"	02.12.2012	Stylature (USA) Staff "The Encounter: Seating prototype selected for Exhibit in ICFF"	06.03.2011
Design Applause (USA) Staff "Best of nyigh 2012: Josh Owen for Kontextür"	02.12.2012	Event Design Magazine (USA) Staff "Special Report: ICFF" p.37, 50	06.01.2011
Design Boom (USA) Staff "WC Line by Josh Owen for Kontextür"	01.29.2012	RIT Showcase (USA) Staff "Innovative Chair Design" Metaproject 01 featured	06.01.2011
Design Boom (USA) Staff "Designers' new year's resolutions 2012" Kontextür Tissue Box Cover featured	12.31.2011	Florida Today (USA) Cook, Kim "N.Y. Furniture fair unveils new designs" Metaproject 01 feature	05.27.2011
RIT School of Design (USA) Staff "Industrial design" Cover, p.3,8,10 Metaproject01 featured	12.15.2011	RIT Athenaeum (USA) Downs, Kelly "A Seat at the Table" Cover & p.9	05.20.2011
Democrat and Chronicle (USA) Memorial Art Gallery "Happy-early-Hanukkah" Areaware Menorah featured	12.14.2011	RIT University News (USA) Downs, Kelly "RIT Students- Thought, Student-Built Design Receive International Exposure" Metaproject 01 featured	05.17.2011
Trend Hunter (USA) Staff "Pinched Kleenex Containers" Kontextür Tissue Box Cover featured	12.08.2011	Metropolis (USA) Lanks, Belinda "Assigned Seating" p.38	05.01.2011
New York (USA) Staff "Best Bets" p.64 Kontextür Tissue Box Cover featured	12.05.2011	3rings (USA) Starr, Joseph "Save Our Sustainability with Josh Owen's SOS Stool"	03.14.2011
Glass Quarterly (USA) Reader, Ruth "RIT Students get a crash course in glass with CMOG" p.16-17	11.01.2011	Metalsmith (USA) Belasco, Daniel "Post Ethnic: Judaica Today" p.51	01.06.2011
Home Decor Trends (MALAYSIA) Staff "Get Seated" p.14	08.01.2011	Philadelphia Inquirer (USA) Tiger, Caroline "Lifestyle" Areaware Menorah featured	11.26.2010
Elle Decor (POLAND) Staff "Trendy" p.41	07.01.2011	Chicago Tribune (USA) Skolnik, Lisa "Menorahs that embrace the substance of the holiday"	11.18.2010

<b>New York Times T Magazine Online (USA)</b> Sparks, Cator "The Lights Fantastic" Areaware Menorah featured	11.18.2010	<b>Nature En Kit (SWITZERLAND)</b> Staff XX Coatrack featured, p. 66	06.01.2009
<b>Time Out New York (USA)</b> Staff "Holiday Gift Guide" p.22 Areaware Menorah featured	11.01.2010	<b>Fashion Trend (ITALY)</b> Staff SOS Stool featured	06.01.2009
<b>Vivere la Casa (ITALY)</b> Staff "Indirizzi: dala A alla Z" p.6, 112 SOS Stool featured	10.01.2010	<b>Elle Decor (ITALY)</b> Staff XOX Table featured	06.01.2009
<b>Modern Luxury Dallas (USA)</b> Jordan, Carla "Blinded by the White" p.40 Knockoff Lamp featured	05.01.2010	<b>Diseno Interior (SPAIN)</b> Staff SOS Stool featured, p.154	06.01.2009
<b>Arrive Magazine (USA)</b> Staff "The Taxman Cometh" p.18 Monroe Calculator featured	03.08.2010	<b>Spazio Casa (ITALY)</b> Staff "Modern Living: Salone 2008" p.90 SOS Stool featured	05.01.2009
<b>Selectnews (USA)</b> Staff "Transforming Ideas into Objects" p.2	03.01.2010	<b>Ottagono (ITALY)</b> Staff SOS Stool featured	05.01.2009
<b>Casa e Jardim (BRAZIL)</b> Mancini, Regiane "Proibido Para Maiores" p.36 Knockoff Lamp featured	02.01.2010	<b>MD Magazine (BULGARIA)</b> Raleva, Valeria & Staff "Design in Colours" SOS Stool & XX Coatrack featured	05.01.2009
<b>New York Times Style Magazine (USA)</b> Hirst, Arlene "Now Showing 'Americans in Paris'"	01.29.2010	<b>Eig Enhuis (HOLLAND)</b> Staff SOS Stool featured, p.277	05.01.2009
<b>Philadelphia City Paper (USA)</b> D'Ambrosio, Felicia "Buld-a-bar" Cube Jigger featured	01.19.2010	<b>Exteriores (SPAIN)</b> Staff SOS Stool featured, p.36	05.01.2009
<b>Architecture Anthropology (USA)</b> Goss, Paul "Behavior-based Architecture and Design" Stoop Bench featured	01.11.2010	<b>Collab Journal (USA)</b> Gruber, Michael Thoughts on the Future of Design by Josh Owen p.4-5	04.01.2009
<b>Philadelphia Inquirer Magazine (USA)</b> Tiger, Caroline "LifeStyle" p.3	10.09.2009	<b>ID Interior Design (UKRAINE)</b> Rich, Nadine New Name: Josh Owen p.20	04.01.2009
<b>Philadelphia Inquirer Magazine (USA)</b> Tiger, Caroline "LifeStyle" p.3	10.02.2009	<b>Saloni Sypialnia (POLAND)</b> Staff SOS Stool featured	04.01.2009
<b>Residence (SWEDEN)</b> Staff XOX Table featured	10.01.2009	<b>DEMO (SWEDEN)</b> Staff XOX Table featured	04.01.2009
<b>Casaviva (SPAIN)</b> Staff "Pasion Eventos" SOS Stool featured, p. 188	10.01.2009	<b>Case &amp; Stili (ITALY)</b> Staff SOS Stool featured	04.01.2009
<b>Philadelphia City Paper (USA)</b> Popkin, Nethanial Cover Story: "Living in a Box" p.14-16	09.30.2009	<b>Casaviva (GREECE)</b> Staff XOX Table featured, p.134	04.01.2009
<b>IGO Magazine (LEBANON)</b> Staff "Circle of Style: Casamania" p. 126 SOS Stool featured	08.01.2009	<b>Home Magazine (GREECE)</b> Staff XX Coatrack featured	04.01.2009
		<b>Maison Francaise (FRANCE)</b> Staff XX Coatrack featured, p. 87	04.01.2009
		<b>Bravacasa (TURKEY)</b> Staff XX Coatrack, SOS Stool featured, p. 29-31	04.01.2009

Casa D (ITALY) Staff SOS Stool featured on Cover	03.01.2009	Interni (ITALY) Staff "Arredare" p.90 SOS stool featured	06.01.2008
Gam Vegam (ISRAEL) Staff "Useful Multifunction" p.58	03.01.2009	Living Life (AUSTRALIA) Keeley, Kimberly "Going Global" p.26 SOS stool featured	05.01.2008
Design Feast Blog (USA) Burgous, Nate Interview: "Designer and Educator Josh Owen"	01.01.2009	Mobel (GERMANY) Keeley, Kimberly "Tisch + Stuhl" p.78 SOS stool featured	05.01.2008
Fine Cooking (USA) Staff "Shopping: For the Mixologist" p. 22	01.01.2009	Made (ITALY) Staff SOS stool featured, p.40	05.01.2008
Ga Gu Guide (KOREA) Hong, Sam "World Designer: Josh Owen" p.268-9	12.01.2008	Intramuros (ITALY) Staff SOS stool featured, p.33	05.01.2008
Gotham (USA) Dougherty, Michael "Guilty Pleasures: Well Equipped" p.172	12.01.2008	Casa Lux (ITALY) Staff SOS stool featured, p.88	05.01.2008
Casa D (ITALY) Staff "Whats Up": Josh Owen SOS Stool" p.106	12.01.2008	Spazio Casa (ITALY) Staff SOS stool featured, p.45	05.01.2008
Philadelphia Home Magazine (USA) Gagne, Emily "Statement Pieces" p.85	11.01.2008	Ottagono Extra (ITALY) Staff "Arredamento" p.26 SOS stool featured	04.01.2008
Casamica (ITALY) Staff "Dossier" p.180	11.01.2008	Domus (ITALY) Staff SOS stool featured, p.96	04.01.2008
Philadelphia City Paper (USA) Popkin, Nathaniel Cover Story: "Whats your function" p.16-7	10.16.2008	Federmobile (ITALY) Staff SOS stool featured, p.26	04.01.2008
Entremuros (MEXICO) Escobar, Arturo Emilio "Defining an Iconic Collection" p.68-9	10.01.2008	Casa Diva (GREECE) Staff "Milano Preview" p.36 SOS stool featured	04.01.2008
Metropolis (USA) Silverberg, Michael "Against Type" p.49	10.01.2008	Surface (USA) Staff "Surveillance" p.32 Bar Codes featured	03.01.2008
Residence (HOLLAND) Staff "SOS from Casamania" p.31	09.01.2008	The New York Times (USA) Glusac, Elaine "Providence, R.I.: risd/works" Knock-off Lamp featured	01.20.2008
Philadelphia University Innovator (USA) Staff "Cover Story" p.1	09.01.2008	I.D. Magazine (USA) Singer, Jill "New + Notable" p.46	01.01.2008
Casa & Design (CHINA) Staff "Defuse the light to color" p.26-7	08.01.2008	Moods (ASIA) Staff "Cool Gear: Smart Gizmos" p. 8 Handy Cube featured	12.10.2007
Casaviva (SPAIN) Staff "SOS: Versatility from naval inspiration" p.98-9	08.01.2008	Wired (USA) Tyrnauer, Matt "Taste Makers" p.177 The Foodie featured	12.01.2007
Vox Design (POLAND) Suski, Max "Anti-smoking" p.68-70	07.01.2008		
L'Officiel (FRANCE) Doze, Pierre "Casamania" p.76	06.01.2008		

Gourmet (USA) Thurshwell, Haley "Good Living" p.70 A Fine Line featured	12.01.2007	Metropolis (USA) Staff "Amuneal Project ICFF Preview" p.140	04.01.2007
Surface (USA) Wolff, Laetitia "Learning Curves" p.227 Build it Up featured	12.01.2007	Wohnl Design (GERMANY) Staff "Spezial, XX Staff" p.113	03.01.2007
InStyle Home (USA) Reynolds, Allison "Shopping: Standing Tall" p. 39-40	11.01.2007	Casaviva (ITALY) Staff "Casa propuestas; XOX Staff" p.76	03.01.2007
Digital World (JAPAN) Yang, Michael "Products: The Doing Time Clock" p. 25	11.01.2007	Spazio Casa (ITALY) Staff "Sagome da assemblare" p.49	03.01.2007
Entremuros (MEXICO) Escobar, Arturo Emilio "Build: Manufacturing Education" p.40-2	10.01.2007	Insideout (USA) Staff "Nine of the best Salt + Pepper Shakers" p.24	02.15.2007
Vanity Fair (USA) Tyrnauer, Matt "Jigger It; Design For Living" p.186	10.01.2007	The Sunday Times (UK) Tanqueray, Rebecca "Best in show: Design counsel" p.1	02.04.2007
Haaretz Newspaper Magazine (ISRAEL) Lahat, E-Tie "Measured Drinks" p.66	09.25.2007	Desktop (AUSTRALIA) Niche Group Pty. Ltd. "Cool Stuff; XX Coatrack" p.46	02.01.2007
FlashFilm.com (JAPAN) Sugimoto, Aki "Josh Owen: Simple and Minimal"	09.13.2007	Metropolitan Home (USA) Hoard, Flannery "White Out Loud" p.34	12.20.2006
The New York Times (USA) Rohrlich, Marianne "Gift giving chapter and verse" p.17	09.02.2007	Marie Claire (ITALY) Sostero, Marita "Sexy Centerentola"	12.01.2006
University of Pennsylvania (USA) Staff School of Design, Department of Architecture	09.01.2007	ReadyMade (USA) Staff "Large Print; Big Ideas/Small Packages" p. 33	12.01.2006
Interior Magazine (ITALY) Staff "Collections; Casamania by Frezza" p.24	06.01.2007	Interni & Decor Magazine (KOREA) Kim, Joo-Ah "Hidden Functionalities in a Sense of Humor; Josh Owen" p. 262-6	12.01.2006
Philadelphia Inquirer (USA) Staff "Home & Design; Student Spotlight" Cover	06.01.2007	Gioia + Co. Magazine (ITALY) Staff "Design: Un albero in salotto" p. 29	11.01.2006
Wish Magazine (UK) Staff "Home Files; 5 of the Best Fly Swatters" p.94	06.01.2007	Day & Night (ITALY) Staff "Al centro dell'attenzione" p. 64	11.01.2006
Orange Alert (NL) Staff "Kikkerland; 15 Years of Design in NYC"	05.22.2007	Desktop, Issue #221 (AUSTRALIA) Goodwin, Elis "Good Stuff: Knock off Lamp" p.38	10.06.2006
Interni Online (ITALY) Staff "Guide Citta; ICFF Exhibits"	05.18.2007	Philadelphia Magazine (USA) Blatt, Jessica "11 To Watch: Artists, designers and entrepreneurs behind Philly's post-hip design movement", p.116	10.01.2006
Home Mag (USA) Staff Home Team to the Rescue; "Book Showcases Tomorrow's Collectible Products"	05.09.2007	Mix Future Interiors Magazine (AUSTRALIA) Staff "Observer: Trend" p.28	09.01.2006
DigitAll Magazine (KOREA) Hall, Peter "Peculiar Pursuits: Josh Owen" p.22-3	04.01.2007	Casa D (ITALY) Staff "Focus on Design" p.72-3	09.01.2006

Clear Magazine, Vol. 6, Issue 3 (USA) Shears, Jenny "New Ground: Intelligent Modes For The Design Language" p.26	09.01.2006	ARCH Magazine (TAIWAN) Lee, Chia-Ling "People: Nothing But Charming: Josh Owen" p.121	12.01.2005
Spazio Casa (ITALY) Staff "Periscopio: XOX Table" p.14	09.01.2006	Where Philadelphia (USA) Mclutcheon, Lauren "Bring it Home for The Holidays" p.14	12.01.2005
I.D. Magazine (USA) McKee, Bradford "I.D. Annual Design Review, Consumer Products: Magnito Salt + Pepper Shakers" p.108	07.01.2006	Washington D.C. Style (USA) Harper, Rebecca "Design For Living Book Review: Mundane Makeover" p.81	12.01.2005
Luna (ITALY) Pagani, Daniela "Miracles in Milan" p.38	07.01.2006	Philadelphia Style (USA) Harper, Rebecca "Design For Living Book Review: Bright Ideas" p.146	11.01.2005
Ottagono, Issue #192 (ITALY) Patane, Daniela "Interpreting the world through design Presenting young designer Josh Owen from Philadelphia" p.19, 47	07.01.2006	Furniture Today (USA) Staff "Home & Office" p.3, 18	10.01.2005
AD (ITALY) Staff "AD Design News: Projects for the Home"	07.01.2006	Artravel Magazine (FRANCE) Gaspard, Hugo "Livres: Josh Owen: Big Ideas / Small Packages", p.25	09.01.2005
Ego (RUSSIA) Staff "No Smoking" p.22	06.01.2006	Interni Magazine (ITALY) Mutti, Roberta "ICFF Editor Awards" p.79	08.01.2005
Design (CHINA) Zhu, Lin "Design Inspired by Acuity and Passion" p.72	06.01.2006	Vivienda Decoracion El Mercurio (ARGENTINA) Cespedes, Anaya "Josh Owen: Reinventor de lo Cotidiano" p.22-25	07.16.2005
Abitare (ITALY) Pizzi, Mia "Highlights From 2006 Milan Furniture Fair" p.198	06.01.2006	I.D. Magazine (USA) Staff "51st Annual Design Review, Consumer Products: The Don't Ashtray" p.74-75	07.01.2005
Casa Viva (ITALY) Staff "Casa Propuestas" p.142	06.01.2006	The New York Times (USA) Koerner, Brendan "Shake, Rattle and Converse" p.2	06.10.2005
Salon Magazine (RUSSIA) Staff "Spin Like a Top" p. 22, 82	04.01.2006	AD Art + Decor (TURKEY) Sayek, Aylin "Focus"	06.01.2005
Surface, Issue #59 (USA) Steele-Saccio, Eva The Design Issue "Pop Product" p.48-49	04.01.2006	Stijl&Markt (GERMANY) Diker, Barbara "Designergilde: Josh Owen" p. 44-45	06.01.2005
Salon Magazine (RUSSIA) Staff "Designers In Chorus: Music and Design" p.154-159	03.01.2006	Mobile, Issue 16 (USA) Lee, Lydia "The Heart + Soul of Technology Is Invention" p. 66-71	05.01.2005
Casa Viva (ITALY) Staff "Casa Propuestas" p.126	03.01.2006	Clear Magazine, Volume 4, Issue 4 (USA) Scott, Edvard, "Design Visionaries" p. 15-21	02.01.2005
The Cornell Chronicle (USA) Crawford, Franklin "Cornell Council for the Arts goes public" p.2	02.20.2006	Bucks: The Art + Culture + Lifestyle Magazine (USA) Kelly, Joseph "The Grande Dame of Modernism" p.78-81	02.01.2005
Artravel Magazine (FRANCE) Gaspard, Hugo "Big Ears Corkscrew + Stopper" p.89	01.01.2006	Artravel Magazine (FRANCE) Rivolta, Jerome "Creation Design" p.50	02.01.2005
Box (ITALY) Goldschmiedt, Mariaclara "Josh Owen Book Review" p.24	12.01.2005	The Boston Globe, House at Home Section (USA) Yonan, Joe "Subtle Persuasion" p.2	09.30.2004
		Surface, Issue #49, The Anniversary Issue (USA) Staff "Future" p.249	09.01.2004

ReadyMade Magazine, Issue #13, The Music Issue (USA) Barseghian, Tina "Re-Tail" p.39	09.01.2004	Maison Française, No. 98 (USA) Saydek, Aylin "Yeni bebek, yeni hayat, yeni tasarımlar"	07.01.2003
The Washington Post (USA) Bennett, Janet "Home & Shopping"	08.05.2004	Interni Magazine (ITALY) Lionello, Nadia "Biocromie" p.296	07.01.2003
AT Maariv (ISRAEL) Grossman, Shelly "Indiana Josh" p.194-195	08.01.2004	ReadyMade Magazine, Issue #7 (USA) Rockwell, Page "Re-view: Real Simple" p.16	06.01.2003
LA Times (USA) DiGregorio, Adamo and Keeps, David A. "They're good to glow"	05.27.2004	Elle Décor (UK) Curtis, Despina "Deco Trend: Fair Play" p.16	06.01.2003
Maison Française, No 11 (TURKEY) Sayek, Aylin "New York ICFE"	05.07.2004	Style Magazine, Vol 5. #3 (USA) Kelly, Joseph "Philadelphia's Owen" p.98	06.01.2003
I.D. Magazine (USA) Kelly, Joseph "Market, Changing Channels" p.30	05.01.2004	Surface, The Fall Fashion Issue, Issue no. 43 (USA) Staff "Social Studies...T.A.G. Team Winners 2003" p.266	05.01.2003
Metropolis Japan Today #523 (JAPAN) O'Hara, Trina "Childs Play"	04.01.2004	Surface, The DESIGN Issue, Issue no. 41 (USA) Shears, Jennifer "T.A.G. Team 2003" p.149	05.01.2003
Interni International, No. 4 (ITALY) Staff "Complemento New, Dovetusal design Josh Owen" p.77	04.01.2004	The Washington Post (USA) Dane-Rogers, Patricia "Penny Wise Pig Foolish" Cover	04.17.2003
Dwell (USA) Staff "In The Modern World" p.30	04.01.2004	Philadelphia Magazine's Home & Garden (USA) Yeager, Stephen "A New Spin: Josh Owen's retro designs have modern appeal" p.13	04.01.2003
Bucks; The Art + Culture + Lifestyle Magazine (USA) Melamed, Samantha "Josh Owen: Seriously Playful Designs" p.20	02.01.2004	ReadyMade Magazine, Issue #6 (USA) Ratliff, Evan "A Chindogu Must Exist" p. 48	04.01.2003
Lucky Magazine (USA) Staff "Lucky Breaks" p.200	12.01.2003	I.D. Magazine (USA) Kelly, Joseph "Double Dutch" p.20	04.01.2003
Style Magazine, Vol 5. #6 (USA) Kelly, Joseph "Day-To-Day Design; Industrial Designer Josh Owen shares 5 of his favorite design pieces" p.118	11.01.2003	Vogue Taiwan, No.78 (TAIWAN) Staff "Bozart" p.340	03.01.2003
Philadelphia Magazine (USA) Tiger, Caroline "2003 It List: 22 People Who Will Change Your World" Cover, p.105, 154-5	11.01.2003	Philadelphia Daily News (USA) Motoyama, Sono "Toying With a New Art" Cover Story	02.25.2003
HFN, Volume 77, Issue no. 35 (USA) Thompson, Laura "Furniture Designer Josh Owen Reaches for a Global Audience" p.12	09.01.2003	Blueprint, No 204 (UK) Staff "Knock Over the Light Dear" p.51	02.01.2003
Athens Banner-Herald (USA) Mayar, Barbara "Art for the people is closer than you think" p.296	07.25.2003	Metropolitan Home (USA) Staff "Takenote:" p.24	02.01.2003
Philadelphia Inquirer (USA) Goldsmith, Diane "The Basic Ingredients" p.296	07.18.2003	Bozart Lifestyle Staff Knock Off Lamp, XOX Table, Moneypig featured	01.01.2003
Step Inside Design, Volume 19, Issue no. 4 (USA) Lewis, Cristi "In Review, Design in Flight" p.34	07.01.2003	Abitare (ITALY) Ducot'e, Barbara "15 Countries, 15 Designers, 15 Products" p.158	01.01.2003
		Style Magazine, Vol 5. #1 Kelly, Joseph "Designing Reality" p.68	01.01.2003

US News & World Report (USA) Morris, Holly J. "The Guide" p.68	12.23.2002	Abitare (ITALY) Antonelli, Paola "The New York Design Re-naissance" p.182	03.01.1999
The New York Times (USA) Rohrlich, Marianne "The Last Word For The Last Minute" p.8	12.19.2002	Philadelphia Magazine (USA) Rubin, Sabrina "How happy is your coffee table?" p.39	12.01.1998
The Philadelphia Inquirer (USA) Goldsmith, Diane "Homemaking - With Humor"	10.11.2002	Philadelphia Inquirer Sunday Magazine (USA) Jay, Hilary, "Out on a whim" p.24	11.29.1998
The New York Times (USA) Rohrlich, Marianne, "Touch and Tell in Philadelphia" p.7	10.10.2002	Interior Design Magazine Fall Market (USA) Staff "Furniture" p.118 Intramuros Magazine (FRANCE) Hamalde, Chantal "Extramuros New York" p.48 Metropolis Magazine (USA) Staff "Interactive Furniture" p.22	10.01.1998 09.01.1998 08.01.1998
The Washington Post (USA) Dane-Rogers, Patricia "Turning on off-beat lighting" Cover	05.30.2002	Metropolis Magazine (USA) Rumble, Janet "The Master Class" p.127	05.01.1997
Style Magazine, Vol 4. #2 (USA) Amorosi, A.D. "Vanguard; Josh Owen, Furniture Designer" p.56	03.01.2002	Providence Journal Bulletin (USA) Van Siclen, Bill "Grad students take their art personally" p.1	04.01.1997
Frame Magazine (NL) Staff "Products" p.149	02.01.2002	Corporate Design Magazine, Issue 36 (JAPAN) Staff "Design Education," p.75	01.01.1997
I.D. Magazine (USA) Jay, Hilary "New & Notable" p.33	11.01.2001		
The Times (USA) Staff "Josh Owen Exhibit Continues"	04.12.2001		
Philadelphia Magazine (USA) Cohen Raga, Meg "The Industry Standard" p.25-27	04.01.2001		
Interni Magazine, No 509 (ITALY) Pasca, Vanni "The World of Design" p.163	03.01.2001		
Philadelphia Daily News (USA) Motoyama, Sono "Object Lessons" Cover	02.23.2001		
Philadelphia Inquirer Sunday Magazine (USA) West, Judy "The dry wit of Droog" p.23	12.03.2000		
Text (USA) Carman, Virginia "Impressions of an Industrial Designer: Professor Josh Owen explains his design 'LOGIK'" p.3	06.01.2000		
Viewpoint Magazine, Issue Number 7 (UK) Curry, Hazel "Heat sensitive tables" p.8	03.01.2000		
Philadelphia Magazine (USA) Cohen Raga, Meg "Modern Times" p.90	03.01.2000		
Philadelphia Inquirer (USA) Goldsmith, Diane "Go Ahead, Pull His Chain" p.1	02.11.2000		
Philadelphia Weekly (USA) Sweeney, Joey "Cleanliness is Next to Godliness" p.31	11.24.1999		

## TRAVEL

British Columbia, British West Indies, Canada, China, Cyprus, Denmark, Ecuador, Egypt, France, French West Indies, Germany, Great Britain, Greece, Indonesia, Israel, Italy, Japan, Korea, Mexico, Peru, Singapore, Switzerland, The Netherlands, The Netherlands Antilles, Turkey, United States

## STUDENT HONORS

(Student Projects from Josh Owen's teaching output only. Produced under mentorship of Josh Owen)

### Rochester Institute of Technology

RIT Archives Collection Foot Pebble - Veronica Lin	2016
Metaproject 06 Poppin Exhibited at ICFF in New York City Project Winner - Brendan Babiarz Project Winner - Tristan Cannan Project Winner - Veronica Lin Project Winner - Koby Trout Honorable Mention - Afifi Mohd Honorable Mention - Jordan Stemper Honorable Mention - Elizabeth Talamo Runner-up - Evan Cincotta Runner-up - Yuting Dong Runner-up - Sandro Hatibovic Runner-up - Kasia Kozak Runner-up - Kyle Laidlaw Runner-up - Danielle Marino Runner-up - Emily Moore Runner-up - Christopher Munoz Runner-up - Dylan Panarra Runner-up - Kayla Rakower Runner-up - Stephanie Saucier Runner-up - Sara Schult	2016

Runner-up - Maxwell Whitehead Runner-up - Ethan Young Runner-up - Linghua Zhu		Project Winner - Jay Liu Runner-up - Jaclyn Jacobson Runner-up - Jeffery Burrell Runner-up - David Buchanan Runner-up - Alexander Cloutier Runner-up - Gonzalo Ciurlizza Runner-up - Kevin D'Amico Runner-up - Ryan Erbe Runner-up - Alexandro M. Flores Runner-up - Paula Garcia Runner-up - Aaron Jackendoff Runner-up - Nicholas Kelemen Runner-up - Ian O'Neill Runner-up - Rob Fish Runner-up - Sean Petterson Runner-up - Lindsay Randall Runner-up - Ashley Valenti Runner-up - Nanxi Yu Runner-up - Blair Prietz Runner-up - Megan Lin	
<b>Activating the Archives Loll Designs</b> Mass-produced as products HI Bench - Bridget Sheehan	2016	<b>GlassLab Fellowship</b> Corning Museum of Glass Tim Copeland, RIT ID / CMOG Fellowship	
<b>Metaproject 05 Kikkerland and Bed Bath &amp; Beyond</b> Mass-produced as products Hanging Facades - Brian Keyes Wall Pockets - Audrey Kirk	2015	<b>RIT Archives Collection</b> Hoop and Hang - Jane Lim	
<b>GlassLab Fellowship</b> Corning Museum of Glass Tim Copeland, RIT ID / CMOG Fellowship	2015	<b>Metaproject 05 Kikkerland and Bed Bath &amp; Beyond</b> Exhibited at ICFF in New York City Production Winner - Linda Deng Academic Winner - Linda Deng People's Choice Award - Audrey Kirk Honorable Mention - Audrey Kirk Honorable Mention - Brian Keyes	
<b>RIT Archives Collection</b> Hoop and Hang - Jane Lim	2015	<b>GlassLab Fellowship</b> Corning Museum of Glass Bridget Sheehan, RIT ID / CMOG Fellowship	
<b>Metaproject 05 Kikkerland and Bed Bath &amp; Beyond</b> Exhibited at ICFF in New York City Production Winner - Linda Deng Academic Winner - Linda Deng People's Choice Award - Audrey Kirk Honorable Mention - Audrey Kirk Honorable Mention - Brian Keyes	2015	<b>RIT Archives Collection</b> Invitation Chair - Alexander Bennett	
<b>GlassLab Fellowship</b> Corning Museum of Glass Bridget Sheehan, RIT ID / CMOG Fellowship	2014	<b>Metaproject 04 Herman Miller</b> Exhibited at ICFF in New York City Project Winner - Alexander Bennett Runner-up - Emily Gammon Runner-up - Gino Santaguida Runner-up - Kat Given Runner-up - Maritza Garcia Runner-up - Richard Luo Runner-up - Tony Han Runner-up - Tal Rosenblum	
<b>RIT Archives Collection</b> Invitation Chair - Alexander Bennett	2014	<b>Activating the Archives Loll Designs</b> Exhibited at Wanted Design in New York City Winner - Bridget Sheehan Winner - Brendan Gordon Winner - Casey Kelly Winner - Austin Fagot Winner - Lei Hong	
<b>Metaproject 04 Herman Miller</b> Exhibited at ICFF in New York City Project Winner - Alexander Bennett Runner-up - Emily Gammon Runner-up - Gino Santaguida Runner-up - Kat Given Runner-up - Maritza Garcia Runner-up - Richard Luo Runner-up - Tony Han Runner-up - Tal Rosenblum	2014	<b>Metaproject 02 Corning Museum of Glass</b> Mass-produced as product by Kikkerland Design Water from a Stone - Casey Schneider	
<b>Activating the Archives Loll Designs</b> Exhibited at Wanted Design in New York City Winner - Bridget Sheehan Winner - Brendan Gordon Winner - Casey Kelly Winner - Austin Fagot Winner - Lei Hong	2014	<b>Metaproject 03 Areaware</b> Mass-produced as product Blockitecture - James M. Paulius	
<b>Metaproject 02 Corning Museum of Glass</b> Mass-produced as product by Kikkerland Design Water from a Stone - Casey Schneider	2013	<b>GlassLab Fellowship</b> Corning Museum of Glass David Strauss, RIT ID / CMOG Fellowship	
<b>Metaproject 03 Areaware</b> Mass-produced as product Blockitecture - James M. Paulius	2013	<b>RIT Archives Collection</b> Blockitecture - James M. Paulius	
<b>GlassLab Fellowship</b> Corning Museum of Glass David Strauss, RIT ID / CMOG Fellowship	2013	<b>Metaproject 03 Areaware</b> Exhibited at ICFF in New York City Project Winner - James M. Paulius Project Winner - Katharine Beyerle	
<b>RIT Archives Collection</b> Blockitecture - James M. Paulius	2013	<b>Metaproject 01 Wilsonart</b> Project purchased by Sebastian + Barquet Gallery, NYC The Trance - Dan Fritz	2011
<b>Metaproject 03 Areaware</b> Exhibited at ICFF in New York City Project Winner - James M. Paulius Project Winner - Katharine Beyerle	2013	<b>RIT Archives Collection</b> The Nodule - Francesca Pezze	2011
		<b>Metaproject 01 Wilsonart</b> Exhibited at ICFF in New York City Project Winner - Dan Fritz Second Place - Colleen MacKenzie Runner-up - Andy Clark Runner-up - Dan Kestler Runner-up - Tim Kuo Runner-up - Francesca Pezze	2011
		<b>Alessi Collab Student Design Competition</b> Graduate Independent Study Honorable Mention - Jae Ho Seo	2010
		University of Pennsylvania	

<b>Measuring Cups</b> <b>US Design Patent D624,444</b> Adam Fenner, Graduate IPD Course	2010	<b>Collab Student Design Competition</b> First Place - Jerrold Adler Second Place - Alex Pereira Third Place - Dan Corso	2003
<b>Philadelphia University</b> <b>Graphis New Talent 2010 Annual</b> Gold Award - Adoh Odonnell	2010	<b>Design Put into Production</b> Kate Reynolds	2002
<b>Build 04 Urban Outfitters</b> Mass-produced as products Humping Bears Salt & Pepper Shakers - Jason Page Moustache Flask - Krystyn Mathas DIY Gnome - Calum Wright	2010	<b>Collab Student Design Competition</b> First Place - Kate Reynolds	2001
<b>Build 03 Kikkerland Design</b> Mass-produced as products Graffiti Cocktail Shake - Will Kellogg Gas Can Coin Bank- Brenden Feuch	2009	<b>Collab Student Design Competition</b> Runner-up - Emory Krall	2000
<b>Build 03 Kikkerland Design</b> Exhibited at ICFF in New York City Project Winner - Will Kellogg Project Winner- Brenden Feuch Runner-up - Dan Fichter Runner-up - Kevin Hannon Runner-up - Greg Sundermann Runner-up - Marilyn Wolfe	2009	<b>ID Magazine Annual Design Review</b> Winner - Jennifer Wright	2000
<b>Build 02 Wilsonart</b> Exhibited at ICFF in New York City Project Winner - Adoh Odonnell Runner-up - Jeff Quinter Runner-up - Alyward Omoding Runner-up - Julie Magliaro Runner-up - Jeff Steel Runner-up - Dan Worthers	2008		
<b>Build 01 Amuneal Studio</b> Exhibited at ICFF in New York City Limited Edition Production Project Winner - Kyra Ellzy Project Winner - Amy Tischer Runner-up - Tim Polesz Runner-up - Mike Goodwin Runner-up - Frankie Testa	2007		
<b>AIA Bookstore Re-cycle Re-design Student Competition</b> Project Winner - Shannon Shippey Second Place - Evan Gurgul	2006		
<b>Build Amuneal Studio</b> Limited Edition Production Project Winner - Kaitlin Summa Project Winner - James Caldwell Project Winner - Ian Alters Project Winner - Evan Gurgul Project Winner - Rodger Allan Project Winner - Dom Bizzarri	2006		
<b>Build Amuneal Studio</b> Limited Edition Production Project Winner - Steve Simantiras Project Winner - Jeff Bare Project Winner - Kyle Cittadino Project Winner - Andrew Pick	2005		
<b>AIA Bookstore Re-cycle Re-design Student Competition</b> Second Place - Jackie Henisee	2005		

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**Education**

MFA, Industrial Design, 1991, Rochester Institute of Technology, Rochester, NY  
BS, Interdisciplinary Studies, Environmental Travel, 1980, SUNY College at Cortland, Cortland, NY

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**University Teaching Experience**

**Senior Lecturer**, Industrial Design, Rochester Institute of Technology, Rochester, NY  
August 2011 - Present  
**Lecturer**, Industrial Design, Rochester Institute of Technology, Rochester, NY  
August 2008 - June 2011  
**Visiting Assistant Professor**, Industrial Design, Rochester Institute of Technology, Rochester, NY  
September 2005 - June 2008  
**Adjunct Instructor**, Industrial Design, Rochester Institute of Technology, Rochester, NY  
August 1998 - June 2002, September 2003 - June 2005  
**Visiting Assistant Professor**, Industrial Design, RIT, Rochester, NY  
Sept 1995 - June 1998  
**Department Chair**, Industrial Design, RIT, Rochester, NY  
September 1996 - June 1997  
**Lecturer**, Industrial Design, Rochester Institute of Technology, Rochester, NY  
September 1994 - June 1995  
**Adjunct Instructor**, Industrial Design, Rochester Institute of Technology, Rochester, NY  
March 1994 - June 1994  
**Adjunct Instructor**, Industrial Design, Syracuse University, Syracuse, NY  
September 1993 - December 1993  
**Adjunct Instructor**, Industrial Design, Rochester Institute of Technology, Rochester, NY  
November 1992 - June 1993

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**K-12 Teaching Experience**

High School Art Instructor, Oswego High School, Oswego, NY 1986-1988  
Cortland Alternative High, Cortland, NY 1985-1986  
K-12 Instructor and Assistant, Park Hill School for Severely Emotionally Disturbed Students 1983-1985

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**Industrial Design Consulting**

**Principal**, Think Design, LLC, Industrial Design Consultancy, Rochester, NY, 1995-Present  
**Industrial Designer**, KEK Associates, Inc., Rochester, NY, 1991-1995  
**Model Maker**, KEK Associates, Inc., Rochester, NY, 1988-1991

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**Patents**

Zonal Pressure Diagnostic Simulator, EnergyWright  
Blast Gauge, BlackBox Biometric  
Recumbent Bike, Joule Cycles  
Power Trowel, Stone Construction Equipment

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**Exhibitions**

Professional work in the 2011-2012 CIAS Faculty Exhibition  
Professional work in the 2012-2013 CIAS Faculty Exhibition  
Wright Brothers Propeller Exhibit 2002, Permanent installation, Virginia Air and Space Museum

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**Lectures and Presentations**

Guest Lecture , "Complex Problem Solving", Engineering Psychology (Grad),  
College of Liberal Arts, RIT 2/13/13  
Guest Lecturer/Advisor, "Multidisciplinary Design", College of Engineering, RIT, 1998-1999  
The role of personality type and group dynamics in solving complex problem.  
Guest Lecturer/Advisor, "Multidisciplinary Design", College of Engineering, RIT, 1998-1999  
Various approaches required in solving complex problems.

Six Freshman Seminar Classes, College of Engineering, RIT, Dec 1998  
"Team building through dialogue. The role of personality type in group dynamics."  
Senior Design Class, College of Engineering, RIT, Dec 1998, Sept 1998, Oct 1997, Dec 1997  
"Developing an effective working relationship between engineers and industrial designers."

**Service to RIT and Community**

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RIT Student Course Evaluation Pilot Study – Fall 2012-2013  
ID Workshop for Rochester City School District students – Winter 2013-2014  
Rochester City School District ID workshop at RIT – Winter -2014-2015  
ID Workshop at Rochester Prep High School – Winter 2015-2016

**Service to CIAS**

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Student Success Committee, Chair – Spring 2012- Summer 2013 to Present  
CIAS Strategic Plan Committee – 2012-Present  
CIAS Strategic Plan Steering Committee – 2012-Present  
Chair, CIAS Student Success Committee – 2012 to Present  
Portfolio review – Fall 2015-2016  
RIT Open house – Fall 2015-2016  
CIAS Strategic Plan Steering Committee – Fall 2014-2015  
Creative Industry Day – Panel Moderator 3/19/15 – Winter 2014-2015  
Open house Q&A Session and Portfolio Review 12/5/14 – Fall 2014-2015  
Panel moderator "Young Professionals" – Creative Industry Day 3/13/14 – Winter 2013-2014  
EAST/WEST advisor, Assisted Dean Justice facilitating the China mfg. connection – Winter 2013-2014  
Participated in SOD Chair's Meeting on Foundations 3/19/14 – Winter 2013-2014  
Accepted student open house 4/4/14 – Winter 2013-2014  
College and Careers Day 2 sessions 8/2/14 – Spring 2013-2014  
College and Careers – Summer 2012-2013  
Transfer Student Meetings – Transfer credit – Summer 2011-2012 to Fall 2012-2013  
CIAS Retreat - SWOT ranking exercise – Summer 2011-2012  
Teaching Loads Committee – Summer 2011-2012 to Fall 2012-2013  
National Portfolio Day – Portfolio reviewer – Fall 2011-2012  
Chair, CIAS SWOT Committee – 2010-2011  
Innovation, Creativity, Entrepreneurship Committee – 2009-2010  
Innovation Minor Committee – 2009-2010  
Director of Innovation Search Committee – 2009-2010

**Collaborations and Guest Lectures**

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Mentor/Coach: Idea Lab – Rochester General Hospital OR scheduling problem – Winter 2015-2016  
Mentor/Coach: Idea Lab – Assistive SportNet golf cart project 11/15/14 & 11/16/14 – Fall 2014-2015  
Mentor/Coach: Idea Lab – ABVI, Lowcost text to voice – Winter 2013-2014  
Guest lecture/critic in three of Mindy Magyar's classes, Exploring materials & Processes – Fall 2015-2016  
Project M Judge to assist Lorrie Frear – Fall 2014-2015  
Guest Lecturer – Integrated CAD, Mike Kane 4/28/14 – Winter 2013-2014  
Collaborative Exhibit Design, with Jason Arena (New Media) and Tim Prinzing of RES – Spring 2012-2013

**Service to Industrial Design Program**

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ID Hiring Committee – Two positions – Fall 2015-2016 & Winter 2015-2016  
Recruited Connor McGough and Mike Vacanti to teach SolidWorks – Winter 2015-2016  
Coordinated four sections of Form for more consistent content and model making skills – Fall 2015-2016  
Moderated Design Autopsy Panel discussion of design professionals 10/17/15 – Fall 2015-2016  
Moderated Design Autopsy Panel discussion of design professionals 10/18/14 – Fall 2014-2015  
Senior Thesis Development – Winter 2013-2014  
Portfolio walk-through – Spring 2011-2012  
Four double sessions during College and Careers (6/23/11 & 8/6/11) – Summer 2010-2011  
Junior Preview Day – Univ. Gall. from 11-1:00 on Friday, April 15 – Spring 2010-2011

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**New Teacher Mentoring and Colleague Support**


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Mentored new teacher Mindy Magyar Weekly Meetings – Fall 2015-2016 & Winter 2015-2016  
 Mentored new adjunct Connor McGough, SolidWorks – Winter 2015-2016  
 Mentored new adjunct Mike Vacanti, SolidWorks – Winter 2015-2016  
 Mindy's Junior class critique 9/30, 10/7 Fall 2015-2016  
 Prepped Gary Molinari for Career Day – Lesson, materials, project instruction workshop Fall 2015-2016  
 Mentored new adjunct Byron Conn, Form I – Fall 2015-2016  
 Mentored new adjunct Kevin Lang, SolidWorks – Fall 2015-2016  
 Weekly ODNT Sessions – (Old Dogs New Tricks) SolidWorks training for CIAS faculty – Fall 2014-2015  
 Covered three of Sandra Turner's classes during her leave for adoption of Adeline – Fall 2014-2015  
 Team taught two sections of Career Planning, (Senior and Junior), with Bruce Leonard – Spring 2012-2013  
 Mentored new adjuncts Micah Harrison and Jason Pennell in teaching SolidWorks – Fall 2011-2012

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**Extra Curricular Instruction and Student Support**


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**Internships, Think Design** 2016 – My design consultancy sponsored seven internships during 2016

**Sumin Oh**, ID Freshman, **Amiee Jackson**, MET Freshman Winter 2015-2016 – Mentored ID Freshman Sumin Oh, and on seat design for Formula E with WE@RIT ME

**Paula Garcia** - McNair Scholars program Spring 2010-2011 to Summer 2010-2011 – I mentored Paula on the development of a wrist splint for paralysis patients as a part of her participation in the McNair Scholars program. Paula's design won an award at the 2011 Summer Research and Innovation Symposium in the Engineering and Technology category.

**Connor McGough** Spring 2010-2011 to Spring 2012-2013 – Since a tragic accident in 2009 left him paralyzed, I have worked with Connor through academic advising, career counseling, professional mentoring, distance learning (classroom instruction by Skype), and one home visit. Connor graduated in spring of 2013 and has some terrific work in his portfolio that represents some of the best by any RIT ID student. I continue to work with Connor as he develops his career as a design professional. Most recently I recruited Connor to teach SolidWorks for one semester. (With rave reviews from students!)

**Horn Audio** Summer 2010-2011 – Worked with Connor McGough to coordinate a US visit and student internships with Horn Audio of China

**I-DO Workshop** Summer of 2012 – I worked with six faculty members from various universities around the world in mentoring 16 students (four RIT students) participating in the international design project for the aging. The workshop took place in Hong Kong and mainland China.

**thought@work** Fall 2011-2012, Fall 2012-2013, and Fall 2013-2014 – I advised the organizers of the student-run design conference in inviting guest speakers for the event, as well as helping students with various design and personnel issues that arose in coordinating the event.

**Sean Patterson** Spring 2010-2011 – Strong Arm lifting vest. Evaluated materials and processes, as well as ergonomics. Also explored design strategies moving forward.

**Paul Solt**, Computer Science Fall 2011-2012 – Advised the Computer Science student during development, and critiqued final product of Art Evolution software.

**FIDO Sessions** (Friday Industrial Design Open Sessions) Fall 2014-2015 to Winter 2015-2016 – SolidWorks, How to get an internship, Marker Rendering, Sketching, Painting foam models, Precise models with Foam Core, etc.

**Imagine RIT** Spring 2011-2012 – Kites Project with grad student Miguel Cardona

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**Independent Studies**


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**Jill Petersen** – Design Business Start-up Winter 2015-2016  
**Corey McCue** – Perspective Drawing Winter 2015-2016  
**Kurtis Kracke, Taylor Clow** Fall 2015-2016 – (Grad) Integrated Design: CAD, ergonomics, and ME design  
**Maritza Garcia, Paula Garcia** Winter 2011-2012 – Ergonomic desk project  
**Nick Keleman** Spring 2012-2013 – Mechanical Design  
**Vedant Swarup** Winter 2014-2015 – HUD with 3DDD Student  
**Tyler O'Brien**, MET Student Winter 2014-2015 – Independent Study – Ergonomic hydraulic lift system

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**Thesis Committees**

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**Kurtis Kracke** Pain Monitoring System – Fall 2015-2016  
**David Evenski** Helmet Design for TBI Reduction – Fall 2015-2016  
**Kunzhao Wu** Compact Bike Project – Fall 2014-2015  
**Cong Yao** Cargo Bicycle – Winter 2013-2014  
**Sunyoung Kim** Airport Luggage Cart – Spring 2011-2012  
**Joel Byum** Head Mounted Display – Spring 2010-2011  
**Tom Nasca** Mobile Cooking Space Cart Spring 2010-2011

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**Examples of Professional Product Development Work**

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My design process is both comprehensive and methodical to effectively integrate product function, aesthetics, manufacturability, and ergonomics in a solution that is financially viable, environmentally appropriate, and socially responsible.

**Medi-Teddy** Home Medication Reminder – William Bayer, MD, 2016

Assisted a start-up company in the design, manufacture, packaging, and business structure for the production of 1,000 beta test prototypes.

**FIT** Home Cardiovascular Health Monitor, RIT (and confidential high-tech client), 2015

Aesthetic design, mechanical design, M&P, ergonomics, and fabrication of 65 beta test prototypes for passive cardiac health monitoring in the home with direct access by physician.

**Linx IAS** Sport head impact tracker – B3 BlackBox Biometrics, 2013

Developed ergonomic and aesthetic solutions for a biomedical device used on the battlefield.

**Blast Dosimeter** Military TBI Tracker– RIT, DARPA, 2012

Developed ergonomic and aesthetic solutions for a battlefield biomedical device.

**UX in Design** Presentation – Welch Allyn, 2010

Integrated UX in a comprehensive design process

**Zonal Pressure Diagnostics Simulator** For home weatherization training – EnergyWright, 2011

Designed and manufactured a training simulator for teaching complex building science concepts in airflow diagnostics and mitigation. Structure is 90% recycled material.

**Heavy Equipment** – Stone Construction Equipment, 1997-2006

Ergonomics, control panel layout, mechanical design, and styling of road construction equipment: asphalt rollers, trench compactor, forward plate, screed, and power trowel.

**Production Process Restructure** – Hallagan Furniture, 2006

Completely redesigned a 100-year-old manufacturing process (wooden templates and pencils), including employee training in SolidWorks, to integrate production using CNC production tools.

**Surgical Adhesive Device** Biological Glues Dispenser – 4D Concepts, 2005

Analysis of ergonomics, manufacturing materials and processes, and product styling of a surgical adhesive device for due diligence report prior to FDA submission and release for production.

**Recumbent Bicycle** – Joule Cycles, 2002

Addressed product function, aesthetics, M&P, and ergonomics in the design of a folding recumbent bicycle from concept to production-ready design including seat, suspension, frame, and drive train.

**Head Mounted Virtual Reality Display** – Forte, 1994

Ergonomics of stereoscopic 3D display for head mounted heads-up-display for the consumer market.

**Rail Car Design** – ABB, Morrison-Knudsen, 1992

Interior design, color/material schemes, seating, ergonomics, lighting, control panel layout, ADA compliance for heavy rail, light rail, and commuter.

# Alex Lobos

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Rochester, NY 14618  
+1(585) 743-7664  
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## Education

### University of Notre Dame, IN

#### Master of Fine Arts, Industrial Design – 2005

Thesis: Natural Dishwashers – An exploration on implementing Emotional Design to home appliances. Sponsored by Whirlpool Corporation.

### Universidad Rafael Landivar, Guatemala

#### Bachelor of Industrial Design – 2001

Thesis: Un Bajo Ergonómico: desarrollo de un bajo eléctrico que se acomoda eficazmente al cuerpo humano (An Ergonomic Bass: development of an electric bass guitar that efficiently fits the human body).

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## Academic Appointments

### Rochester Institute of Technology, NY

Graduate Director, Industrial Design – 2016-present

Associate Professor, College of Imaging Arts and Sciences – 2015-present

Extended Faculty, Golisano Institute for Sustainability – 2011-present

Paul & Francena Miller Professor for International Education – 2014-2016

Assistant Professor, College of Imaging Arts and Sciences – 2009-2015

### Universidad de Monterrey, México

Visiting Professor, Centro Roberto Gaza Sada de Arquitectura,  
Arte y Diseño – 2014-present

### University of Illinois at Urbana-Champaign, IL

Visiting Assistant Professor, College of Fine and Applied Arts – 2008-2009

### Universidad Rafael Landivar (URL), Guatemala

Adjunct Professor, Facultad de Arquitectura y Diseño – 2001-2002 & 2006-2008

### University of Notre Dame, IN

Graduate Instructor of Record, College of Arts & Letters – 2002-2005

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## Professional Experience

### Autodesk, Inc., San Francisco, CA

Design Education Consultant – 2015-present

### General Electric, Louisville KY

Industrial Designer - 2005-2008

### Instituto de Investigación en Diseño, Universidad Rafael Landivar, Guatemala

Design Advisor – 2007

### Patrick Sweeney, MD, Olympia Fields IL

Patent Illustrator – 2003-2006

### Whirlpool Corporation, Benton Harbor MI

Industrial Design intern – 2004

### LEN Design Studio, Guatemala

Founder and Principal - 1998-2002

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**Grants and Funding****Autodesk****Cross-Disciplinary Projects in Design & Engineering**

PI: \$29,000. Sponsored student project – 2016

**Sustainable Product Design with Fusion 360**

PI: \$25,000. Sponsored research project – 2015

**Hybrid Ideation and Fabrication**

PI: \$20,000. Sponsored student project – 2013-2014

**Wegmans & American Packaging Corp.****Sustainable Packaging Design**

Co-PI: \$10,000. Sponsored student project – 2015

Co-PI: \$5,000. Sponsored student project – 2012

**General Electric****Home Appliances for Sustainable Living**

PI: \$20,000. Sponsored student project – 2014

**Unilever****Sustainable Packaging Design**

Co-PI: \$10,000. Sponsored student project – 2014

**Staples Eco-Lab****Office of the Future**

Co-PI: \$35,000. Research grant &amp; sponsored student project – 2013

**Sun Products****Sustainable Packaging Design**

Co-PI: \$11,300. Sponsored student project – 2012

**AT&T****Technology and Environment Award Program**

Co-PI: \$25,000. Research grant &amp; sponsored student project – 2011

**Colgate/Palmolive & American Packaging Corp.****Sustainable Packaging Design**

Co-PI: \$5,000. Sponsored student project – 2011

**Kraft Foods & American Packaging Corp.****Sustainable Packaging Design**

Co-PI: \$5,000. Sponsored student project – 2011

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**Publications****“Mending Broken Promises in Sustainable Design”****Routledge Handbook of Sustainable Product Design – Release March 2017**

Ed. Jonathan Chapman. Taylor &amp; Francis, UK. ISSN: 9781138910171

Invited book chapter

**“Life cycle thinking and sustainable design for emerging consumer electronic product systems”****Routledge Handbook of Sustainable Design – Release July 2017**

Ed. Rachel Beth Egenhoefer. Taylor &amp; Francis, UK. ISSN: 9781138650176

Erinn G. Ryen, Callie W. Babbitt, Alex Lobos. Invited book chapter

**“Beyond Death: Using design to transcend life, memories and traditions”****10<sup>th</sup> International Conference on Design and Emotion - 2016**

Amsterdam, Netherlands. Peer-reviewed conference proceedings

**“Hybrid Ideation and Fabrication”****Industrial Designers Society of America International Conference and Education Symposium – 2015**

Seattle, WA. Alex Lobos &amp; Stan Rickel. Peer-reviewed conference proceedings

<http://www.idsa.org/hybrid-ideation-and-fabrication>

**Publications (continued)****“Diseño Sostenible en Teoría y Práctica”****Signa Magazine – 2015**

Editorial Cara Parens, Guatemala. Vol. 5, pp. 91-94. ISSN 2304-8794

Peer-reviewed magazine article

[http://www.url.edu.gt/PortalURL/Archivos/01/Archivos/revista\\_signa2015.pdf?sm=c46](http://www.url.edu.gt/PortalURL/Archivos/01/Archivos/revista_signa2015.pdf?sm=c46)**“Timelessness in Sustainable Product Design”****10<sup>th</sup> International Conference on Design and Emotion – 2014**

Bogotá, Colombia. Peer-reviewed conference proceedings

**“Benefits of Video Presentations in Product Design”****International Journal of Technology and Inclusive Education – 2014**

Vol. 2, No. 3, pp. 208-213.

Peer-reviewed journal article

<http://www.infonomics->[society.org/IJTIE/Benefits%20of%20Video%20Presentations%20in%20Product%20Design%20.pdf](http://www.infonomics-society.org/IJTIE/Benefits%20of%20Video%20Presentations%20in%20Product%20Design%20.pdf)**“Model for Interdisciplinary Collaboration in Packaging Design”****The International Journal of Designed Objects – 2013**

Vol. 7, No. 1, pp. 1-16.

Lorrie Frear, Alex Lobos &amp; Sandra Turner. Peer-reviewed journal article

<http://ijgo.cgpublisher.com/product/pub.237/prod.33>**“Carbon Neutrality in Design Education”****Industrial Designers Society of America International Conference and Education Symposium – 2013**

Chicago, IL. Alex Lobos, Cong Yao &amp; Jongsoo Gang. Peer-reviewed conference proceedings

<http://www.idsa.org/carbon-neutrality-design-education>**“Using Videos for Final Presentations in Product Design”****Canada International Conference of Education – 2013**

Toronto, ON. Peer-reviewed conference proceedings

**“Integrating Emotional Attachment and Sustainability in Product Design”****Challenges Journal - Special Issue: Electronic Waste – 2013**

Vol. 4, No. 1, pp. 19-33.

Alex Lobos &amp; Callie Babbitt. Peer-reviewed journal article

<http://www.mdpi.com/2078-1547/4/1/19>**“A Model for Trans-disciplinary Collaboration in Packaging Design”****Industrial Designers Society of America International Conference and Education Symposium – 2012**

Boston, MA. Lorrie Frear, Alex Lobos &amp; Sandra Turner. Peer-reviewed proceedings

<http://idsa.org/2012internationalconference-symposium>**“Collaboration in Packaging Design”****6th International Conference on Design Principles and Practices – 2012**

Los Angeles, CA. Lorrie Frear, Alex Lobos &amp; Sandra Turner. Peer-reviewed conference proceedings

**“Class Blog: a case study on using collaborative online tools to enhance learning outcomes in interdisciplinary courses”****Tenth Annual Conference on Teaching and Learning – 2011**

Niagara, NY. Alex Lobos &amp; Sandra Turner. Peer-reviewed conference proceedings

**“Meaning of Design Awards and their Influence in Business and Education”****International Journal on Design Principles and Practices – 2010**

Vol. 4, No. 3, pp.165-178.

Alex Lobos &amp; Deana McDonagh. Peer-reviewed journal article

<http://ijg.cgpublisher.com/product/pub.154/prod.419>

**Presentations**

**Peer-reviewed speaker: “T-Splines modeling and photorealistic rendering in Fusion 360”**

**Autodesk University Conference. Las Vegas NV – 2016**

**Keynote speaker: “Guatemalan Design Education in a Global Context”**

**30 Years of Industrial Design. Universidad Rafael Landivar, Guatemala – 2016**

**Invited speaker: “Life, Behavior and Death in Sustainable Design”**

**Fabrica Design Research Center. Treviso, Italy – 2016**

<https://vimeo.com/153348413>

**Invited speaker: “Sustainability and Emotional Attachment in Design at RIT”**

**University of Ferrara. Ferrara, Italy – 2016**

**Peer-reviewed speaker: “Bridging digital and analog models in Fusion 360”**

**Autodesk University Conference. Las Vegas NV – 2015**

<http://au.autodesk.com/au-online/classes-on-demand/class-catalog/2015/fusion-360/cp9883#chapter=0>

**Invited speaker: “Career Trajectories”**

**University of Notre Dame, Indiana – 2015**

**Invited Speaker: “Diseño Sostenible en Teoría y Práctica”**

**Jornadas del Diseño. Universidad Rafael Landivar, Guatemala – 2014**

**Keynote Speaker: “Diseño, Emoción y Sostenibilidad”**

**Pontificia Universidad Católica del Perú. Lima, Perú – 2014**

**Invited Speaker: “Integrando Diseño y Emoción”**

**5<sup>th</sup> U-Design International Conference. Monterrey, México – 2014**

<http://www.udem.edu.mx/Esp/Noticias-Eventos/Pages/Noticias/2014/marzo/primer-coloquio-udesign.aspx>

**Featured Speaker: “Unleashing the Power of Fusion360 in Product Design”**

**Autodesk University. Las Vegas NV – 2013**

<http://au.autodesk.com/las-vegas/speakers>

**Invited speaker: “Diseño Industrial en RIT”**

**Colloquio de Diseño (virtual). Pontificia Universidad Católica del Perú – 2013**

**Invited panelist: “Mid-tenure review panel discussion”**

**Rochester Institute of Technology, NY – 2013**

**Invited presenter: “Educational Futures: Faculty Showcase”**

**Rochester Institute of Technology, NY – 2012**

Alex Lobos & Callie Babbitt.

<http://wallacecenter.rit.edu/tls/transdisciplinary-sustainable-product-design>

**Panelist: “A challenge and an opportunity - panel discussion”**

**Rochester Institute of Technology, NY – 2012**

**Invited speaker: “Sustainable Product Design at RIT”**

**High Tech Rochester. Rochester NY – 2012**

**Peer-reviewed speaker: “Collaborative, cross-disciplinary, project-based courses for Innovation and Sustainable Design”**

**Autodesk University. Las Vegas NV – 2011**

Adam Menter, Dawn Danby & Alex Lobos

- Presentations (continued)**
- Peer-reviewed speaker: “Education and Industry: Working Together to Advance the Practice of Sustainable Design”**  
IDSA International Conference. New Orleans LA – 2011  
Adam Menter & Alex Lobos  
<http://sustainabilityworkshop.autodesk.com/blog/id-and-engineering-collaboration-sustainable-design-idsa-talk>
- Panelist: “Technology in The Classroom Idea Exchange”**  
RIT Faculty Institute on Teaching and Learning. Rochester NY – 2011
- Invited speaker: “Bringing together Emotional Design and Sustainability”**  
IDSA Midwest Conference. St. Louis MO – 2011  
<http://www.idsa.org/2011MidwestDistrictConference-speakers>
- Peer-reviewed speaker: “A model trans-disciplinary curriculum for sustainable design of electronics”**  
Electronics and Sustainability Symposium. Champaign IL – 2011  
Callie Babbitt, Alex Lobos, Ana Maria Leal-Yepes and Sandra Turner  
<http://www.sustainelectronics.illinois.edu/symposia/2011/>
- Invited speaker: “What does design mean to people”**  
IDSA Midwest Conference. Minneapolis MN - 2009
- Invited Speaker: “Reflections on Industrial Design”**  
Rochester Institute of Technology, NY – 2009
- Invited speaker: “Reflections on Industrial Design”**  
University of Illinois at Chicago, IL – 2009  
<http://adweb.aa.uic.edu/web/events/index.php?id=2705>
- Invited speaker: “Diseño como estilo de vida”**  
Asociación de Diseñadores de Guatemala Design Gala. Guatemala City – 2008
- Invited speaker: “Biomímica en Diseño”**  
Asociación de Diseñadores de Guatemala Conference. Guatemala City – 2007
- Invited speaker: “Diseño en Teoría y Práctica”**  
20 Years of Industrial Design in Guatemala. Guatemala City – 2006

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**Invited Workshops**

- “Integrating User-Centered Design and Sustainability”**  
Universidad Rafael Landivar, Guatemala – 2016
- “Beyond our Reach - Influencing Emotion and Behavior in Design”**  
University of Ferrara, Italy – 2016
- “Methods for Collaborative Design” Faculty workshop**  
Pontificia Universidad Católica del Perú – 2016
- “Sustainability and Emotional Attachment in Design”**  
Universidad Rafael Landivar, Guatemala – 2014
- “Sustainable Design and Emotion”**  
Pontificia Universidad Católica del Perú – 2014
- “Applying Emotional Design”**  
Centro Roberto Gaza Sada de Arte, Arquitectura y Diseño. Universidad de Monterrey, México – 2014  
<http://www.udem.edu.mx/Esp/Noticias-Eventos/Documents/2014/Programa%20UDesign.pdf>
- “User-centered design in home appliances”**  
ISTHMUS Norte: Escuela de Arquitectura y Diseño. Chihuahua, México – 2012

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**Invited Workshops (continued)**    **“Sustainable design for electronic products”**  
**National Taiwan University of Science and Technology. Taipei, Taiwan – 2011**  
<http://www.commatrix.ntust.edu.tw/low2011.html>

**“User-centered design in Healthcare”**  
**ISTHMUS: Escuela de Arquitectura y Diseño. Panamá City, Panamá – 2008**

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**Patents****Laundry Cleaning Product****US No. 20130326996 A1 – 2013**

Assignee: Purecap, LLC. Inventors: Domenico Colaprete, Katherine Sears, Laura Weller-Brophy, Alex Lobos.

<http://www.google.com/patents/US20130326996>**Energy Management of Household Appliances****International No. WO/2010/031027. US No. 8,548,635 – 2010**

Assignee: General Electric Company. Schenectady NY. Inventors: Rita Barksdale, Chris Bissig, Anthony Cooper, Timothy Hamel, Telema Harry, Alex Lobos, Alexander Rafalovich, Martin Severance, Eric Watson.

<http://www.google.com/patents/US20100179708>

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**Scholarships and Awards****Featured Scholar****Rochester Institute of Technology – 2015****Fusion 360 Education Award****Autodesk, San Rafael CA – 2013****U.S. Congressional Recognition****Tom Reed, House of Representatives – 2011****Teachers ranked as excellent****University of Illinois Urbana Champaign – 2009****Graduate scholarship****University of Notre Dame, Notre Dame IN – 2004-2005****Fulbright scholarship****William F. Fulbright Foundation, US Department of State – 2002-2004****Professor of the year****Universidad Rafael Landivar, Guatemala – 2001****Thesis of the year****Universidad Rafael Landivar, Guatemala – 2001**

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**Professional Memberships****Design and Emotion Society – 2016-present****Autodesk Expert Elite – 2013-present****Industrial Designers Society of America – 2012-present****Colegio de Arquitectos y Diseñadores de Guatemala – 2006-2009**

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**Media Mentions****Fridges of the Future****The Toronto Star – May 12, 2016**<https://www.thestar.com/life/2016/05/12/fridges-of-the-future.html>**Sustainable Design Education: an educator's perspective****Autodesk – 2015**<https://youtu.be/bqQeXQXdIH0>**Ten Faculty to Watch****RIT Athenaeum – October 09, 2014**[http://www.rit.edu/news/athenaeum\\_story.php?id=51023](http://www.rit.edu/news/athenaeum_story.php?id=51023)**What Goes Beep in the Night****New York Times – February 20, 2014**[http://www.nytimes.com/2014/02/20/garden/what-goes-beep-in-the-night.html?rref=garden&hpw=&\\_r=1](http://www.nytimes.com/2014/02/20/garden/what-goes-beep-in-the-night.html?rref=garden&hpw=&_r=1)**Fusion 360 at I3D + Autodesk University 2013****Autodesk Fusion 360 Blog – 2013**<http://forums.autodesk.com/t5/Design-Differently/Fusion-360-at-i3D-Autodesk-University-2013/ba-p/4680791>**Students compete to build a better breadbox****The Wedge Newspaper – December 2012**<http://swpc.org/wp-content/uploads/2012/12/December-2012.pdf>**Sustainable Design with Autodesk****Autodesk Sustainability Workshop – 2012**<http://youtu.be/KDVT2hj-qSk>**Transdisciplinary Sustainable Design****RIT Educational Futures Showcase – 2012**<http://youtu.be/Whoy31agVzo>**Design, Emotion and Sustainability****Autodesk Sustainability Workshop Blog – 2012**<http://sustainabilityworkshop.autodesk.com/blog/design-emotion-and-sustainability>**90-second laptop disassembly among top projects in international E-waste design competition****RIT News – 2011**<http://www.rit.edu/news/story.php?id=48408>**Student teams win American Packaging Corp. and Kraft design challenge****RIT News – 2011**<http://www.rit.edu/news/story.php?id=48109>**Industrial Design team wins first place in international design competition****RIT News – 2010**<http://www.rit.edu/news/story.php?id=47531>**U. of Illinois students developing creative ways to re-use electronic waste****University of Illinois News Bureau – 2009**<http://www.news.illinois.edu/news/09/0211recycling.html>

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**Service to Profession****Advisory Council Member**

Autodesk University – 2016-present

<http://au.autodesk.com/advisory-council>**Editorial Committee Member**

Material Design Journal, University of Ferrara, Italy – 2015-present

[http://www.materialdesign.it/it/journal-md//\\_64.htm](http://www.materialdesign.it/it/journal-md//_64.htm)

**Service to Profession  
(continued)****Design competition Judge**

IDEA Excellence Design Awards – 2017  
 Cradle to Cradle Product Design Challenge – 2015  
 International Housewares Association – 2013-2015

**Book Reviewer**

Oxford University Press – 2014

**Journal and conference articles' reviewer**

Industrial Designers Society of America – 2015-present  
 Journal for Applied Ergonomics – 2014  
 Journal of Science in Society – 2013

**Associate Editor and Reviewer**

Journal of Design Objects – 2012  
 Journal of Design Principles and Practices – 2010

**Service to RIT**

**CIAS Study Abroad committee – 2014-present**

**CIAS Global Engagement Strategic Taskforce – 2014-present**

**IDSA Student chapter's Faculty Advisor – 2013-present**

**RIT Interdisciplinary Education Taskforce – 2015**

**RIT Academic Senator (alternate) – 2014**

**RIT Strategic Planning Taskforce: Curricular Innovation & Creativity – 2014**

**CIAS Portfolio Committee – 2010-2014**

**RIT Institute Effective Teaching Committee – 2010-2014**

**Design faculty search committee – 2011-2013**

**RIT International Education Working Group – 2010-2011**

**Courses taught****Graduate**

Design Laboratory 1 & 2; ID Design Problems 1, 2 & 3; Computer Modeling 1

**Senior**

Senior ID Studio 1 & 2; Packaging Design; Equipment Design;  
 Sustainable Product Design; Innovation Capstone; Emotion & Sustainability;  
 Advanced Product Design

**Junior**

Junior ID Studio 1; Consumer Product Design 1; CAD Applications 2;  
 Materials & Processes

**Sophomore**

Sophomore Design Studio

**Student Advising****MFA 2016**

Kurtis Kracke, Andrew Magee, Mehrafza Mirzazad, Mariana Pinheiro, Trupti Pomaje

**MFA 2015**

Liana Beer, Qunxi Huang, Behrad Godshi, Aisha Iskandenari, Jiekun Qian

**Student Advising (continued)****MFA 2014**

Qi Liu, Henry Tao, Erica Nwanwko, Bijal Patwa

**MArch 2014**

Adam Stoker, Alexandra Bush

**MFA 2013**

Yu Liu, David Royka, Chunxiao Zhu

**MSc Sustainability 2013**

Ana Maria Leal-Yepes

**MFA 2012**

Jae Seo, Sarah Wolfson

**MFA 2011**

Yu Fen Kung, Hong Ying Guo, Sandra Turner

**MFA 2010**

Nicole Chen, Chia-Wei Chang

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**Student Honors**

Student projects from Alex Lobos' courses or thesis.

**Brendan Babiarez**

1<sup>st</sup> place - International Housewares Student Design Competition 2015

**Evan Cincotta**

2<sup>nd</sup> place - International Housewares Student Design Competition 2015

**Audrey Kirk**

3<sup>rd</sup> place: International Housewares Student Design Competition 2014

**Beatriz Alvarez**

Honorable Mention: International Housewares Student Design Competition 2014

**Derek Burkhardtsmeier, David Engell, Brendan Gordon, Adam Stoker, Hui Sun**

1<sup>st</sup> place: Staples Eco-Design Lab Challenge 2013

**Cong Yao, Jongsoo Gang**

Finalists: N.Y. State Pollution Prevention Institute R&D Student Competition 2013

**Alex Bennett**

Honorable Mention: International Housewares Student Design Competition 2013

**Sandra Turner**

Core77 Award: Furniture & Lighting 2012

**Gabriel Nicasio, Praneeth Pulusani, John Zakrzewski**

1<sup>st</sup> place: Autodesk, Core77 & iFixit Design for Product Lifetime Competition 2012

**Katherine Bukys, Dom Colaprete, Jess Crawford, Bailey Kennedy,****Kai Lei, Victor Santiago**

1<sup>st</sup> place: Wegman's & American Packaging Sustainable Packaging Challenge 2012

**Isaac Alves, Hong Guo, Vicki Julius, Andrew Lakata, Keelyn Nori, Marc Priddy**

1<sup>st</sup> place: Kraft & American Packaging Sustainable Packaging Challenge 2011

**Isaac Alves, Joseph Lapke, Mustafizur Rahman**

2<sup>nd</sup> place: University of Illinois International E-waste Design Competition 2011

**Chandra Baker, Da Deng, Chris Platt, Jason Schuller**

1<sup>st</sup> place: University of Illinois International E-waste Design Competition 2010

## MINDY MAGYAR

47 Atlantic Ave Apt 7, Rochester, NY 14607  
917-545-9145  
mxmfaal@rit.edu

### EDUCATION

**THE WHARTON SCHOOL, UNIVERSITY OF PENNSYLVANIA**  
*MBA; Major in Arts & Culture Management and Entrepreneurship*

**Philadelphia, PA**  
2007-2009

**CRANBROOK ACADEMY OF ART**  
*MFA; Major in 3D Design*

**Bloomfield Hills, MI**  
2005-2007

Thesis: Contemporary Native American Art & Design of the Eastern Woodlands

**CORNELL UNIVERSITY**  
*BS; Major in Chemical and Biomolecular Engineering / Concentration in American Indian Studies*

**Ithaca, NY**  
1993-1997

### TEACHING/ACADEMIC EXPERIENCE

**ROCHESTER INSTITUTE OF TECHNOLOGY, Assistant Professor**  
*Industrial Design, BFA and MFA Programs*

**2013-Present**

- Developed undergraduate and graduate level courses as RIT transitioned from quarter-based to semester-based curriculum
- Taught inaugural Senior Capstone course, guiding research, planning, and development of individualized projects
- Collaborated with external organizations to provide students with client-focused projects and real-world context

**ROCHESTER INSTITUTE OF TECHNOLOGY, Adjunct Professor**  
*Management & Entrepreneurship, BS, MS and MBA Programs*

**2014-Present**

- Launched College of Business' inaugural course in Social Entrepreneurship, furthering College's new mission statement by introducing design methods into management curriculum

**MARYLAND INSTITUTE COLLEGE OF ART, Adjunct Professor**  
*Creativity and Innovation, MBA/MA Design Leadership Program*

**2012**

- Developed course for first cohort of students in the MICA/Johns Hopkins University Design Leadership Program, the only program in the country where students simultaneously earn graduate degrees from a major college of art and design and a business school at a major research university
- Taught core class within curriculum focused on imagining opportunities that may break standard molds of business practice, combining both intuitive and logical approaches to problem-solving, working collaboratively within interdisciplinary teams, and making connections between ideas, resources and people that may not appear obvious

**CRANBROOK ACADEMY OF ART, Teaching Assistant/Studio Manager**  
*3D Design, MFA Program*

**2006-2007**

- Organized and facilitated regular critiques, engaging in critical dialogue with students, faculty, and administrators
- Integrated business strategy into design curriculum, resulting in long-term adoption by department
- Established and enforced work-place standards for studio of 15 designers
- Managed departmental activities including hosting visiting artists and coordinating special events such as lectures, workshops, guest critiques, field trips, interdepartmental charettes and fundraisers

**CORNELL UNIVERSITY, Teaching Assistant**  
*Department of Chemical Engineering, College of Engineering*

1996

- Instructed students during weekly problem-solving sessions, guiding class through complex technical scenarios. Hosted regular office hours and graded student work and exams
- Provided input to Assistant Director of Department, in publishing of textbook *Chemical Engineering Design and Analysis*

**CORNELL UNIVERSITY, Lead Trainer**  
*Peer Educators in Human Relations, Office of the Dean of Students*

1993-1996

- Designed and led intensive diversity workshops for groups of over 100 people that provided students and community members with a deep, personally-grounded understanding of multicultural issues relevant to both academia and workplace
- Trained new employees in skills essential to group facilitation including presentation skills, effective communication skills, group leadership and dynamics, empowerment, cooperative conflict resolution, and problem solving
- Advised Hobart and William Smith Colleges on creating a Human Relations Department based on the principles of organization. Department focused on preparing students for active lives of social change and social justice

## **ADDITIONAL PROFESSIONAL EXPERIENCE**

**SMITHSONIAN ENTERPRISES, SMITHSONIAN INSTITUTION**  
**Retail Design, Project Manager**

**Washington, D.C.**  
**2010-2013**

- Managed capital projects and strategic initiatives for museum shops, restaurants, theaters and concessions. Scopes of work spanned conceptualization, feasibility analysis, business planning, project development, and execution. Select projects include Museum of the American Indian Mitsitam Cafe, Museum of African American History and Culture Shops, Cafeteria and Café, Hirshhorn Museum of Contemporary Art and Sculpture Museum Shop
- Collaborated with business professionals, architects, engineers, contractors, administrators, and investors to achieve common goals and address individual concerns
- Furthered educational objectives of the Smithsonian while generating unrestricted funds for its programs and research
- Promoted design standards and cultural sensitivities of individual museums in all business endeavors
- Led division's sustainability efforts as Retail Group's representative to Smithsonian Sustainability Committee and Recycling Task Force. Diverted 75 tons of waste from landfill (63%) within the first six months of composting program at Museum of Natural History alone

**NATIONAL MUSEUM OF THE AMERICAN INDIAN, SMITHSONIAN INSTITUTION**  
**Office of Executive Planning and Museum Programming, James E. Webb Fellow**

**Washington, D.C.**  
**Summer 2009**

- Analyzed NMAI's retail efforts in DC and NYC, identifying opportunities to increase revenue and decrease costs via business model improvements, product development, merchandising, and vendor-relations
- Worked with members of senior management and Board of Trustees to develop short-term and long-term retail strategies implementable within resource-constrained environment
- Advised NMAI in advancing its institutional mission through relationships with Native artists. Provided specific recommendations regarding how to better cultivate these bonds

*Research, Scholarship and Award Information Available upon Request*

# MELISSA MOUKPERIAN

DEPT. OF INDUSTRIAL DESIGN | CIAS SCHOOL OF DESIGN  
ROCHESTER INSTITUTE OF TECHNOLOGY  
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WEB : WWW.MELISSA.MOUKPERIAN.COM

## EDUCATION

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- 2011 – 2013 CORNELL UNIVERSITY, Ithaca, NY  
**Fiber Science & Apparel Design PhD Program**, completed 25 credits  
Coursework Emphasis: Ethnic Textiles, Functional Apparel Design  
Advisor: Charlotte Jirousek, Ph.D.
- 2001 – 2004 PHILADELPHIA UNIVERSITY, Philadelphia, PA  
**Master of Science in Textile Design**, May 2004. GPA: 3.488  
Thesis: Animal Tales: A Collection of Textiles for the Young at Heart  
Advisor: Hitoshi Ujiie
- 1997 – 2001 CORNELL UNIVERSITY, Ithaca, NY  
**Bachelor of Science in Textiles & Apparel**, May 2001. GPA: 3.331  
Concentrations: Functional Apparel Design, Costume Design  
2000 – 2001 Advanced Undergraduate Theater Program

## TEACHING EXPERIENCE

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- F2016-present ROCHESTER INSTITUTE OF TECHNOLOGY, Rochester, NY  
F2014-S2016 **Assistant Professor**, College of Imaging Arts & Sciences, Dept. of Industrial Design  
**Adjunct Faculty**, College of Imaging Arts & Sciences, Dept. of Industrial Design
- IDDE 302 – Junior ID Studio II: Home Goods**, SP2016
- Course developed to explore the design & development of soft home products
  - Coordinated Skype calls with soft home industry professionals to offer students professional feedback on concepts & design development
  - Topics covered: fiber & textile properties, innovation & application of home textiles, manufacturing & finishing, color & trend research and storyboards, customer profiling, introduction to machine sewing, basic flat-pattern drafting, soft home product prototyping
- IDDE 502 – Senior ID Studio II: On the Body**, SP2016
- Course developed focusing on the intersection of technical apparel design and industrial design, focusing on the functionality of wearable soft goods products on the human body
  - Topics covered: fiber, yarn & textile properties, apparel sizing & fit, manufacturing & finishing processes, trend & brand research, customer identification & profiling, competitive shopping, apparel & accessories product design and development process, soft goods manufacturing, introduction to machine sewing, basic flat-pattern drafting, soft goods prototyping
- IDDE 501 – Senior ID Studio I: Play with Purpose**, F2016, F2015
- Co-developed and co-taught a new course on soft toy design & development with Lori Resch
  - Several student field trips to The Strong National Museum of Play for research and archival exploration in the Brian Sutton-Smith Library and Archives of Play were integrated into final Play with Purpose toy development.
  - During F2015, students' research and development at the Strong Museum culminated in a student exhibition of work at The Strong during the grand opening of the *Build! Drive! Go!* exhibit

- Topics covered: historical research & inspiration, fiber & yarn properties, textile structures, manufacturing & finishing, trend & brand research, customer identification & profiling, child safety standards & testing, competitive shopping, soft toy product design & development process, soft goods manufacturing, introduction to machine sewing, basic flat-pattern drafting, soft toy prototyping

**IDDE 301 – Junior ID Studio I: Bag Design, F2016, F2015, F2014**

- Developed a new soft goods design studio course focused on bag design and development
- Organized a field trip to a local soft goods manufacturing facility, allowing students to see soft goods production and machinery firsthand
- Arranged a visit to the Vignelli Center for Design Studies archive for students to examine relevant soft goods artifacts & prototypes
- Coordinated Skype calls with industry professionals to assist student understanding of roles and responsibilities within the soft goods design & development process
- Topics covered: fiber & yarn properties, textile structures, manufacturing & finishing, color & trend research and storyboards, customer profiling, competitive shopping, bag design, introduction to machine sewing, basic flat-pattern drafting, soft good prototyping

**IDDE 202 – Sophomore ID Studio II: Soft Goods, SP2015**

- Developed a new project-based soft goods studio class focused on reinforcing product design development & process
- Students designed three different products over the course of the semester, with each project exploring a different fabric category and its corresponding properties: knits, wovens, and nonwovens
- Topics covered: high-level overview of textile production & processes from fiber through finishing, trend and inspiration research, customer profiling, suspended luminaire/lighting design & prototyping, basic flat-pattern drafting, small leather goods (SLG) design & prototyping

**IDDE 502 – Senior ID Studio II: Bag Design, SP2015**

- Adapted Fall 2014 IDDE 301 curriculum for graduating seniors, adding particular focus on understanding and designing into brand aesthetics and previously-established target markets
- Topics covered: fiber & yarn properties, textile structures, manufacturing & finishing, trend & brand research, customer identification & profiling, competitive shopping, soft goods product design & development process, bag design, soft goods manufacturing, introduction to machine sewing, basic flat-pattern drafting, soft goods prototyping

2011 – 2013

CORNELL UNIVERSITY, Ithaca, NY

**Graduate Teaching Assistant**, College of Human Ecology, Dept. of Fiber Science & Apparel Design

**FSAD 1125 – Art, Design & Visual Thinking, F2012, F2011**

- Organized public display cases and in-class vignettes of material and technique samples
- Lectured during instructor absences
- Held exam review sessions, proctored exams, graded student projects & held weekly office hours

**FSAD 6750 – Aesthetics and Meaning in World Dress, F2011**

- Pulled & re-filed garments, textiles, and samples from the Cornell Costume & Textile Collection for in-class vignettes & exhibits
- Lectured during instructor absences
- Proctored and graded student exams

**FSAD 2660 – Apparel Design: Product Development, SP2012**

- Assisted with development of course projects & documents
- Generated and graded all quizzes
- Created and maintained course Blackboard site
- Developed and delivered all Adobe Illustrator lectures
- Graded student projects, organized final show displays, and held weekly office hours

**FSAD 4200 – History of Color and Design in Textiles, F2012**

- Pulled & re-filed historical textiles and samples from the Cornell Costume & Textile Collection for in-class vignettes and exhibits
- Updated and proofread instructor-developed presentations to include latest industry terminology
- Lectured during instructor absences
- Proctored and graded student exams

S2011

UNIVERSITY OF MINNESOTA – TWIN CITIES CAMPUS, St. Paul, MN  
**Adjunct Lecturer**, College of Design, Department of Apparel Design

**DHA 4226 – Apparel Design Studio VI**

- Developed a specialized Senior Studio class for 18 students that addressed program gaps temporarily resulting from curriculum reorganization
- Organized and brought in multiple textile & apparel industry guest lecturers to expand students' industry awareness
- Topics covered: apparel design manufacturing, textile design and process, portfolio development, and résumé building

2008 – 2011

TARGET CORPORATION, Minneapolis, MN  
**Vendor Trainer**, Hardlines Product Design & Development, Technical Team

**PD&D Sample Process and Expectations**

- Tailored high-level Sampling Process and Expectation trainings to individual vendor needs, helping to level set expectations and improve development partnership between Target and key vendor partners
- Trained vendors domestically and internationally resulting in significant reductions in development time along with increased sample accuracy

2003 – 2004

PHILADELPHIA UNIVERSITY, Philadelphia, PA  
**Teaching Assistant**, School of Design & Engineering, Department of Textile Design

**T101 – Survey of Textiles**

- Co-instructed two laboratory sections supporting the introductory textiles class required for all College of Textiles freshmen
- Topics covered: properties & structures of fibers, yarns, wovens, nonwovens, knits, printing, dyeing, and finishing techniques
- Held weekly office hours & graded all laboratory quizzes and notebooks

S2001

CORNELL UNIVERSITY, Ithaca, NY  
**Teaching Assistant**, College of Human Ecology, Department of Textiles & Apparel

**TXA 145 – Introduction to Apparel Design**

- Held weekly laboratory hours to assist Apparel Design students with design work
- Provided additional assistance to students outside of class during weekly office hours
- Topics supported: Flat-patterning: sloper creation & modification; Design: silhouettes, shaping & sizing; Construction: pattern layout, hand & industrial sewing finishing techniques

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**PEER REVIEWED PUBLICATIONS**

2015

H. Park, S.Kim, K. Morris, **M. Moukperian**, Y. Moon, & J. Stull. (5/2015). Effect of firefighters' personal protective equipment on gait. *Applied Ergonomics*, 48C, p42-48.

## REFEREED CONFERENCE PRESENTATIONS

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- 2012 **M. Moukperian**, K. Morris & C. Jirousek. (2012). The Vignelli Approach to Apparel Design: An Examination of an Architect's Venture in Sustainable Fashion. Presented at the annual meeting International Textile and Apparel Association, Honolulu, Hawaii.
- 2012 **M. Moukperian** & C. Jirousek. (2012). Westernization of dress in the late Ottoman Empire: An Examination of an Ottoman Armenian dress. Presented at the annual Costume Society of America Symposium, Atlanta, Georgia.

## INVITED TALKS & CRITIQUES

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- 2014 Rochester Institute of Technology, Department of Industrial Design: 'Anthropometrics and Apparel Design'. Rochester, NY, April 15, 2014.
- 2013 Cornell University, Department of Fiber Science & Apparel Design: FSAD 2660 Product Development Final Critique, Ithaca, NY, May 2013.
- 2012 Cornell University, Department of Fiber Science & Apparel Design, FSAD 2660 Product Development: 'Product Development Calendars: Timing & Action in Industry'. Ithaca, NY, April 2012.
- 2012 Cornell University, Department of Fiber Science & Apparel Design, FSAD 1140 Introduction to Computer-Aided Design: 'Printed Textiles: Design, Sampling & Production'. Ithaca, NY, March 2012.
- 2012 Cornell University, Department of Fiber Science & Apparel Design, FSAD 2310 Fashion Product Management: 'Product Design & Management in the Apparel Industry'. Ithaca, NY, February 2012.
- 2011 University of Minnesota, Department of Apparel Design: Portfolio Development Workshop. Minneapolis, MN, March 2011.

## INDUSTRY EXPERIENCE

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- 2011 TARGET CORPORATION, Minneapolis, MN  
**Print Designer**, Hardlines Product Design & Development – Trend Design
- Developed seasonal pattern collections for Domestics including bedding, decorative home, stationary, patio, window & bath products
  - Researched color & print trends for design presentations and universal color palettes for Owned Brands and Simply Shabby Chic
  - Traveled domestically to research pattern & trend as well as comp-shopped competitors and benchmark brands
- 2007 – 2011 TARGET CORPORATION, Minneapolis, MN  
**Print Designer**, Hardlines Product Design & Development – Domestics
- Created and prepared manufacture-ready files for both all-over & engineered textile prints, including screen separations for vendor use on complex & tonal print files
  - Reviewed, commented and approved vendor submitted development samples
  - Worked with the Cross Functional Team to propose cost viable product solutions
  - Owned and researched vendor print capabilities to make educated recommendations to sourcing partners for strategic business placement
  - Traveled annually to Asia to strengthen vendor relationships, work through print related manufacturing issues & reduce number of sample rounds

- 2006 – 2007 KIDS LINE LLC, South Gate, CA  
**Textile & Soft Goods Designer**, Design Department
- Designed bedding & room décor for nursery ensembles, including quilts, sheets, blankets, bumpers, dust ruffles, rugs, wall art and other accessories
  - Designed textile prints, appliqués, and embroideries to complete collections
  - Created original prints & graphics as well as worked with licensed characters & artwork
  - Selected and approved fabrics, embroidery threads, and colors for final production
  - Travelled domestically to meet with customers to develop custom collections
  - Attended domestic trade shows to gather competitive research and new market innovations
- 2004 – 2006 POLARTEC LLC (formerly Malden Mills Industries, Inc.), Lawrence, MA  
**Textile Designer**, Design Department
- Produced surface designs as well as jacquard knit designs for a variety of technical applications & bases, for both openline and custom developments
  - Traveled globally to work directly with customers for custom project development
  - Researched color, print, and fabric trends both domestically & internationally
  - Designed and created custom pattern, design & trend boards, as well as seasonal color palettes
  - Authorized to approve color standards for all sampling
  - Coordinated product line with product management and the Sample Room
- 2002 – 2004 PHILADELPHIA UNIVERSITY, Philadelphia, PA  
**Digital Textile Print Lab Assistant**, Center for Excellence
- Troubleshooted problems with color printing and textile printer maintenance for premiere, one-of-a-kind digital textile print lab
  - Certified in color profiling and color management, trained by Hitoshi Ujiie
  - Held weekly office hours to assist design student with digital textile printing projects as well as CAD work, utilizing Adobe Photoshop & Illustrator, JacqCAD, and NedGraphics

## SOFTWARE & SKILLS

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### SOFT GOODS & APPAREL DESIGN

- Concept development – sketching, technique sampling
- Patternmaking – flat-patterning, draping, digitizing, custom pattern development
- Prototyping – paper prototypes, muslins, final fabric samples
- Garments – design, construction, and alterations
- Industrial and hand sewing techniques

### TEXTILE DESIGN

- Original designs – print/pattern, wovens, yarn-dyes, jacquard knits, embroideries, appliqués, patchwork
- Purchased & licensed artwork development and modification
- Engraver preparation – refining, trapping, fall-ons, separations
- Drawing, painting and sketching – both by hand and digitally
- Hand & machine knitting; hand & power weaving; screen printing; digital textile printing; block printing; felting: needle, wet & nuno; crochet; dyeing: reactive, acid & indigo; shibori; hand & machine embroidery; quilting; hand spinning; bobbin lace

### TREND & COLOR

- Trend & direction research for silhouettes, patterns, materials, and colors
- Global & domestic trend research for competitive shopping and brand benchmarking
- Presentations, storyboards & vignettes

### SOFTWARE & TECHNOLOGY

- Adobe Creative Suite – Photoshop, Illustrator, InDesign, Bridge, Acrobat Pro

- NedGraphics – Printing Suite, Storyboard & Cataloging, Easy Map Pro
- Microsoft Office Suite – Outlook, Word, Works, Excel, Power Point
- GroveSite Product Management Software
- Inkjet Fabric Printers – Mimaki, Epson, Mutoh
- Wacom Cintiq & Intuos tablets
- Sheet fed & flatbed large format scanners
- Blackboard
- MyCourses
- Wordpress

## **APPENDIX G**

### **COST MODEL**

**CIAS**  
**Master of Science in Integrative Design (MSID)**  
**ACADEMIC PROGRAM PROPOSAL PROJECTION**

**PROGRAM DEVELOPMENT PHASE: FULL PROGRAM DEVELOPMENT**

	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	5 Year Total
YEAR	1	2	3	4	5	
<b>PLANNED ENROLLMENT</b>						
Continuing Students		0	0	0	0	
New Student Intake	20	25	25	25	25	
<b>Total Enrollment</b>	<b>20</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>25</b>	
Student Attrition	0	0	0	0	0	
Student Completion	(20)	(25)	(25)	(25)	(25)	
Continuing Students	0	0	0	0	0	
<b>PLANNED FACULTY</b>						
Tenure/TT (FTE)	2.00	2.00	2.00	2.00	2.00	
Lecturer (FTE)	0.00	0.00	0.00	0.00	0.00	
<b>PLANNED STAFF</b>						
Staff	2.00	2.00	2.00	2.00	2.00	
Undergraduate Academic Advisor FTE	0.00	0.00	0.00	0.00	0.00	
<b>CREDIT HOURS</b>						
Program Required Credit Hours	30					
% of Curriculum from Newly Created Courses	60%					
<b>CH Consumed</b>	<b>600</b>	<b>750</b>	<b>750</b>	<b>750</b>	<b>750</b>	
<b>FINANCIALS</b>						
Revenue (Net of Aid)	\$ 671,722	\$ 869,041	\$ 899,457	\$ 930,938	\$ 963,521	\$ 4,334,680
Faculty Expense	\$ 305,038	\$ 390,830	\$ 400,601	\$ 410,616	\$ 420,882	\$ 1,927,968
Total Expense	\$ 780,924	\$ 1,000,559	\$ 1,025,573	\$ 1,051,212	\$ 1,077,493	\$ 4,935,761
<b>Contribution Margin Surplus/(Deficit)</b>	<b>\$ (109,202)</b>	<b>\$ (131,518)</b>	<b>\$ (126,116)</b>	<b>\$ (120,274)</b>	<b>\$ (113,971)</b>	<b>\$ (601,081)</b>
<b>Nonrecurring Expenditures</b>						
Equipment Capital	\$ 135,000					
Nonrecurring Expenditures	\$ 742,000					
<b>Total Nonrecurring Expenditures</b>	<b>\$ 877,000</b>					
<b>Space Requested</b>	4,600 Sq Ft					
<b>Library</b>						
Annual Cost	\$ 1,500					
<b>Status College Spending Plan:</b>	<b>favorable</b>					

**CIAS**  
**Master of Science in Integrative Design (MSID)**  
**ACADEMIC PROGRAM PROPOSAL PROJECTION**

**PROGRAM DEVELOPMENT PHASE: FULL PROGRAM DEVELOPMENT**

	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	5 Year Total
Revenue						
Tuition	\$ 895,630	\$ 1,158,721	\$ 1,199,276	\$ 1,241,251	\$ 1,284,695	\$ 5,779,573
Unfunded Aid	(223,907)	(289,680)	(299,819)	(310,313)	(321,174)	(1,444,893)
Net Tuition	671,722	869,041	899,457	930,938	963,521	4,334,680
Direct Department Controlled College Expenses						
College Faculty Projection						
CAST	28,428	36,424	37,335	38,268	39,225	179,679
CIAS	205,204	262,917	269,490	276,228	283,133	1,296,973
KGCOE	35,943	46,051	47,203	48,383	49,592	227,172
SCB	35,463	45,438	46,574	47,738	48,931	224,144
Total College Faculty Projection	305,038	390,830	400,601	410,616	420,882	1,927,968
College Other Direct Costs						
CAST	3,520	4,510	4,623	4,738	4,857	22,248
CIAS	22,856	29,284	30,016	30,766	31,535	144,456
KGCOE	4,555	5,836	5,982	6,131	6,284	28,787
SCB	775	993	1,018	1,043	1,069	4,898
Total College Other Direct Costs	31,705	40,622	41,638	42,679	43,746	200,390
Direct College Controlled Costs	336,744	431,453	442,239	453,295	464,627	2,128,357
College Overhead (Not Department Controlled)	289,911	371,448	380,734	390,252	400,009	1,832,353
Total Overhead	289,911	371,448	380,734	390,252	400,009	1,832,353
Total College Responsibility Cost	626,654	802,900	822,973	843,547	864,636	3,960,711
<b>Total Surplus/Deficit at College Level</b>	<b>\$ 45,068</b>	<b>\$ 66,140</b>	<b>\$ 76,484</b>	<b>\$ 87,391</b>	<b>\$ 98,885</b>	<b>\$ 373,969</b>
<i>Contribution at College Level</i>	6.71%	7.61%	8.50%	9.39%	10.26%	8.63%
Academic Affairs Allocation	63,013	80,735	82,753	84,822	86,943	398,266
<b>Total Surplus/Deficit at Academic Affairs Level</b>	<b>\$ (17,944)</b>	<b>\$ (14,595)</b>	<b>\$ (6,269)</b>	<b>\$ 2,569</b>	<b>\$ 11,942</b>	<b>\$ (24,297)</b>
<i>Contribution at Academic Affairs Level</i>	-2.67%	-1.68%	-0.70%	0.28%	1.24%	-0.56%
Fully Allocated	91,257	116,923	119,846	122,843	125,914	576,784
<b>Total Surplus/Deficit at Fully Allocated Level</b>	<b>\$ (109,202)</b>	<b>\$ (131,518)</b>	<b>\$ (126,116)</b>	<b>\$ (120,274)</b>	<b>\$ (113,971)</b>	<b>\$ (601,081)</b>
<i>Contribution at Fully Allocated Level</i>	-16.26%	-15.13%	-14.02%	-12.92%	-11.83%	-13.87%

-25%

## ACADEMIC PROGRAM PROPOSAL PROJECTION

For questions, please contact Leanne Hill, lkhcto@rit.edu

Please submit to Leanne Hill for review prior to submission to Academic Affairs

### PROGRAM DEVELOPMENT PHASE

Anticipated Start Date

<b>FULL PROGRAM DEVELOPMENT</b>
<b>2018-2019</b>

Today's Date: 15-Dec-16

Enter name of program:	Master of Science in Integrative Design (MSID)	
Select Home College	CIAS	
Select Secondary College	N/A	
Enter Home Dept	School of Design 65400 ALL NUMBER INFO NEEDS TO BE CHECKED - sr	
Program Type	Masters - 1 yr 30	Grad
ILI affiliated Program	NO	
PDF File Name	CIAS_Master of Science in Integrative Design (MSID)_2018-2019	

	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	Total
Preloaded FT CrHr Mask	30	0	0	0	0	30
Program Specific Adjustments	0	0	0	0	0	0
FT Basis for Model	30	0	0	0	0	30

#### Student Completion Profiles

- 1 Full Time
- 2 Part Time

Summer Classes (Part Time Students Only)

	Retention Rate / 1 st year	Years to Complete	Crs/Sem
1 Full Time	88.60%	1.00	
2 Part Time	0.00%	99.00	
Summer Classes (Part Time Students Only)	NO		3.00

	CH Totals	% of Total	CH New Courses	CH Existing Courses
CAST	3	10%	0	3
CHST		0%		0
CIAS	21	70%	18	3
COLA		0%		0
COS		0%		0
COS-CIS		0%		0
GCCIS		0%		0
GIS		0%		0
KGCOE	3	10%	0	3
SCB	3	10%	0	3
<b>Total</b>	<b>30</b>	<b>GOOD</b>	<b>18</b>	<b>12</b>
Hours taken outside of Program college- includes general education classes taken outside of the college and required program	9			
Interdisciplinary % of Total	30%			

### Enrollment

Incremental Intake (Headcount)	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023
Full Time	20	25	25	25	25
Part Time	0	0	0	0	0
<b>Total</b>	<b>20</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>25</b>
Accum. HC	20	25	25	25	25

Please check box to confirm you have received confirmation from Enrollment Management for above Incremental Intake. Please submit the confirmation memo with your documentation.

## ACADEMIC PROGRAM PROPOSAL PROJECTION

### Space, Nonrecurring and Library Costs

#### PROGRAM DEVELOPMENT PHASE: FULL PROGRAM DEVELOPMENT

The purpose of this worksheet is to identify any space needs, capital costs and other non-recurring needs to launch the program. Listed items will be part of the dialogue in new program approval.

#### Dedicated Space Needs

Design Model Shop 14/7 this can be a shared facility

Preferred Location	Square Feet	Space Type	Cost Per Sq Foot	Projected Capital Costs
Booth Hall	1,400	Lab	\$ 280	\$ 392,000

Class room/ studio Hours 24/7 Contiguous with Design shop

Booth Hall	3,200	Classroom	\$ 100	\$ 320,000
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#### Nonrecurring and One Time Costs

Equipment start up package \$30,000

Amount
\$ 30,000

#### Equipment Needs

Basic model Shop equipment \$125K - this can be a shared facility  
Capitilized Computers \$10,000

Amount
\$ 135,000

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#### Library Resources (Required in Table 5, submit letter from librarian with your proposal)

See attached Letter - indicates \$1,500 for each of first five years

Year 1	Year 2	Year 3	Annual Cost
\$ 1,500	\$ 1,500	\$ 1,500	\$ 1,500

**CIAS**  
**Master of Science in Integrative Design (MSID)**  
**Detailed College Spending Plan**

**PROGRAM DEVELOPMENT PHASE: FULL PROGRAM DEVELOPMENT**

**CIAS**  
**YEAR 5 PLAN STATUS: FAVORABLE**

	Year					Total
	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	
	1	2	3	4	5	
<b>Faculty Salary Expense Allowance</b>	\$ 205,204	\$ 262,917	\$ 269,490	\$ 276,228	\$ 283,133	\$ 1,296,973
<b>Faculty Inputs</b>	<b>Base Salary Assumption (Exclude Benefits)</b>					
Tenure/TT (Enter FTE)	\$ 75,000	2	2	2	2	2
Lecturer (Enter FTE)						
Adjunct (Enter Sections)						
Other: Faculty Release Time, Program Director	\$ 10,000	\$ 10,000	\$ 15,000	\$ 15,000	\$ 20,000	
College Planned Faculty Salary Expense						
Tenure TT Cost	\$ 161,534	\$ 165,572	\$ 169,711	\$ 173,954	\$ 178,303	\$ 849,074
Lecturer Cost	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Total Adjunct Cost	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Other Cost	\$ 10,000	\$ 10,000	\$ 15,000	\$ 15,000	\$ 20,000	\$ 70,000
<b>College Planned Faculty Salary Expense</b>	<b>\$ 171,534</b>	<b>\$ 175,572</b>	<b>\$ 184,711</b>	<b>\$ 188,954</b>	<b>\$ 198,303</b>	<b>\$ 919,074</b>
<b>Variance to Allowance</b>	<b>\$ 33,670</b>	<b>\$ 87,346</b>	<b>\$ 84,779</b>	<b>\$ 87,274</b>	<b>\$ 84,831</b>	<b>\$ 377,899</b>
<b>Other Direct College Costs</b>	<b>\$ 22,856</b>	<b>\$ 29,284</b>	<b>\$ 30,016</b>	<b>\$ 30,766</b>	<b>\$ 31,535</b>	<b>\$ 144,456</b>
<b>Staffing: Please List</b>	<b>Base Salary Assumption (Exclude Benefits)</b>					
Graduate Student TA or RA	\$ 12,000	1	1	1	1	1
Administrative Staff Assistant	\$ 37,000	0.5	0.5	0.5	0.5	0.5
Technician	\$ 52,000	0.5	0.5	0.5	0.5	0.5
College Planned Staffing Salary Expense						
Graduate Student TA or RA Cost	\$ 12,923	\$ 13,246	\$ 13,577	\$ 13,916	\$ 14,264	\$ 67,926
Administrative Staff Assistant Cost	\$ 19,922	\$ 20,421	\$ 20,931	\$ 21,454	\$ 21,991	\$ 104,719
Technician Cost	\$ 27,999	\$ 28,699	\$ 29,417	\$ 30,152	\$ 30,906	\$ 147,173
<b>Total Staffing</b>	<b>\$ 60,844</b>	<b>\$ 62,365</b>	<b>\$ 63,925</b>	<b>\$ 65,523</b>	<b>\$ 67,161</b>	<b>\$ 319,818</b>
<b>Other Direct Costs (Please List)</b>						
Professional Development/Travel	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000	\$ 5,000	\$ 25,000
Supplies - Operating Expenses	\$ 20,000	\$ 20,000	\$ 20,000	\$ 20,000	\$ 20,000	\$ 100,000
Graduate Student Travel - Conference/Exhibition	\$ 18,750	\$ 18,750	\$ 18,750	\$ 22,500	\$ 22,500	\$ 101,250
						\$ -
						\$ -
<b>Total Non-Salary</b>	<b>\$ 43,750</b>	<b>\$ 43,750</b>	<b>\$ 43,750</b>	<b>\$ 47,500</b>	<b>\$ 47,500</b>	<b>\$ 226,250</b>
<b>College Planned Staffing and Other Direct Costs</b>	<b>\$ 104,594</b>	<b>\$ 106,115</b>	<b>\$ 107,675</b>	<b>\$ 113,023</b>	<b>\$ 114,661</b>	<b>\$ 546,068</b>
<b>Variance to Allowance</b>	<b>\$ (81,739)</b>	<b>\$ (76,832)</b>	<b>\$ (77,659)</b>	<b>\$ (82,257)</b>	<b>\$ (83,125)</b>	<b>\$ (401,611)</b>
<b>College Planned Expense vs. Threshold</b>						
Total Home College Planned Expenses	\$ 276,128	\$ 281,687	\$ 292,386	\$ 301,977	\$ 312,964	
New Program Expense Allowance Threshold*	\$ 241,494	\$ 309,582	\$ 317,495	\$ 325,613	\$ 333,939	
Variance to Model	unfavorable	favorable	favorable	favorable	favorable	

\*Threshold is the calculated expense allowance for each year plus 2% net tuition revenue.

**ACADEMIC PROGRAM PROPOSAL PROJECTION****Table 5: New Resources**

College: CIAS

Program Name: Master of Science in Integrative Design (MSID)

**PROGRAM DEVELOPMENT PHASE: FULL PROGRAM DEVELOPMENT****Table 5: New Resources**

List the costs of the **new** resources that will be engaged specifically as a result of the new program (e.g., a new faculty position or additional library resources). New resources for a given year should be carried over to the following year(s), with adjustments for inflation, if they represent a continuing cost.

<b>New Expenditures</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>
Personnel	\$ 232,378	\$ 237,937	\$ 248,636
Library	\$ 1,500	\$ 1,500	\$ 1,500
Equipment*	\$ 135,000		
Laboratories*	\$ 392,000		
Supplies & Expenses (Other Than Personal Service)	\$ 43,750	\$ 43,750	\$ 43,750
Capital Expenditures*	\$ 320,000		
Other	\$ 116,574	\$ 90,936	\$ 95,954
<b>Total all</b>	<b>\$ 1,241,202</b>	<b>\$ 374,123</b>	<b>\$ 389,840</b>

\*Capital expenditure total reflects projected spending in years one thru three.

## **APPENDIX H**

### **PROGRAM ASSESSMENT**

**Option 2**  
**Program Level Outcomes Assessment Plan**

Program Name/College: **MS Integrative Design / College of Imaging Arts and Sciences**

College Contact for Program Level Assessment: **Stan Rickel**

Program Goal: **Integrate Design Processes and Methods**

<b>Student Learning Outcomes</b>	<b>Academic Program Profile</b>	<b>Data Source/Measure Curriculum Mapping</b>	<b>Benchmark</b>	<b>Timeline</b>	<b>Data Analysis Key Findings</b>	<b>Use of Results Action Items</b>
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Demonstrate artistic, technical and design competencies to create design solutions to a defined problem statement	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio II: Capstone  Final project Final presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on project and presentation.	Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Apply design processes and methods to project development	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts  Final project Final project presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on project and presentation.	Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.

**Option 2**  
**Program Level Outcomes Assessment Plan**

Program Name/College: **MS Integrative Design / College of Imaging Arts and Sciences**

College Contact for Program Level Assessment: **Stan Rickel**

Program Goal: **Utilize Design Thinking skills**

Student Learning Outcomes	Academic Program Profile	Data Source/Measure Curriculum Mapping	Benchmark	Timeline	Data Analysis Key Findings	Use of Results Action Items
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Apply design thinking skills to concepts, critiques, projects and presentations	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio II: Capstone  Final Project Presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Develop solutions that integrate form, function and user experience	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Emotion & Implementation  Project Presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year.  Results may be used to adjust courses and/or capstone requirements as appropriate.
Integrate design research and discoveries into design solutions	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts  Final Project Presentation  See Plan Review for future recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.

Option 2

Program Level Outcomes Assessment Plan

Program Name/College: MS Integrative Design / College of Imaging Arts and Sciences

College Contact for Program Level Assessment: Stan Rickel

Program Goal: Describe the role of design in culture and commerce

Student Learning Outcomes	Academic Program Profile	Data Source/Measure Curriculum Mapping	Benchmark	Timeline	Data Analysis Key Findings	Use of Results Action Items
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Demonstrate competence in manipulating design elements to create desired emotional responses of the end (?) user	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Emotion & Implementation:  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Demonstrate creative problem solving techniques, skills?  Connect to goal a bit more with respect to culture and commerce	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts  Final Project Presentation  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Identify and discuss the role of design in the global marketplace	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Design Studio I: Concepts  Final Project Presentation  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.

**Option2**  
**Program Level Outcomes Assessment Plan**

Program Name/College: **MS Integrative Design / College of Imaging Arts and Sciences**

College Contact for Program Level Assessment: **Stan Rickel**

Program Goal: **Obtain technical and aesthetic competence**

Student Learning Outcomes	Academic Program Profile	Data Source/Measure Curriculum Mapping	Benchmark	Timeline	Data Analysis Key Findings	Use of Results Action Items
Students will be able to: (task, capability, knowledge, skills, and dispositions) Use measurable verbs.	Alignment to the five RIT essential outcomes. Check all that apply. Double click on the check box and find the <b>Default Value</b> and click <b>Checked</b> to check the box. To uncheck the box, double click and then click <b>Not Checked</b> .	Assessment opportunity (course/experience, method/measures, assignment/rubric)	Standard, target, or achievement level (usually a %) Statement of student Success	Identify when and how data are collected, aggregated, and analyzed	Identify who is responsible and list key findings	Identify how results are used and shared list any recommendations or action items
Communicate design concepts effectively – written/oral or both?  Connect to goal a bit more – how does this relate to technical and aesthetic competence	<input checked="" type="checkbox"/> Critical Thinking <input type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Visualization 2: Communication  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Demonstrate freehand sketching techniques	<input checked="" type="checkbox"/> Critical Thinking <input type="checkbox"/> Ethical Reasoning <input type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Visualization 1: Development  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.
Demonstrate competence in creating, assembling and manipulating design elements	<input checked="" type="checkbox"/> Critical Thinking <input checked="" type="checkbox"/> Ethical Reasoning <input checked="" type="checkbox"/> Integrative Literacies <input checked="" type="checkbox"/> Global Interconnectedness <input checked="" type="checkbox"/> Creative/Innovative Thinking	Elements & Methods  Project Critiques and Presentations  See above recommendation	80 % of students will achieve a B or better on projects and presentations.	Course faculty and program director.  Course faculty will collect data on their course results at the end of the first academic year and biannually thereafter.	Course faculty and program director.  Key findings will be presented annually at faculty course and program review.	Results shared with faculty, collaborators and program director at the conclusion of the first academic year  Results may be used to adjust courses and/or capstone requirements as appropriate.