LOS MEDANOS COLLEGE

President's Office October 15, 2024

TO: **Sabbatical Leave Committee**

FROM: **Pamela Ralston**

SUBJECT: **Sabbatical Leave Report – Lucy Snow**

The following objectives and corresponding evidence were proposed by Lucy Snow as part of her sabbatical leave application:

Objectives & Evidence:

- Objective 1: 3D Art Digital Design Research, Exploration: work with digital software programs that can be used to create sculpture and product/packaging protype
  - Evidence: At least two Adobe Illustrator and SketchUp files used to create at least two sculptures of at least 12-18" in h/w/d. In addition, at least one output file from Sketchup or Illustrator that will be connected to a prototype of a product or packaging. Documentation: please see Objective #4.
- Objective 2: Research/Study of Design Thinking to update/incorporate into 3D media curriculum
  - Evidence: One Annotated Bibliography of Design Thinking resources to be shared with colleagues, incorporated into 3D media curriculum. In addition, one assignment monograph of at least 1 page, as an example of how some of the concepts of design thinking are integrated into an assignment for a 3D media course
- Objective 3: Integrate LMC's Three-Dimensional Design Certificate program with other programs at LMC.
  - Evidence: Two assignment monographs: one using a laser cutter, one using SketchUp software
- Objective 4: Create a digital portfolio, develop activities to support more students making better portfolios.
  - Evidence: Digital portfolio (website) with examples of my sculpture and digital art prototypes. Also, at least one Assignment monograph/Canvas module that includes examples portfolios with sculpture and 3D design
- Objective 5: Research successful 3D media programs at other colleges
  - Evidence: A list of program descriptions, at least two interview summaries

I have reviewed the report and evidence submitted by Professor Snow for her sabbatical leave (Fall 2023), and believe that she has met the specifications outlined in her application.

SECTION V. SABBATICAL LEAVE APPLICATION

Lucy Snow — *Name (Open Print Preview to have your name populate throughout the form)*

February 7, 2023 — *Date*

Los Medanos College — *College*

Fall 2023 — *Sabbatical leave period requested*

Art — *Teaching field(s)*

16 — *Years of service in CCCCD*

Have you had previous Sabbaticals? If "yes" give time period(s) and activity (activities).

Fall Semester 2015, Pottery Wheel and ceramic sculpture professional study and practice, curriculum integration

Indicate type of Sabbatical program (see United Faculty Agreement, Section 12.5.6) If program can be categorized by more than one type, check where applicable.

- ☐ Institutional study (complete Form A)
- ☐ Travel (complete Form B
- ☒ Professional Study and/or Creative Study (complete Form C)

GENERAL SUMMARY OF SABBATICAL PROGRAM
(GIVE A 100-WORD MAXIMUM STATEMENT)

3D Art Digital Design Research, Exploration, Application, and Integration

I propose to learn and work with digital software programs to create three-dimensional art and design. I will make new sculptures/prototypes using these programs and create a digital portfolio/webpage to show examples of that work. I will apply the skills and knowledge gained to better integrate LMC's Three- Dimensional Design Certificate Program with other programs at LMC and transfer programs. I will research successful 3D design programs and the topic of Design Thinking and will apply this knowledge to create assignment monographs/modules that can be used to collaborate with my colleagues and better prepare students for transfer or work in design.

Lucy Snow

Name

VALUE TO EDUCATIONAL PROGRAM

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubrics 1, 2, 3 and 4)

Describe how the proposed sabbatical will benefit the educational program. In particular:

1. *How will it benefit students, programs, or staff/colleagues?*

   For this proposed sabbatical I will study design thinking and digital art processes with the immediate goal of integrating those tools and processes into the sculpture and ceramics curriculum. This will improve and update the Three- Dimensional Design Certificate program. Another immediate goal is to further integrate the 3D program with tools and processes that my colleagues in 2D media and graphic communication at LMC are already using. This will benefit students by making it easier to complete courses in art (because of better integration with other topics they are studying at LMC and better alignment of this program with requirements of schools they may transfer to). Since all the courses in the 3D-Design certificate program are required courses or electives that count toward our departments' AA or a AA-T degrees, this will benefit all art majors. Improvements in the Three-Dimensional Design course itself (Art 011), will benefit all students who take the design foundation sequence (Two-Dimensional Design and Three-Dimensional Design). Further, I will work to support our existing portfolio workshops and create opportunities for instruction in that area so that more art majors learn how to prepare and use their portfolios more effectively.

2. *How will it enhance and/or improve your background and professional competence?*

   I have not studied digital art aside from one class in Photoshop decades ago. I have not had time to study digital art or integrate digital processes into my classroom, given this limited background in digital art and the demands of teaching and creating/maintaining sculpture and ceramics curriculum and facilities. This project will enhance my professional competence and expand my knowledge of 3D art tools and processes.

   In addition, I need to be more familiar with digital portfolios and processes, therefore I propose to create a digital portfolio using steps given in our Canvas portfolio workshop, which is currently mostly used by our graphic communications students. This project will help me to better integrate my curriculum with 2D media-studio arts and graphics communication as it will help me support and expand our offerings in that area.

3. *How will it relate to your ongoing professional assignment?*

   I plan to apply the skills and tool knowledge gained in my ongoing instructional assignment by creating and updating new project and process assignments into 3D curriculum and by using the skills and knowledge gained to connect with 2D media and graphic communication concepts. In addition, I propose to research the topic of general design thinking and use that information to improve the conceptual processes taught in my classes. Creative collaboration is an increasingly valued skill set for any job. Although the textbook I use covers topics such as how to generate ideas and convergent/divergent thinking, I would like to research and add in more topics about analyzing problems in a group, trying out solutions or prototypes, and ways to give and get feedback during the design process. Researching other successful 3D design programs will help me better advise students who plan to transfer or otherwise continue their education and development.

4. *How are the breadth and depth of the project appropriate for the sabbatical leave rather than the regular teaching year?*

Given the demands of teaching as well as creating and maintaining sculpture and ceramics curriculum and facilities with very limited lab tech support, there has not been time for activities proposed here such as researching successful three-dimensional arts/design programs (to gain knowledge about what is most effective for students as they are learning and when they transfer or continue in fields such as interior or product design). Learning to use digital tools to help design prototypes and sculpture will be a completely new experience, especially applying software program outputs to use a laser cutter or a CNC cutter. As I am a hands-on learner, I will need uninterrupted blocks of time to develop some fluency and trouble-shooting abilities with both the software and the equipment. Updating my knowledge of contemporary practices for portfolios is another important activity that I have been needing time for, along with refreshing and increasing my awareness of trends in design thinking and collaboration. The more flexible hourly schedule of a sabbatical semester means that I can find time for more in-depth collegial conversations about what works in LMC's 2D media classrooms, and better connect that to what is being presented in 3D media classrooms. We can discuss processes and tools that overlap and connect instructors and students in collaborative assignments or activities, creating better learning and community for future semesters.

Lucy Snow

Name

PROPOSED OBJECTIVES AND EVIDENCE OF COMPLETION

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubrics 5 and 6). Note that Rubric 6 regarding the "Proposed Evidence of Completion" is weighted twice that of all other rubrics.

Identify specific objectives and describe in detail the evidence that will accompany your report, which indicates that you have met each objective. The product of your approved sabbatical leave program will be subject to review by the Sabbatical Leave Committee at the time of making your final report. Examples follow:

Institutional study
Objective: *9 units of graduate level history courses as indicated on Form A will be taken at ... University.*
Evidence: *(Here you would describe the transcripts, class notes, exams, class projects, etc., you would submit as evidence of completing these units.)*

Travel
Objective: *Travel to archeological zones in Central America.*
Evidence: *(Here you would describe exactly what you plan to submit to document your sabbatical leave travel. You should specify the kinds of things you will present, like journals, artifacts, and slides, and you should give the committee an idea of the extent of the evidence by specifying the minimum number of slides, pages in a journal, number of museums, etc. If you so state, you must provide tangible evidence in your final sabbatical leave report that you have, in fact, written the minimum number of pages you proposed, visited the minimum number of archaeological zones you proposed, etc.*

Professional study and/or creative study
Objective: *Compose a musical score or write a textbook.*
Evidence: *(Here you would clearly indicate the scope of the project, including the minimum number of pages you plan to write, approximate length, an outline of the contents, description of the complexity, etc.)*

The Committee will rely on the information you provide in the evidence section to determine if you have met the contractual obligation of the leave.

Objective 1: 3D Art Digital Design Research, Exploration: work with digital software programs that can be used to create sculpture and product/packaging protype

Evidence: At least two Adobe Illustrator and SketchUp files used to create at least two sculptures of at least 12-18" in h/w/d. In addition, at least one output file from Sketchup or Illustrator that will be connected to a prototype of a product or packaging. Documentation: please see Objective #4.

Objective 2: Research/Study of Design Thinking to update/incorporate into 3D media curriculum

Evidence: One Annotated Bibliography of Design Thinking resources to be shared with colleagues, incorporated into 3D media curriculum. In addition, one assignment monograph of at least 1 page, as an example of how some of the concepts of design thinking are integrated into an assignment for a 3D media course.

Objective 3: Integrate LMC's Three-Dimensional Design Certificate program with other programs at LMC.

Evidence: Two assignment monographs: one using a laser cutter, one using SketchUp software.

Objective 4: Create a digital portfolio, develop activities to support more students making better portfolios.

Evidence: Digital portfolio (website) with examples of my sculpture and digital art prototypes. Also, at least one Assignment monograph/Canvas module that includes examples portfolios with sculpture and 3D design.

Objective 5: Research successful 3D media programs at other colleges

Evidence: A list of program descriptions, at least two interview summaries

Lucy Snow

INSTITUTIONAL STUDY
Form A

Name of Institution	*Place of Institution*

Period of Attendance	**UNDERGRADUATE LEVEL**	**GRADUATE LEVEL**
	☐ Semester units to be attempted*	☐ Semester units to be attempted*
	☐ Quarter Units to be attempted	☐ Quarter units to be attempted
	**(Minimum 12 semester units)* **(Minimum 18 quarter units)*	**(Minimum 9 semester units)* **(Minimum 13.5 quarter units)*
	**Neither continuing education units (CEUs) nor courses taken from unaccredited institutions will be considered as Institutional Study. Please see Professional Study Form C.*	**Neither continuing education units (CEUs) nor courses taken from unaccredited institutions will be considered as Institutional Study. Please see Professional Study Form C.*

Accepted for Admission:

☐ Yes ☐ No ☐ Other

If "Yes," attach evidence of admission.
If "Other," explain:

List courses and unit value from the institution's catalogue. In case your choice of courses is not available, please indicate substitutions. (The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Be sure that the scope of your studies is clearly defined.)

** A full load is considered to be 12 semester units of undergraduate work or 18 undergraduate quarter units, or 9 semester units of graduate work or 13.5 quarter units at an accredited college/university.*

TRAVEL
Form B

Plan: Itinerary *(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Be sure that the purpose, duration, and schedule of your travel are clearly delineated.)*

Place	Duration of Visit	Purpose

Lucy Snow

Name

PROFESSIONAL STUDY AND/OR CREATIVE STUDY

Form C

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Units completed at any unaccredited and/or international institutions will not be considered. Be sure the kind and scope of your study methods, resources, and activities are clearly delineated. Include an estimate of the time that will be spent engaged in various activities.)

Objective 1: 3D Art Digital Design Research, Exploration: work with 2D-3D digital software programs to create sculpture and product/packaging prototypes: 10 weeks

- Learn Adobe Illustrator and SketchUp program basics, produce output files to be used with digital cutter.
- Access LMC graphics lab/office Mac computer, use online tutorials and colleague consultation.
- Learn/refresh Adobe Illustrator skills and learn Sketchup fundamentals.
- Use output files from these programs to produce layers of material/templates/prototypes using a laser cutter and possibly a CNC router that are available on campus.
- Assemble templates/layers to produce product/packaging-prototypes and sculptures in modeling materials such as card stock, cardboard and lauan or acrylic sheeting. Use models/process results to assemble/design layered/template-using sculptures in mixed media or ceramic or wood or steel, possibly including casted, carved, or modeled elements, glazing/firing/welding/plasma-cutting, etc.
- Finish product/packaging-prototypes and sculptures: glazing/firing, grind/sand/stain/paint, etc.
- Document product/packaging-prototypes and sculptures for digital portfolio.

Objective 2: Research/Study of Design Thinking to update/incorporate into 3D media curriculum: 1 week

- Internet and Library research to create a list of articles, books, journal publications
- Reading/summarizing researched resources
- Writing summaries and assembling annotated bibliography of 1-2 pages on Design Thinking resources
- Writing assignment monograph of 2 pages that incorporates Design Thinking concepts/practice

Objective 3: Integrate LMC's Three-Dimensional Design Certificate program with 2D-media at LMC: 1 week

- Interview/collaborative conversations with art/design colleagues to find areas of overlapping interest
- Research software and project possibilities
- Draft possible assignments for collegial feedback
- Write Assignment monographs/modules in Canvas

Objective 4: Create a digital portfolio, curriculum support for more students making better portfolios: 2 weeks

- Using the existing Canvas portfolio workshop, create an online portfolio that includes ceramics and sculpture in traditional materials as well as sculptures/prototypes made using digital tools
- Research portfolio use for 3D-media programs and transfer programs at various colleges
- Create course outline template for short-or full-term course in portfolio development

Objective 5: Research successful 3D media programs at other colleges: 2 weeks

- Internet/networking research on 3D programs with transfer, employment successes
- Request and schedule interviews with colleagues
- Write interview summaries
- Assemble List of program descriptions

SECTION VI. SABBATICAL LEAVE REPORT

Lucy Snow — *Name (Open Print Preview to have your name populate throughout the form)*

October 17, 2024 — *Date*

Los Medanos College — *College*

Fall 2023 — *Sabbatical leave period requested*

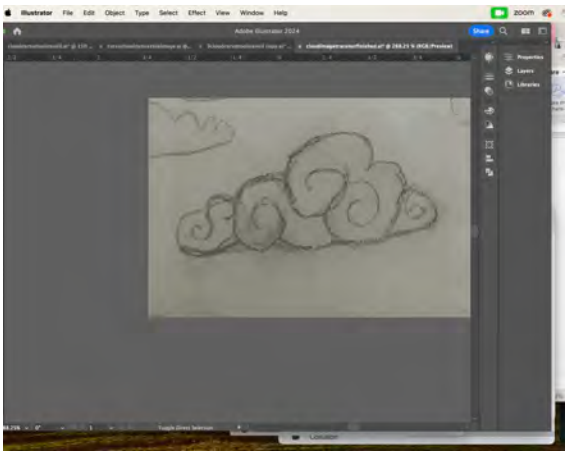
Art — *Teaching field(s)*

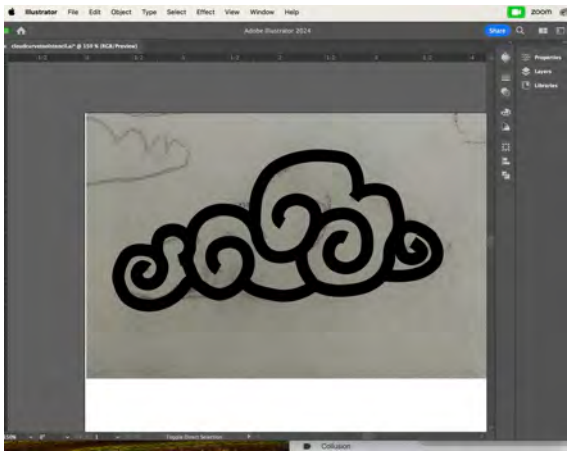
GENERAL SUMMARY OF COMPLETED SABBATICAL PROGRAM
(GIVE A 100-WORD MAXIMUM STATEMENT)

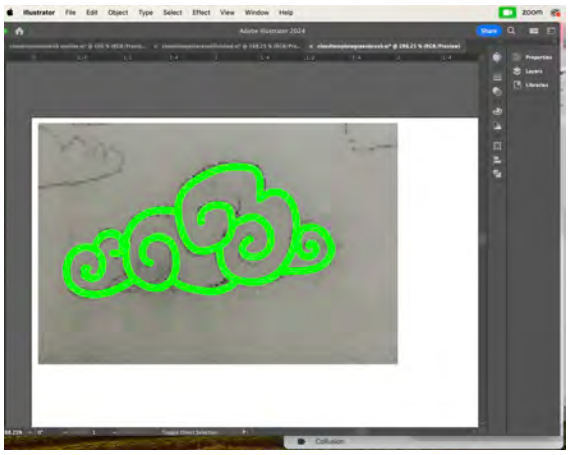
I proposed to learn and work with digital software programs to create three-dimensional art and design. I made new sculptures/prototypes using these programs and created a digital portfolio/webpage to show examples of that work. I applied the skills and knowledge gained to better integrate LMC's Three- Dimensional Design Certificate Program with other programs at LMC and transfer programs. I researched successful 3D design programs and the topic of Design Thinking and applied this knowledge to create assignment monographs/modules that can be used to collaborate with my colleagues and better prepare students for transfer or work in design.

Objective 1 Evidence: At least two Adobe Illustrator and SketchUp files used to create at least two sculptures of at least 12-18” in h/w/d. In addition, at least one output file from Sketchup or Illustrator that will be connected to a prototype of a product or packaging. Documentation: please see Objective #4.

Screenshots of Adobe Illustrator files used to create the “Curvy Cloud” stamp on the laser cutter:



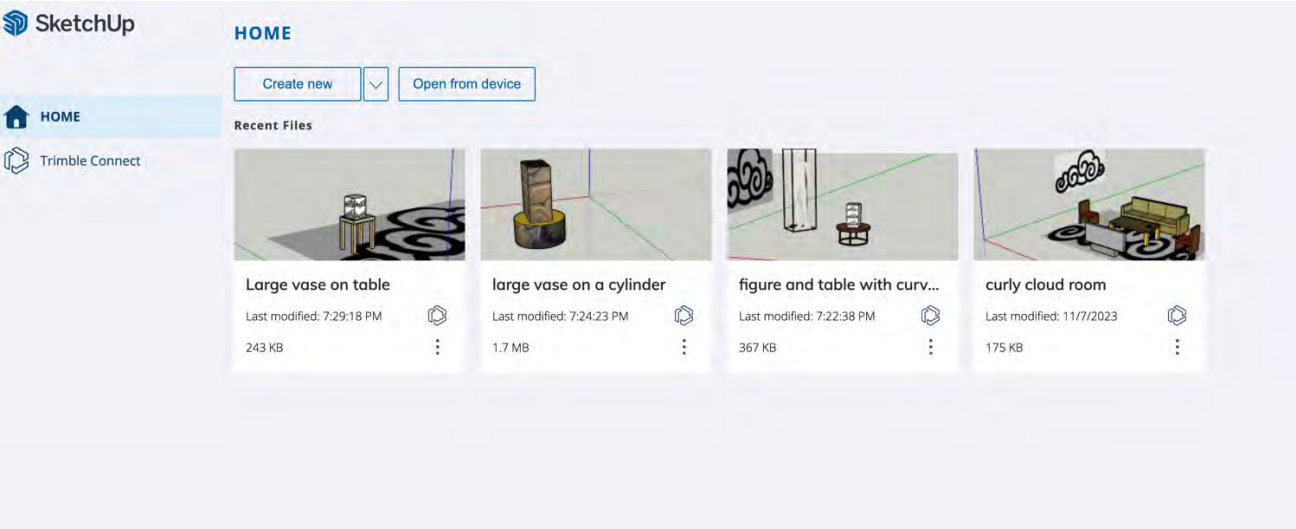




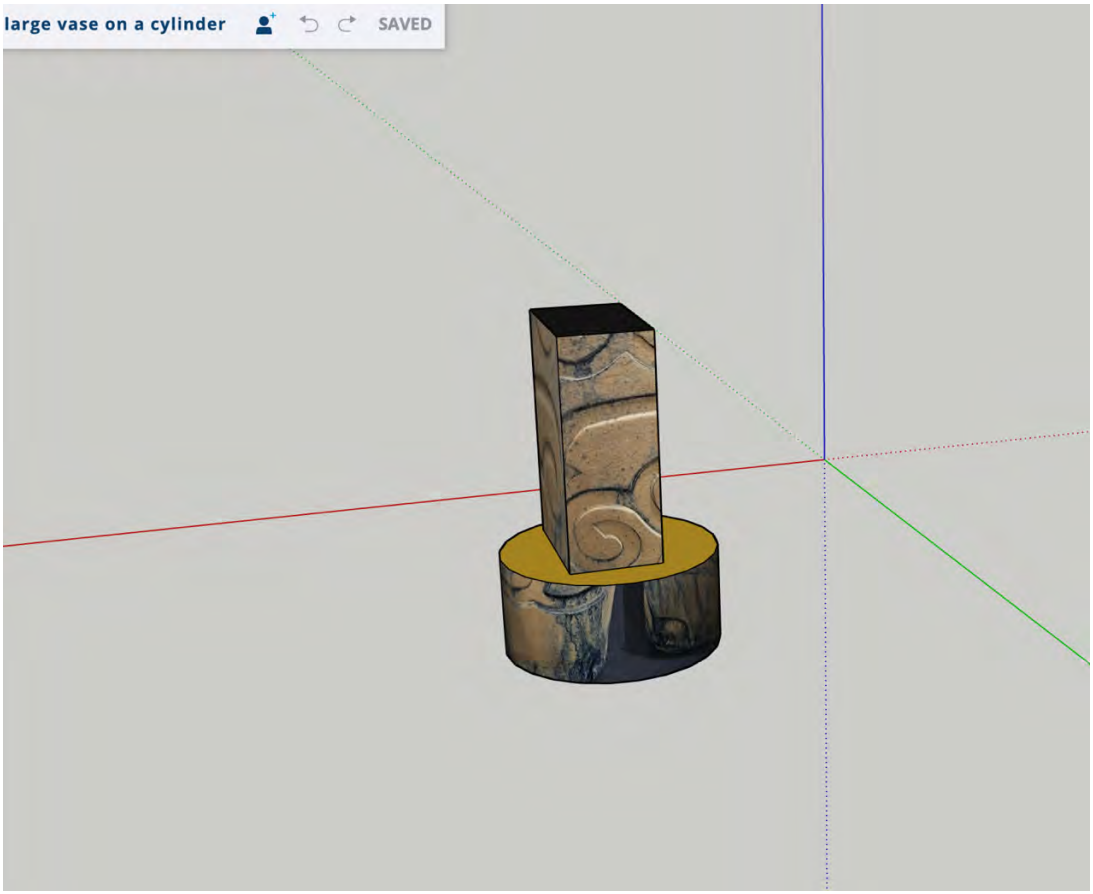
Note: to see my SketchUp work files "live," you may open the link below by creating a Trimble account (easy to do with a google account).

https://app.sketchup.com/app?hl=en#Links to an external site.

Screenshot of SketchUp files from my “home page” on the SketchUp Cloud.



Here’s a closer view of a file where I used a picture of the large vase I made as a texture on a model:



Files that are connected to a prototype of a product or packaging (I used the Illustrator files shown above)

As shown on the right in the image below, the “curly cloud” Adobe Illustrator files were used with the laser cutter to produce a stamp. I then used another Illustrator file that I found online at “Make a box” https://makeabox.io/, but that didn’t work so well and I ended up creating my own simple box form “from scratch” in Illustrator (with help and coaching from Eric Sanchez). The next image shows my various attempts. The last image shows the stamp inside Its laser-cut recycled-cardboard packaging!

Objective 2 Evidence: One Annotated Bibliography of Design Thinking resources to be shared with colleagues, incorporated into 3D media curriculum. In addition, one assignment monograph of at least 1 page, as an example of how some of the concepts of design thinking are integrated into an assignment for a 3D media course.

Annotated Bibliography of Design Thinking resources:

Websites:

(https://dschool.stanford.edu/)

Stanford d.school: The Hasso Plattner Institute of Design at Stanford University, renowned for its Design Thinking approach and educational programs.

(https://www.designkit.org/)

Design Kit IDEO.org's platform offering resources, guides, and toolkits for practicing Design Thinking.

(https://www.designcouncil.org.uk/)

Design Council: A UK-based organization promoting the use of design in solving societal challenges, offering insights and reports on Design Thinking.

(https://www.luma-institute.com/)

LUMA Institute: Provides training, tools, and resources for Design Thinking and innovation.

(http://designthinkingforeducators.com/)

Design Thinking for Educators: Developed by IDEO and the Riverdale Country School, offering resources and toolkits for integrating Design Thinking into education.

(https://www.frogdesign.com/)

Frog Design: A global design and strategy firm showcasing case studies and insights into their Design Thinking process.

(https://www.frogdesign.com/)

Design Thinking 101: Provides introductory resources, articles, and templates for beginners in Design Thinking.

(https://toolbox.hyperisland.com/)

Hyper Island Toolbox: Offers a collection of tools and methods for Design Thinking, creative collaboration, and innovation.

(https://www.designthinkingdigest.com/)

Design Thinking Digest: Curates articles, case studies, and resources related to Design Thinking.

(https://www.plus.acumen.org/)

Acumen+: Human-Centered Design: Offers online courses and resources for learning Human-Centered Design, a core aspect of Design Thinking.

Books:

Burdek, Bernhard E. *Design: History, Theory and Practice of Product Design.* Burkhauser Basel, 2015.

Design as a very broad category is discussed from a European perspective: Burdek starts with the influence of the Bauhaus movement on industrial design, moves to topics of globalization, the importance of language and labeling in design (semiotics), and then covers various design theories and various design contexts including Service design, Strategic design, Architectural design, and Societal Trends in Design. Design and Technology is the last chapter. In a preface to this edition of the book, the author makes an interesting point about the field of design in general: The fact that industrial design has split from lifestyle design—and the growing technical complexity of industrial products (and global product marketing) in the digitization of contemporary life, as opposed to a DIY aesthetic in lifestyle that also is growing is something that I have noted and am somewhat fighting against: how can the hard-core engineering needed for industrial design be combined with the more humanizing influence of the arts? This author feels that design museums are not necessarily as valuable as art museums, and argues that such movements as the “Makerspace” (everyday use of digital tools to create custom products) are not as transforming as claimed.

Using this as a textbook:

Some sections such as “Design and its Contexts” could provide a good overview to beginning students. Most of the theoretical information, while providing interesting arguments about the meaning of design

and language, would be hard to integrate into a class except as summarized information or discussion points. However, it is a useful book for thinking about the scope of the history of design theories, as opposed to hands-on activities, presented in an Introduction to Design Thinking class. As an artist I am grounded in creating crafted objects and see Makerspace activities as a way to integrate digital processes into creating crafted objects, rather than getting deeply into the details of designing new technological devices.

Norman, Donald A. *Emotional Design.* Basic Books, 2004.

Three levels of design, labeled Visceral, Behavioral, and Reflective comprise the framework used to discuss the design process in this book. Norman had written a previous book, The Design of Everyday Things, that focused on practical, logical considerations for design only: utility, useability, and function and form. Now the drawbacks and shortcomings of not considering the emotional components of design are more apparent, so this book defines the three levels listed above, and then discusses studies in cognitive science that underline the importance of emotion in motivating action and meaning in life. "Cognition interprets and understands the world around you, while emotions allow you to make quick decisions about it. Usually, you react emotionally to a situation before you assess it cognitively, since survival is more important than understanding. But sometimes cognition (Design Thinking?) comes first. In this creative soaring of the mind, thought and cognition unleash emotion, and are in turn changed themselves."

Using this book as a text:

The three levels mentioned here are somewhat included in the typical "design thinking sequence of steps:" Empathize, Define, Ideate, Prototype, Test, looking at the levels at different steps is a higher-level discussion especially using and returning to the reflective level of design in evaluating a product. Some of the examples and stories in the book about certain processes and tools would be useful in giving an historical perspective.

Eskilson, Stephen. *Digital Design: A History.* Princeton University Press, 2023.

It's scary how the chapter on AI has good information and illustrations but is out of date for Google Bard or Chat GPT already, despite the copyright date of 2023. Nonetheless, it is a history of digital design, and as such does give interesting information on various topics ranging from gaming and virtual reality, architecture, product design, typeface, graphic, and web design. Fine arts examples are also woven into the writing as examples of how concepts may lead to products that are consumed on a macro or micro scale, and it definitely made me think about user interface designs that we take for granted, and how they could be different (I am writing this on a screen, what if the information was more three-dimensional somehow, or the way I input the writing wasn't through typing…. For example, swiping or some other way to physically interact with the computer).

Using this book as a text:

Certain chapters might be useful, the illustrations are appealing to me as a visual learner, and it is also thought-provoking. I now have a hard copy, but the “Red Shelf” interface seems to have a way for me to perhaps download certain parts- I am going to re-read/visit some of the copyright information on number of pages, etc., that I could possibly download and share, while not necessarily having students buy this book…. Although it does seem to have a good range and depth for a design thinking class as far as presenting the history, and at less than 300 pages it might work out.

Kolko, Jon. *Exposing the Magic of Design: A Practitioner’s Guide to the methods and Theory of Synthesis.* Oxford University Press, 2011.

This book presents an organized set of case studies that illuminate stages of the design process as set forth by the author, with an emphasis on Design Synthesis and how it can be codified and better understood. An argument that (design) synthesis provides the link from innovation research to design is presented. Using Visual Design is a primary aspect of design presented in this book. Various mapping and diagramming tools are discussed, as tools to help “clean up the mess” to “see” a design problem better is described with real-world examples provided by design firms: Affinity diagramming, Flow Diagramming, Concept mapping, Ecosystem mapping, and Customer Journey mapping. In addition, methods for creating empathy and insight—the importance of vibrant experience that can lead to wisdom—are outlined.

Using this book as a text:

The definition of terms and explanation of different kinds of thinking that are used and needed in design are very interesting, and inspiring at a conceptual level, but this information would be most useful to professional designers and design instructors rather than students directly. Certain arguments and portions of the text, such as the rationale for the value of play and reframing in coming up with new ideas will be valuable. Some of the examples and stories in the book about certain processes and tools would be useful in giving a “real world” and historical perspective.

Armstrong, Christopher. *The Maker’s Field Guide: The Art and Science of Making Anything Imaginable.* Manufacturing Lab, 2020.

This book catalogs the typical tools and processes used in a Makerspace workshop environment. The author comes from a background of making models or altering ready-made kits of action heroes, so it includes sections on machines from Laser Cuters to Table Saws to an Injection Molder. Hand tools such as the Power Drill, Spray Guns, Clay tools (oil-based modeling clays), and Precision Measuring Tools are covered. Modeling materials: Paints, Tapes, Clays, Foams, Woods, Plastics, Resins, Metals, Textiles, and Fiber-composites are covered. Modeling, Casting, Carving, and Fabrication methods are briefly discussed—for example welding is given two pages, vacuum forming is discussed. Finally prototyping, kit-bashing, and a design for a helmet are shown as “advanced projects.”

Using this book as a text:

This book is a handy reference for an overview of hands-on processes, it does not go into detail but can be useful in conceptually and visually connecting the different areas/tools/processes that are used to create prototypes and models.

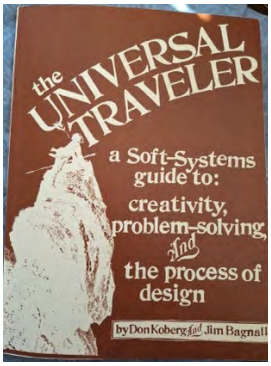
Johnston, Lucy. *Digital Handmade.* Thames & Hudson, 2015.

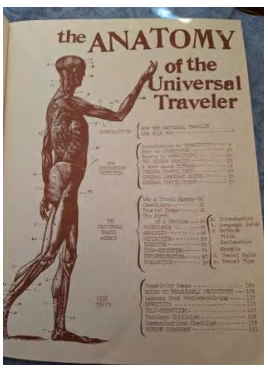
This book showcases 80 artists, designers, and craftsmen who use digital processes such as 3D printing, computer-aided design, new materials, etc., to make finely crafted (luxury) objects. Some that stood out to me were various examples of digitally cut molds for casting porcelain and bronze, as well as many complex, lace-like open-form figurative works made with 3D printing and nylon/plastic polymers. With only a three-page spread focused on each of the 80 entries' final products, this book left me wanting more information about how the processes were accomplished. Fortunately, there is a website listed for each entry. This book is interesting to flip through and may serve the students the same way: " I wonder how they did that?" And then we can discuss and investigate.

Using this book as a text: A visually magnetic book that could raise curiosity and cause discussions and questions, a source of case-studies for working groups of students to consider.

Koberg, Don, and Bagnall, Jim. *Universal Traveler: a Soft-Systems guide to creativity, problem-solving, and the process of design.* William Kaufmann, Inc., 1974.

This book is very 70's to read and it is interesting that so many of the ideas in this book are coming back around into fashion as "design thinking." It has quite a few out-of-date sexist/un-pc things in it--imagine trying to make $300.00 last for a whole summer trip! However, it was/is obviously a source for website articles and information for the Interaction Design Foundation or the Stanford d school. The typeface, etc., is also very Trader Joe's-looking!





Using this book as a text: “An old-school-looking” book that could raise curiosity and cause discussions and questions, a source of possible creative exercises for working groups of students to consider.

Hudson, Jennifer Process: 50 Product Designs from Concept to Manufacture. Laurence King Ltd., 2008.

“This book provides an in-depth study of the creative and manufacturing processes behind 50 contemporary domestic design objects. Chosen from around the world, they span furniture, lighting, tableware, and textiles. The work of both long-established and emerging designers is featured, with each product selected for its significant use of new technology, unorthodox, or complex production process, use of innovative materials and, in some cases, for the creative concept behind it.“(from the Amazon blurb).

Using this book as a text:

This book provides a visually intriguing view of hands-on processes, especially for interior-design interested students. Although it was produced in 2008, most of the manufacturing processes have not drastically changed and it has a lot of photographs that show quite a bit of detail and can be useful in conceptually and visually connecting the different areas/tools/processes that are used to create prototypes and models as well as the final objects.

Kapsali, Veronika. Biomimicry for Designers: Applying Natures’s Processes and Materials in the Real World. Thames & Hudson, 2016.

“The natural world contains infinite examples of how to achieve complex behaviors and applications by using simple materials in a clever way. As we begin to exhaust the natural resources we rely on to create our products and environments, designers are increasingly turning to nature—where organisms make use of limited raw materials to survive—for inspiration about how to invent fascinating solutions to everyday design problems.
The importance of biomimicry—manufacturing materials that imitate life’s natural processes—has been known for years, and designers have often looked to nature for formal solutions. In the popular imagination, the best-known example is the microscopic “hook” on burrs that inspired the development of Velcro, but there are many more applications, from kingfisher beaks inspiring the shape of bullet trains to shark skin being used as a model for advanced swimsuits. Author Veronika Kapsali, trained biologist and designer, presents insightful examples, showing each natural phenomenon alongside its man-made application, with an accessible explanation of the biology and the story of the design. While most are concrete examples that have already been developed, others point the way to what might be possible for an enterprising designer.”

Using this book as a text: Using examples from nature for design aligns with my experience, usually humbling, as a sculptor when I go looking for inspiration in a non-manmade landscape. This book is another intriguing art and design resource. Particularly with the idea of using limited resources to create the strongest or most effective forms for living, the connected-cells approach is shown to be advantageous in many different applications. This is a visually magnetic book that could raise curiosity and cause discussions and questions and could also be a source of case-studies for working groups of students to choose and consider in a discussion.

Chochinov, A., and Ludlum, E. Eds. *Designing Here/Now: A global selection of objects, concepts, and spaces for the future.* Thames and Hudson, 2014.

The entrants and winners of the Core77 Design Awards for 2014 are presented as exemplars of the design industry in that year. From consumer products to speculative ventures, from transportation to visual communication, from design writing to food design, the best entries are chosen by panels of jury members that include design luminaries from the U.S., Europe, India, and China. *Designing Here/Now* includes over 500 objects from all fields of design, presented in topical categories. I got entranced by all the strange ideas, objects, and categories presented in this book including looking at the chapter showing the designs that "never saw the light of day," aka the "failures," but those items/ideas didn't seem any more far-fetched than many of the "winning" entries. Which begs the question, are the most innovative ideas not acceptable to entrenched designers (the judges!) and thus not a part of this book! The line between design and fine art is often discussed in terms of functionality vs. being expressive and not functional—but as many of these designs, if used, would really be demonstrating the "coolness factor" of the users, that line is certainly not a clear, bold stroke!

Using this book as a text: This is a visually magnetic book that could raise curiosity and cause discussions and questions and could also be a source of case-studies for working groups of students to choose and consider in a discussion.

Behar, Yves and Fisher, A. *Designing Ideas.* Thames and Hudson, 2021.

This book presents the 20-year career of Yves Behar's design work in thematic chapters: "Reducing," "Sensing," "Transforming," "Giving," "Humanizing," and "Scaling." Over sixty projects are detailed through text descriptions, sketches, and large-scale photographs. The conception, process, and production of many recognized pieces of contemporary design are illustrated, and this book shows this designer's particular fusion of creativity and commercial savvy, as well as his studio's expertise in combining social responsibility with entrepreneurial intelligence.

Using this book as a text: This is a visually magnetic book that could raise curiosity and cause discussions and questions and could also be a source of case-studies for working groups of students to choose and consider in a discussion.

Assignment monograph (assignment sheet) that shows an example of how some of the concepts of design thinking are integrated into a 3D Media Course (in this case, Art 11: Intro. To Three-Dimensional Design.

(note that I am using this assignment as evidence for the next Objective (Objective 3) as well, since this assignment uses the laser cutter)

Fall 2024

Art 11-Three-Dimensional Design

Use Steps of Design Thinking to Create Signage for the LMC Nature Preserve!

This assignment is to make signage for the Nature Preserve at LMC using fired/glazed ceramic. These tiles can be attached to the trees in the nature preserve so people can identify/learn the different native tree species when they visit! Please read through the assignment and then we will have a discussion about the assignment steps and design thinking steps: How do the steps of design thinking apply (and not apply) to this assignment?

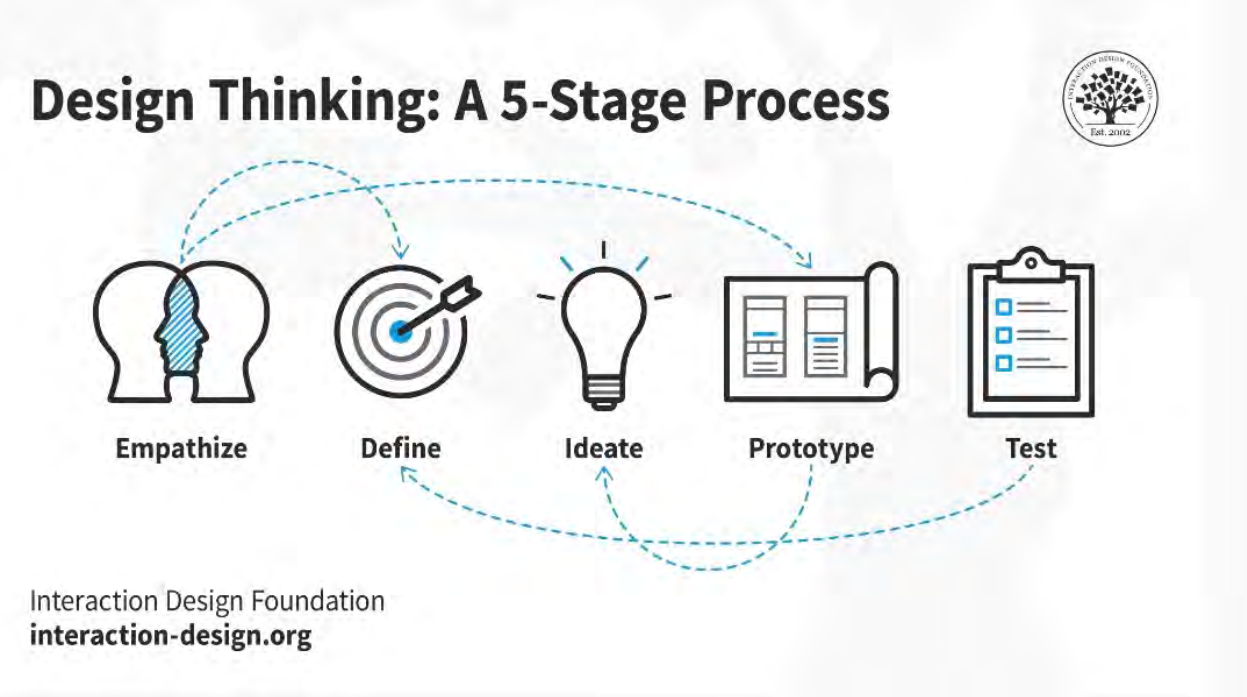
Use the following steps will help us to create one or more prototype signs/tiles:

1. *Using the laser cutter to create a stamp,*
    - *Create an illustrator file, use outline tool, reverse the lettering.*
    - *Import the file into the laser printer software, set levels and test.*
    - *Create the stamp (wood probably easiest material)*
2. *Press the stamp into a soft clay tile to create the lettering (maybe use spray oil on the stamp/clay to avoid sticking)*
    (Approx. size 6 or 8 inches across fired which will be 9 to 10 inches across in wet clay—clay shrinks quite a bit in firing).
3. *Let the tiles dry slowly, covering the edges with plastic sheeting.*
4. *Bisque the tiles*
5. *Glaze or Oxide finish and fire the tiles.*
6. *Install at the nature preserve—observe and take photos, ask other students to check it out and use the signage--*
7. *Modify/reflect on design based on seeing results!*

List of trees for clay name tags (10/13/2023) from Ricardo Black:

*The number is the quantity of main/big specimens in preserve and suggested quantity of tags. We have more of some than the others. It was also recommended that inspiring quotes in clay tags would be a great idea. This could be something extra or for the future for any student that wants to leave a message in the garden for future generations.

- Valley Oak - *Quercus Lobata (10)*
- Coast Live Oak - *Quercus agrifolia (5)*
- Interior Live Oak - *Quercus wislizeni (2)*
- Holm Oak - *Quercus ilex (1)*
- Blue Oak - *Quercus douglasii (2)*
- California Mountain Mahogany - *Cercocarpus betuloides (4)*
- Peruvian Peppertree - *Schinus molle (8)*
- Toyon - *Heteromeles arbutifolia (5)*
- Sugar Bush - *Rhus ovata (5)*
- Holly Leaf Cherry - *Prunus ilicifolia (5)*
- California Foothill Pine - *Pinus sabiniana (1)*
- Knobcone pine - *Pinus attenuata (1)*



Design thinking is an iterative and non-linear process that contains five phases: 1. Empathize, 2. Define, 3. Ideate, 4. Prototype and 5. Test.

1. **Stage 1: Empathize—*Research Your Users' Needs***

Here, you should gain an empathetic understanding of the problem you're trying to solve, typically through user research. Empathy is crucial to a human-centered design process such as design thinking because it allows you to set aside your own assumptions about the world and gain real insight into users and their needs.

2. **Stage 2: Define—*State Your Users' Needs and Problems***

It's time to accumulate the information gathered during the Empathize stage. You then analyze your observations and synthesize them to define the core problems you and your team have identified. These definitions are called problem statements. You can create personas to help keep your efforts human-centered before proceeding to ideation.

3. **Stage 3: Ideate—*Challenge Assumptions and Create Ideas***

Now, you're ready to generate ideas. The solid background of knowledge from the first two phases means you can start to "think outside the box", look for alternative ways to view the problem and identify innovative solutions to the problem statement you've created. Brainstorming is particularly useful here..

4. **Stage 4: Prototype—*Start to Create Solutions***

This is an experimental phase. The aim is to identify the best possible solution for each problem found. Your team should produce some inexpensive, scaled-down versions of the product (or specific features found within the product) to investigate the ideas you've generated. This could involve simply paper prototyping.

5. **Stage 5: Test—*Try Your Solutions Out***

Evaluators rigorously test the prototypes. Although this is the final phase, design thinking is iterative: **Teams often use the results to *redefine* one or more further problems**. So, you can return to previous stages to make further iterations, alterations and refinements – to find or rule out alternative solutions.

Overall, you should understand that **these stages are different *modes* which contribute to the entire design project, rather than sequential steps**. Your goal throughout is to gain the deepest understanding of the users and what their ideal solution/product would be.

Objective 3: Evidence: Two assignment monographs: one using a laser cutter, one using SketchUp software.

Laser Cutter Assignment: NOTE this is a copy of the above assignment

Fall 2024

Art 11-Three-Dimensional Design

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Use the following steps will help us to create one or more prototype signs/tiles:

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    - *Create the stamp (wood probably easiest material)*
9. *Press the stamp into a soft clay tile to create the lettering (maybe use spray oil on the stamp/clay to avoid sticking)*
    (Approx. size 6 or 8 inches across fired which will be 9 to 10 inches across in wet clay—clay shrinks quite a bit in firing).
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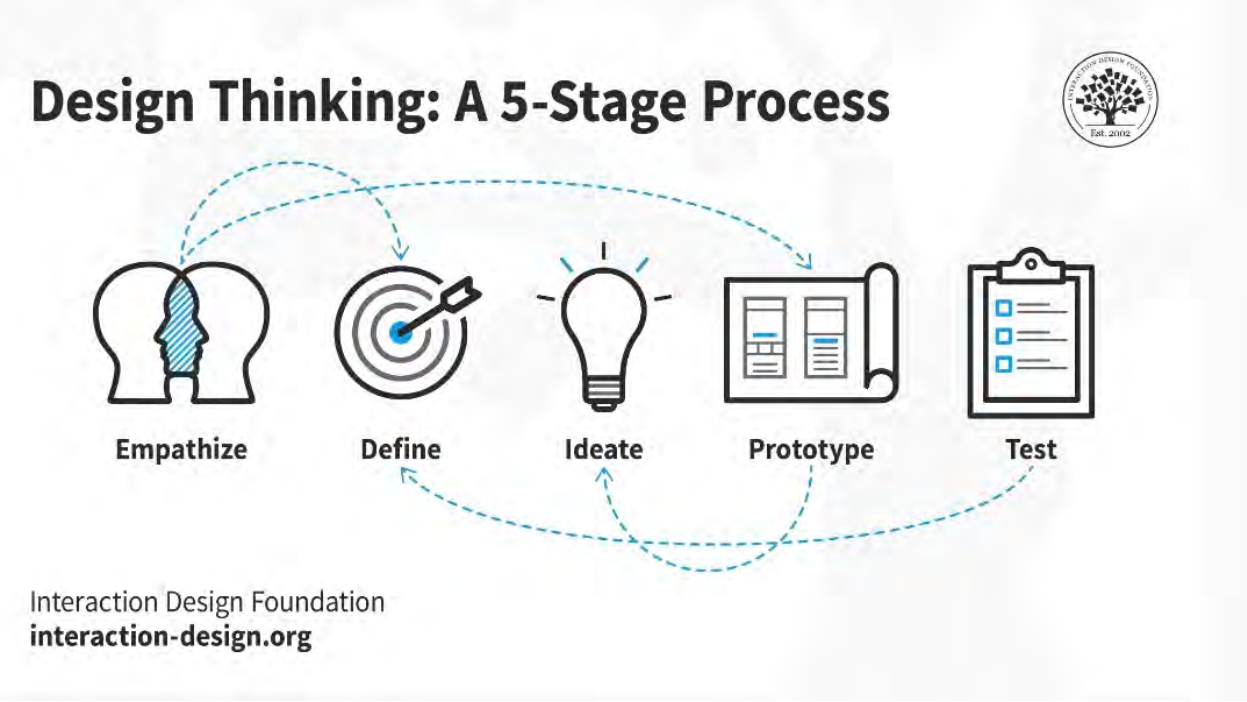

Design thinking is an iterative and non-linear process that contains five phases: 1. Empathize, 2. Define, 3. Ideate, 4. Prototype and 5. Test.

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This is an experimental phase. The aim is to identify the best possible solution for each problem found. Your team should produce some inexpensive, scaled-down versions of the product (or specific features found within the product) to investigate the ideas you've generated. This could involve simply paper prototyping.

10. **Stage 5: Test—*Try Your Solutions Out***

Evaluators rigorously test the prototypes. Although this is the final phase, design thinking is iterative: **Teams often use the results to *redefine* one or more further problems**. So, you can return to previous stages to make further iterations, alterations, and refinements – to find or rule out alternative solutions.

Overall, you should understand that **these stages are different *modes* which contribute to the entire design project, rather than sequential steps**. Your goal throughout is to gain the deepest understanding of the users and what their ideal solution/product would be.

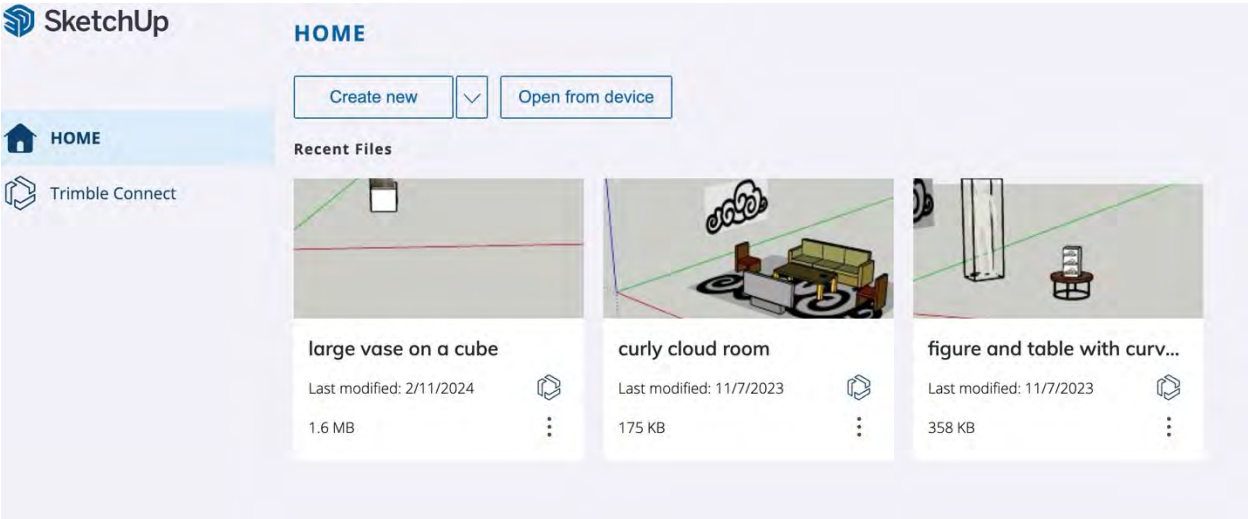
Simple SketchUp Assignment

Art 11 Three Dimensional Design

Snow

Fall 2024

To use SketchUp, you will have to get a “Trimble” account. I used my Google account to do that, and it’s been easy to use. Once you sign up you can use the “Create New” button to start a new file. This is what my home page looks like:



Any 3D program is going to be challenging to learn, and they all have different menus and controls. One thing I have learned about SketchUp is that it’s best to create objects where you want them to be rather than making an object and trying to move it.

In SketchUp, it is somewhat easier to import items or textures and move those around.

From the above image on the right, you can see the “person image” I imported to give scale information about the little table with a “vase” that I made.

For this assignment you need to

1) make a shape and
2) add your own image (you can import a .jpg image) to that shape on at least one “face” or side of that shape.
3) That’s it. Go in and try playing around first is what I recommend. I watched a couple of video tutorials; they can be helpful. There’s of course a ton more you can do with this program, but for now I just want you to know that it exists and how you could

use it to possibly showcase one of your pieces in a (minimal) 3D setting that you created.

Recommendations: Start with the tool bar on the left, figure out how to make a simple cube or rectangular shape using the “pull up” tool.

Select a face that you want your image to appear on, it will be highlighted in blue.

Import a .jpg…. and “click attach” a corner of the image to the corner of your shape.

This link will help if you want to put a photoshop image on your shape:
https://www.tecnauk.com/blog/how-to-apply-images-to-models-in-sketchup-toms-sketchup-guide-3

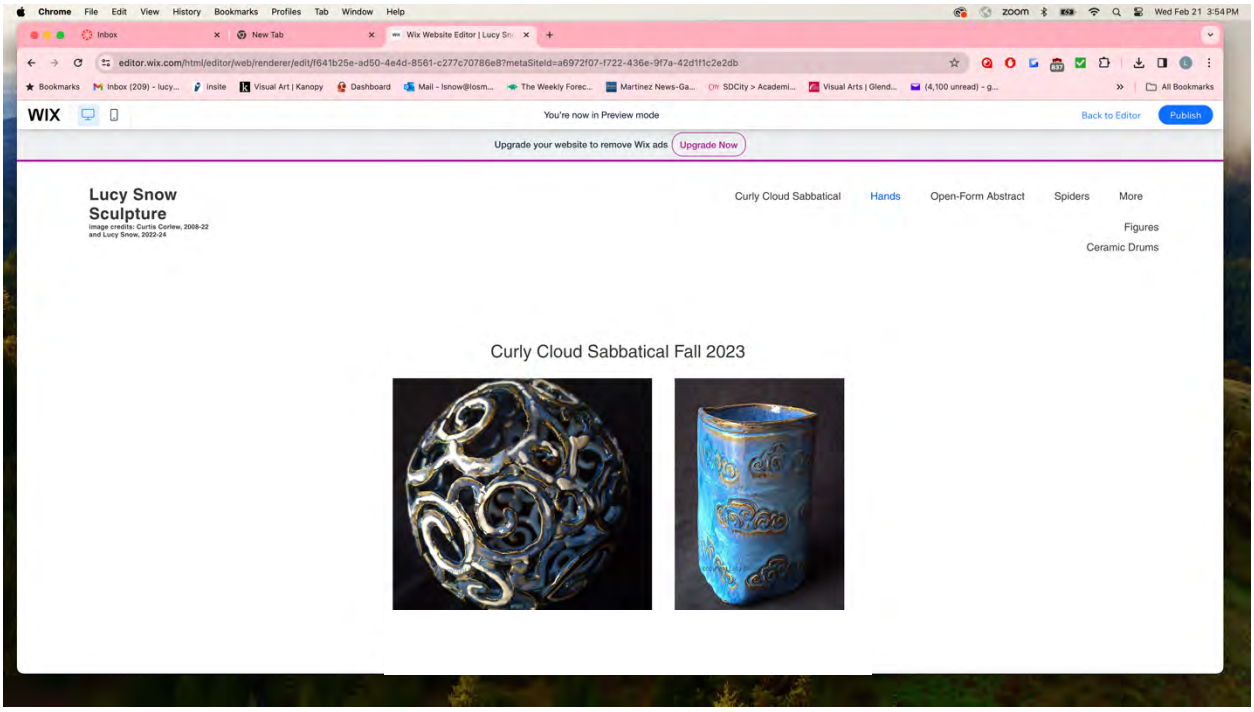
Try using the “pan” tool and the “orbit” tool to see how your .jpg image is looking on your shape (if you don’t click a face of your image before importing, it’s very hard to get the image to be near your shape! You will think they are close but then looking from another angle will show a huge gap!). It’s weird but really shows you the 3D capabilities of this program!

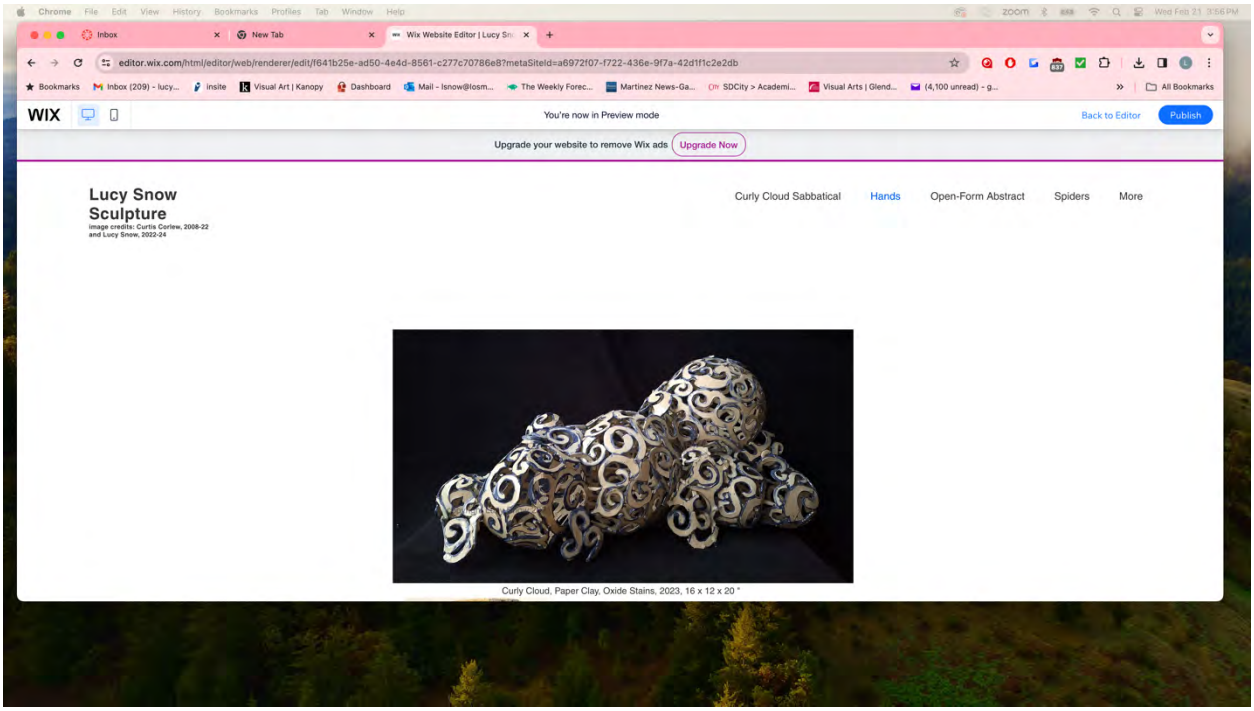
The “rotate” tool is hard for me. I am still working on that!!

Objective 4: Evidence: Digital portfolio (website) with examples of my sculpture and digital art prototypes. Also, at least one assignment monograph/Canvas module that includes at least three example portfolios with sculpture and 3D design.

WIX website: Lucy Snow Sculpture.

I have provided screenshots of the website over the following pages. I started a website using WordPress, and looked at Squarespace as well, WIX turned out to be the easiest to use. I have left it unpublished for most of the time since I created it, out of concerns regarding artificial intelligence and my images being used without permission. Photo credit: Curtis Corlew took most of the best pictures!





Lucy Snow
Sculpture
Image credits: Curtis Corlew, 2008-22 and Lucy Snow, 2022-24
Curly Cloud Sabbatical
Hands
Open-Form Abstract
Spiders
More

Large vase, 2023, 18 x 8 x 8"

Curly cloud maquette, stoneware, oxides,glazes, 2023 6 x 8 x 12"

Cloud Clay Cutter, plumber's tape, plastic foam board, 2023, 5 x 10 x 1"

Cloud Stamp with package, 2023, 2 x 5 x 4"

Lucy Snow Sculpture
image credits: Curtis Corlew, 2008-22 and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Show of Hands: Ceramic Sculptures 2013-2019

Tree Hand, Paper Clay with oxide stains and glazes, 2013. 9 x 14 x 6"

Refinery Hand, Salt-fired Stoneware, 2016, 23 x 19 x 9"

Star Hand, Paper Clay, Oxide Stains, 2013, 18 x 14 x 8"

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Hands and Sphere, Paper Clay, Stoneware, 2013, 10 x 14 x 12"

Concentric Hand, Paper Clay, 2019, 22 x 22 x 12"

Google Knows All Hand, steel, clay, mixed media, 2017, 24" x 12" x 8"

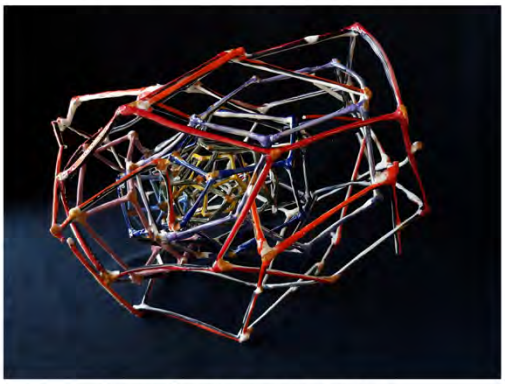
Thrown Bones, Salt-Fired Stoneware, 2016, 24 x 15 x 7"

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Fingers of Fog over Mount Diablo (Cloud Hand), Paper Clay, Stoneware, Oxide Stains, 2015, 18 x 18 x 16"

Open Form Abstract 2019-Present



Dodec complex, Paper Clay with underglazes and slips, 2023, 5 x 7 x 9"

Lucy Snow Sculpture
Image credits: Curtis Corlew, 2008-22 and Lucy Snow, 2022-24

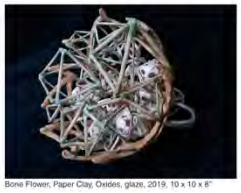
Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

In my most recent work, I've been exploring constructed open forms in ceramic. Precarious experimentation and inventing the process as I go motivate me. Maybe something good that I hadn't quite expected will happen--it's never completely predictable.

For this piece, I built nested dodecahedron shapes and painted them with underglaze colors inspired by the order of the visible spectrum. I also used black and white to emphasize shape, line, and interior vs. exterior surfaces. Breakage and repair in construction and reconstruction are embraced. Layers expanded, contracted, connected, and disconnected. Cone 6 firing with clear glaze caused more warping and more saturated color and shine, and improved structural strength.

Read less

Flower Tower, ceramic, stain, glaze, 2022,18 x 16 x 8"



Bone Flower, Paper Clay, Oxides, glaze, 2019, 10 x 10 x 8"

Bat Cave Cloud, Paper Clay, glaze, 2021,10 x 10 x 9"

Star Cage Crystal, Paper Clay, underglaze, 2020, 7 x 6 x 5"

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Expansion TriLobe vessel, Paper Clay, 2023, 7 x 6 x 5"

Skull, Paper Clay, glaze, paper, glue, paint 2023, 7 x 8 x 8"

Egg Basket, Paper Clay, Glaze, 2022, 13 x 12 x 12"

Dancers, Paper Clay, Glaze, 2019, 10 x 10 x 4"

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Spiders 2018-2023

Points of Attachment (Spider #3), 2020, Paper clay, epoxy, wire, 2020, 6 x 6 x 5"

Hands/Spider(Spider #2), ceramic, wire, 2019, 12 x 8 x 8"

Triangle Spider (Spider #6), Stoneware/Paper Clay, 2022, 12 x 18 x 8"
In this work I made a web by laying out moist paper clay strips and pressing them together, then placing the whole over a curved surface to dry and be fired. The spider was added after both parts were fired.

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Folded Spider (Spider #9), Paper clay, 2023, 10 x 10 x 11"

Cave (Spider #7), Stoneware/Paper Clay, 2022, 10 x 15 x 8"

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Spider Suspense, Paper Clay, glazes, terra sigillatta, 2024, 14 x 14 x 12"

Figurative Works 2012-2016

Singer (Aretha), Stoneware, 2015, approximately life size

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical Hands Open-Form Abstract Spiders More

Upright Bass Player, Stoneware, 2016, 20 x 10 x 8"

Olmec Head, Paper clay, 2012, 9 x 8 x 7"

Figure Study, Stoneware, 2015, 8 x 7 x 6"

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical Hands Open-Form Abstract Spiders More

Rigoberta, Stoneware with slips and glazes, 2013

Banker Pig, Stoneware with underglazes and slip, 2012, 14 x 8 x 8"

Politician Pig, 2012, 13 x 13 x 10"

War Pig, stoneware, slips, glazes, 2012, 13 x 12 x 10"

Lucy Snow Sculpture
image credits: Curtis Corlew, 2008-22 and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

Ceramic Drums (Udus) 2009-present

Udu for Peter, Paper Clay, slip, 2022, 16 x 11 x 10"

Minoan Udu, 2009, 12 x 8 x 8"

Big Figure Udu, 2012, 11 x 8 x 8"

Octopus Udu, 2010, 12 x 8 x 8"

Lucy Snow
Sculpture
image credits: Curtis Corlew, 2008-22
and Lucy Snow, 2022-24

Curly Cloud Sabbatical | Hands | Open-Form Abstract | Spiders | More

About the Artist

On the top right is me skiing with my partner Patrick, because with this name how could I not do winter sports? Below that I'm throwing shade on a tree in my Mom's yard in Maine where I grew up. On the left is a paper and steel sculpture that I made for the Los Medanos College faculty show in 2007 soon after I joined the art department as a full-time sculpture and ceramics instructor. Since then, clay has taken over my art practice--not least because managing the ceramic facilities is part of my job-- but also just because what you can do with clay is so endlessly fascinating. Get Muddy!

Digital Portfolio Assignment

Your assignment is to gather at least 5 images of your own creative projects. Of those five images, three of them must be from this semester and three-dimensional. If you have good images of three-dimensional work from other classes/high school that you are proud of, you may include up to two of those as well. If you have drawings, paintings, digital images, etc., that you are proud of and that relate in some way to the three-dimensional pieces, you may include up to two of those images.

Including more than 5 images is encouraged, up to 10 images. Each image should be considered as it relates to the others, and each should show something you are proud of. Don't just throw more in to have more—there should be connections, or reasons for each image: maybe a sequence of ideas or ideas/imagery that you keep returning to because you are inspired.

I'm including examples of website portfolios as eventually you will most likely be putting together a web page at some point and it's a useful thing to know how to do. There are various free sites/services such as WIX that are relatively easy to use. Investigating those and creating a basic page layout that you show to the class (and/or take a screenshots to post in a discussion) will work well for this assignment. However, using presentation software or a creating a digital document with images of your work in it—that you can share with the class or post in a discussion—will also be accepted.

Steps for the assignment:

Three images from this semester are due in a digital document on this date _____

Two additional images for a total of 5 are due in a digital document on this date _____

Class workshop/group feedback activity/assignment_____

Post document or website/presentation link in a Canvas discussion due _____

Here are six examples (links) to sculpture/3D design portfolios. We will discuss these in class, and/or there will be an assigned post in a Canvas discussion where you will look at these examples and list pros and cons.

Which website did you like most/least? Why?

Which website let you focus on the artwork the best? Why?

https://www.lynnemeade.com/

(tableware and more: ceramics)

https://annwebersculpture.com/gallerys

(sculpture from found materials)(click on "show thumbnails" on the bottom menu)

https://www.arielrojo.com/en/index

(some work uses Laser cutter portfolio or other digital tools)

https://www.aki-inomata.com/

(artwork with digital elements and collaborating with animal species)

https://fineartamerica.com/profiles/alexandra-goncharova

(former LMC student on FineArtAmerica)

https://www.behance.net/alex-vaz-px/projects

(digital art and design)

Objective 5: Evidence: A list of program descriptions, at least two interview summaries

To create this list of Art Program descriptions, I have used information provided by my DVC colleague Hopi Breton that she compiled in 2021 during her sabbatical. I have edited and modified this information to make it relevant for LMC's Art Programs. I am deeply grateful to have access to this as a resource. Institutions included in this report:

1. California College of the Arts
2. California State University; East Bay
3. San Francisco State University
4. San José State University
5. California State University; Sacramento
6. California State University; Long Beach
7. California Polytechnic University; San Luis Obispo
8. University of California; Davis
9. University of California Berkeley
10. University of California; Los Angeles

California College of the Arts:

Degrees in Art and Design:

BFA degree offered in the following (plus BArch Architecture): Animation, Ceramics, Community-Arts, Fashion Design, Furniture, Game Arts, Glass, Graphic Design, Illustration, Industrial Design, Interaction Design, Interior Design, Jewelry/Metal Arts, Painting/Drawing, Photography, Print Media, Sculpture, Textiles.

Core requirements:
"First Year Core" is the name of the Foundations program at CCA
FYCST-1040; Two-Dimensional Design
FYCST-1080; Three-Dimensional Design
FYCST-1000; Drawing
FYCST-1120; Four-Dimensional Design

- CCA's Foundation program is called "First Year Core". This is required for all students at CCA in each discipline.
- Three of these "First Year Core" set of classes may articulate with LMC's Art 10 (2D design, Art 11 (3D design), Art 20, (Intro. To Drawing)
- Color theory is not a required core course at CCA. LMC's Color Theory (Art 47) may transfer in place of 2D Design.
- CCA has a page on transferring from community colleges on their website and lists specific colleges with attached articulation agreements. (LMC is not there—future work needed to articulate although not as high a priority as demand for this school not high possibly due to expensive tuition. It has been possible in the past for individual students to get individual agreements for transferring courses during the admissions process).

California State University; East Bay:

Degrees in Art and Design:

Cal State East Bay has a combined Art and Art Digital Media department, under the umbrella of the Art Department, like at LMC.

BA Degree in Design, Studio Art.

BFA 3D Art and Design

BFA Fine Arts Practice, Graphic Design, Illustration, Interaction and Game Design, Photography, Transdisciplinary Arts, Video Animation

Core requirements:

Art 100; Fundamental of Drawing
Art 101; Photography I
Art 102; 2D Processes
Art 103; 3D Processes
Art 104; 4D Processes

- All Art and Design degrees listed above require these Foundations of Art core courses.

- CSUEB's core curriculum requirements could/may articulate with LMC's Art 20, 72, 10, 11. Art 104 (4D processes) an area to work on an articulation?
- CSUEB does not have Landscape, Fashion, Architecture, or Industrial Design.
- All design programs are 2D digital based except 3D animation (Maya) or 3D fabrication—they have a Makerspace.
- CSUEB does not have Architecture, Interior Design, or Industrial Design departments, and those programs are not included in their Art and Design department.
- CSUEB Art and Design has a core curriculum photography requirement. All of their photo courses are digital.

San Francisco State University:

Degrees in Art and Design:

The school of Art: offers one BA Degree in Studio Art

The School of Design: offers two BS Degrees: Industrial Design, Visual Communication Design

The Department of FINA (Family, Interiors, Nutrition, Apparel) offers two degrees
BS Apparel Design and Merchandising, Interior Design.
Core requirements for BA in Studio Art:
No 'core" requirements; Select 3 from the following:
ART 210 Introduction to Digital Media Arts, ART 222 Introduction to Textile Art
ART 231 Introduction to Drawing, ART 235 Introduction to Printmaking
ART 240 Introduction to Contemporary Sculpture, ART 245 Introduction to Ceramics
ART 260 Introduction to the Darkroom

Core requirements for BS in Industrial Design, and Visual Communication Design:
DES-323 Visual Design Literacy, DES 356 History of Design and Technology
DES 370 Intro to Design, DES 300 Design Process, DES 320 Drafting and Sketching
DES 322 Computer Graphic Imaging, DES 324 Research and Writing for Design

Core requirements for BS Apparel Design & Merchandizing: ID 240 Color and Design
Plus, many ADM (Apparel Design Manufacture) specific courses.

Core requirements for BS Interior Design: ID 240 Color and Design
Plus, many Interior Design specific courses.

- The School of Art does not have a Foundations of Art and Design core curriculum.
- However, LMC's Art 10 Intro to 2D Design and Art 47 Color Theory may articulate and apply to a general Studio Art Degree at SFSU.
- SFSU does not have an Architecture, or a Landscape Design program.
- The department chairs for Interior Design/Fashion, and for Design were very accessible and offer tours for students, (as of 2021 according to Hopi Breton of DVC).
- The Design department is not "impacted" so it may be easier to enroll LMC students.
- LMC's Art 10 may articulate with ID 240 Color and Design.
- The Art Department also houses a teaching credential program with a concentration in Art. This is very exciting for students who want to study art and teach in k-12.

San José State University:

Degrees in Art and Design:
SJSU has a Department of Art, and a Department of Design.

Department of Art:
BA Art, Studio Practice
BFA; Digital Media Art, Photography, Pictorial Art, Spatial Art

Department of Design:
BA in Design Studies
BFA in Animation/Illustration, Graphic Design, Industrial Design, Interior Design

Core Requirements for Art; Studio Practice:
ART 12 Two- Dimensional Design and Color Concepts
ART 13 Three-Dimensional Design Concepts
ART 24 Drawing I
PHOT 40 Beginning Photography
ART 74 Introduction to Digital Media
ART 68 Beginning Sculpture: Object and Concept

Core Requirements for Pictoral Art:
ART 12 Two- Dimensional Design and Color Concepts
ART 13 Three-Dimensional Design Concepts
ART 24 Drawing I
ART 26 Drawing II
ART 61 Beginning Drawing
ART 74 Introduction to Digital Media
PHOT 40 Beginning Photography

Core Requirements for Spatial Art:
ART 12 Two- Dimensional Design and Color Concepts
ART 13 Three-Dimensional Design Concepts
ART 24 Drawing I
PHOT 40 Beginning Photography
ART 68 Beginning Sculpture: Object and Concept
ART 74 Introduction to Digital Media

Core requirements for Animation/Illustration
ANI 11 Illustration Fundamentals
ANI 71 Visual Principles
ANI 101 Visual Storytelling
ANI 10 Light and Optics
ANI 21 Color Principles for Screen Arts

Core requirements for Graphic Design
DSIT 10 Sketching, Drawing + Modeling
DSGD 63 Fundamental Graphic Visualization
DSGD 110 Visual Literacy; Image Making

Core requirements for Industrial Design:
DISD 31 Industrial Foundation I
DISD 32 Industrial Foundation II
DISD 124 Design for All

Core requirements for Interior Design:
DSIT 10 Sketching Drawing + Modeling
DSIT 29 Design Process
DSIT 83 Visual Communication
DSIT 109 Object Design for Interiors
+ 2 courses required in craft-focused Art course (ceramics, metals, printmaking, glass)

• SJSU has a core foundations program of: 2D Design, 3D Design, Drawing, Photo, Digital Art which is required for all Art degrees.

• LMC Foundations of Art courses that may articulate with the SJSU core requirements in Art, Pictorial Art: Art 10,11,20,21,72,60,250

• Color theory is not a required foundation class or in the core curriculum, however SJSU does have a color class (Art 14).

• Articulations with Industrial Design, Interior Design, Animation/Illustrations, and Graphic Design not available on assist.org.

• SJSU's Art 68 Beginning Sculpture might articulate with LMC Art 60 Introduction to Sculpture Concepts

• Many of the core curriculum courses from Art can be transferred to replace core curriculum requirements in Design for example Art 10 (2D Design) could transfer to replace the required ANI 11 Illustration Fundamentals.

• SJSU Animation/Illustration program will accept Art courses in Color Theory, Drawing I, and 2D Design as transfers for their core curriculum requirements in ANI 11, ANI 10, ANI 21.

• SJSU does not have Architecture or Landscape Design programs.

• SJSU has a strong Interior Design program which requires at least 2 craft-oriented Art courses from Ceramics, Woodworking, Metal Sculpture, Glass, Jewelry/Metalsmithing, or advanced Digital Video.

• SJSU also has an Art History "Design in Society"

• The Art Department, especially the sculpture studio (Spatial Arts at SJSU) is physically

removed from the rest of the Art department and the Design Department.

• Internally, students who change their majors in Art and Design can transfer core curriculum work to their new major.
• SJSU has some very interesting courses such as Visual Literacy; Image Making, and other general courses required for Art and Design students.

• SJSU has many courses that help students prepare for careers in Art, such as these

required courses: Professional Preparation in Art, and Writing Workshop for Artists.

• Possible redundancy at SJSU in Art and Design. For example,

classes like DISD 124 Design for All, ANI 71 Visual Principals, ART 3 Medium and Message in 3 separate areas most likely have a lot of cross over.

• SJSU has a BA in Studio Art with a concentration on a k12 teaching credential within their art department.
• SJSU has a great foundry for sculpture, and a hot glass shop, unusual!!

California State University, Sacramento:

(referred to as Sac State in this report)

Degrees offered in Art and Design: offered through the College of Arts and Letters which includes the Department of Art and the Department of Design.

Department of Art:

BA Art (Studio Art Methods), BFA Studio Art

Department of Design:

BA Interior Design, Design Studies

BFA Interior Architecture, Photography, Graphic Design (maybe impacted program)

Core requirements in Art:
ART 60 Two-Dimensional Composition
ART 70 Form, Space Vision
ART 20 Beginning Drawing Art
ART 97 Beginning Electronic Art

Core requirements in all Design:
DSGN 4 Design and Thinking
PHOTO 20 The Photographic Self
INTD 20 History of Design or, GPHD 20 History of Graphic Design
PHOTO 11 Digital Photography I
INTD 25 Design Fundamentals
GPHD 25 Visual Basics
INTD 20 Design

• Sac State has a traditional Foundations of Art core curriculum program for its Art degrees but that does not extend to the Design Majors.

• The BFA in Photography at Sac State is in the Department of Design, rather than Art. The Photo program has both analog and digital labs.

• CSU Sac does not offer studies in Industrial Design, Architecture, or Landscape Design.

• Courses that may articulate between LMC and Sac State in Art and Design.

CSU Sac's ART 70 Form, Space Vision with LMC's ART 11, Introduction to 3D Design.
CSU Sac's PHOT 12 Digital Photography II with LMC's ART 74.
CSU Sac's PHOT 11 Digital Imaging with LMC's ART 72.
CSU Sac's ART 88 Beginning Sculpture with LMC's ART 60.
CSU Sac's DSGN 4 Design and Thinking with LMC's ART 10.
CSU Sac's GPHD 5 Intro to Graphic Design with LMC's ART 15.
CSU Sac's GPHD 120 Typography with LMC's ART 14.
CSU Sac's GPHD 25 Visual Basics with LMC's Art 20 or Art 10.
CSU Sac's INTD 25 Design Fundamentals with LMC's Art 10 and Art 11.
PHOTO 11 Digital Imaging with LMC's ART 72 Intro. Digital Photography.

• Community Partnerships and the Campus Galleries are well promoted on their sites and as integral parts of the student experience in the Arts.

• The 4YP (Four Year Promise) program allows majors in the Arts and Letters department to "pre-enroll" in required courses in their majors based on a 4-year plan roadmap of courses. (for transfer too?)

• Sac State has a large Interior Design program including 4 full time faculty, internships, a European study abroad link, and student competitions and projects around campus and region.

• The Art department includes Art Education classes for Pre-Credential Preparation.

• Sac State has a new MFA in Fine Arts program.

• Sac State has an impressive gallery and guest speaker series

• Photography is more commercially oriented than fine arts oriented as it is housed in the Department of Design.

• The Art and Design departments' websites include images of student work.

• Festival of the Arts connects students across the College of Arts and Letters and really celebrates and promotes the Arts departments: https://www.csus.edu/college/artsletters/festival-of-the-arts/ The Festival of the Arts is 6 days of creative performances, lectures, and master classes.

• The Art department has 4 student awards, 4 student scholarships, and 7 student art clubs. It also has paid student assistant positions in sculpture, ceramics, Art History, the 2 art galleries, and the new media labs.

• The Art department provides open access to its Sculpture Lab with a key fob system. It also runs a woodfire kiln.

California State University; Long Beach:

Degrees offered in Art and Design through the College of the Arts which includes the Department of Design, and the School of Art.

BA in Art, Design, Graphic Design, Animation/Illustration, Art (Photography)
BFA Art, Interior Design
BS Industrial Design

Core requirements for Art:
Art 130 Foundation Two-Dimensional
Art 131 Foundation Three-Dimensional
Art 181 Foundation Drawing
Art 263 Introduction to Sculpture
Art 287 Introduction to Painting
Art 241 Introduction to Photography

Core requirements for Design:
DESN 120A Fundamentals of Design
DESN 120A Fundamentals of Design
DESN 132A Perspective and Rendering Systems
DESN 132B Perspective and Rendering Systems
DESN 151 Design Materials and Tools
DESN 255 2D Computer Aided graphics

Core requirements for Graphic Design
Art 130 Foundation Two-Dimensional
Art 131 Foundation Three-Dimensional
Art 184 Foundation Life Drawing (Figure Drawing), and
Art 181 Foundation Drawing
Art 223 Introduction to Typography

Core requirements for Animation and Illustration:
Art 130 Foundation Two-Dimensional
Art 131 Foundation Three-Dimensional
Art 184 Foundation Life Drawing (Figure Drawing), and
Art 181 Foundation Drawing
Art 287 Introduction to Painting

Core requirements for Art (Photography)
Art 130 Foundation Two-Dimensional
Art 131 Foundation Three-Dimensional
Art 181 Foundation Drawing

• CSULB has traditional foundations of Art and Design requirements for all its Arts and Design degrees.

• Art foundation courses in 2D and 3D Design are required core courses in all the Design disciplines including Graphic Design, Animation/Illustration, Design. These are all articulated with LMC Art 10 and 11.

• Core Curriculum requirements in Design disciplines at CSULB require Studio Art classes. For example, painting and figure drawing are required for Animation, Illustration, and Graphic Design.

• All Foundations of Art and Design requirements can be articulated with LMC:
Art 10,11,20,40, and Figure Drawing Art 30.

• The College of the Arts at CSULB includes the School of Art, and Department of Design. It is one of the largest Colleges of the Arts within the CSU system.

• CSULB does not require a core Color class but Color Theory (which would articulate to LMC Art 47) is an elective for BFA Graphic Design at CSULB, and in Art and all Design disciplines at CSULB.

• CSULB has a robust art department and program.

• CSULB offers a post-bac certificate in Biomedical Illustration, a rare certificate.

• The Fine Arts Affiliates has raised over $600,000 for student scholarships and programs to the College of Arts.

• Studios in the School of Art and Department of Design are accessible 24 hours to undergraduate students.

• The College of Art houses a Museum of Contemporary Art, 7 flexible galleries, and the CSULB Center for Contemporary Ceramics.

California Polytechnic University; San Luis Obispo:

(referred to as Cal Poly in this report)

Degrees offered in Art and Design: Cal Poly has an Art and Design Department, and Graphic Communication Department housed in the College of Liberal Arts.

Architecture, City/Regional Planning, and Landscape Architecture are housed in the College of Architecture and Environmental Design.

BFA Art and Design with concentration in Graphic Design, Photography/Video, or Studio Art
BLA Landscape Architecture
BArch in Architecture
BS Graphic Communication

Core requirements for Art and Design:
The Fundamentals of Drawing
Art 101 Art and Design Foundation Studies I
Art 102 Art and Design Foundation Studies II
Art 103 Art and Design Foundation Studies III
Art 182 Foundations in Digital Art I

Core requirements for Architecture:
Archi 101 Survey of Architecture Education and Practice
Archi 131-133 Design and Visual Communication 1-3
Archi 241-243 Architectural Technology Fundamentals 1-3

Core requirements for Landscape Architecture:
LA 101 Intro to Landscape Architecture
LA 170 Principles of Design Communication
LA 202 Design Fundamentals I
LA 203 Design Fundamentals II
Plus, many Landscape Architecture specific courses

Core requirements for Graphic Communication:
GRC 101 Introduction to Graphic Communication
GRC 201 Digital Publishing Systems
GRC 203 Digital File Preparation and Workflow
GRC 204 - Introduction to Contemporary Print Management and Manufacturing
GRC 211 - Materials for Graphic Applications
GRC 224 - Binding and Finishing Processes

• All Art and Design degree core curriculum courses can be articulated with LMC's

• All Architecture degree courses fall under the Architecture department offerings and do not share courses with Art and Design which is in a separate college at Cal Poly

• The Graphic Communications department encompasses all digital design fields other than Graphic Design, including Industrial Design. Graphic Communication core courses are all internal to the department and do not cross over with Architecture or with Art and Design.

• Cal Poly has articulation for a Color Theory class. This is one of the very few schools that has articulated a (Color Theory) class with a core requirement in

their BFA Art and Design degree.

• Intro to Digital Art (LMC's Art 250) could be articulated with Cal Poly

• No core requirements for Graphic Communication are articulated with DVC.

• There is no cross over between the Department of Architecture, Department of Graphic Communication, and Department of Art and Design, which does not support unity between the art and design fields.

• Photo/video labs offer 2 large shooting studios, wet photo lab, digital and video editing

• Studio Art has 2 classrooms (drawing and painting), one woodshop, sculpture/ceramics studio and yard, a critique room, and a computer lab

• Undergraduate Senior year in Studio Art, each studio major is given their own individual studio space in the Senior Studio Lab. Students are given a key to the lab in the fall, and have 24-7 access to the space for their entire senior year

• The Art and Design department also has an art gallery and lecture series.

University of California; Davis

Degrees offered in Art and Design: The College of Agricultural and Environmental Sciences, and the College of Letters and Science have the following degrees:

BA Art Studio, Design, Cinema and Digital Design

BS Landscape Architecture, Environmental Design

Core requirements in Studio Art:
No core curriculum.
Transfer students choose 4 from: Beginning Drawing, Beginning Painting, Beginning Sculpture, Beginning Printmaking, Beginning Ceramics, Beginning Photography, Beginning Video.

Core requirements in Design:
Intro to Design (Must be taken at UCD)
Choose one from: Design Drawing, Form and Color, Drafting and Perspective, and Graphic Design.

Core requirements in Environmental Design and Landscape Architecture:
Intro to Environmental Design, Introduction to Space-making.

• Like other UCs, UCD does not have a core foundations program for its Studio Art or Design degrees. The core requirements are simply the array of beginning studio classes.

• Unlike other UCs, the Art and Design programs are not “impacted”, meaning students do not have to apply to these programs once they are accepted into the college.

• Just the lower division classes will be articulated. Core classes at UCD are the general classes, such as basic photoshop and illustrator skills. Upper division course work will be required at UCD but if a student has taken a DVC class such as Typography at UCD then it will still count toward their BS or BA degrees at UCD.

• UCD’s DES 50; 3-Dimensional Design may articulate with LMC’s Art 11

• UCD’s Video and Digital Art degree program does not require foundations classes. The only Art classes required are for Video, which is housed in Art.

• UCD’s Design department includes Visual Communications (digital, environmental and print), interiors, fashion, textiles, exhibition, and product (lighting and furniture) and sustainable design
• UCD does not have an Architecture program. It does not have an Industrial Design program, specifically, but does have a Design major concentration in Product Design for lighting and furniture.

• The core class, Introduction to Design, must be taken at UCD and has no articulation.

• Design 015, Form and Color could be articulated with LMC’s Art 47, Color Theory.

• Art students in undergrad can apply for studio spaces on campus.

• UCD Art runs The Basement Gallery for student exhibitions

• UCD includes the UC Davis Design Museum & Design Collection, Jan Shrem And Maria Manetti Shrem Museum Of Art, And the C.N. Gorman Museum

• UC Davis has The UC Davis Product Design Lab

• UCD is not allowed to have portfolio requirement since 2005. They used to, but it has stopped. If students meet admission bar then they TAG into their programs of choice.

• In School of Design, instructors review the community college courses and syllabi. They have an official process for transferring credits.
• In the School of Art students just talk to professors at UCD about their articulation of specific art courses.
• It is recommended that LMC students save syllabus and their work (images).

- Advising at UCD is centralized for the arts and design.
- The Art Group Advising Center website looks useful for prospective students. The site illustrates how unified the art and design programs are at UCD.
- Graphic Design is housed in the School of Design. There is one Design major, then students concentrate on fashion, exhibition design, interior design, Graphic Design, etc.
- Landscape Architecture Design is a separate program in UCD's College of Agriculture.
- The "Textiles" program is a part of the College of Ag, and focuses on the science of textiles.
- Fashion design has some elements of textiles science, too.
- No Industrial or Product design degree at UCD
- There are Maker Spaces in the School of Design and in Engineering at UCD.
- Prospective students can reach out to the UC Art and Design Advising Group and there are student-led tours.
- UC Davis Art and Design majors are not "Impacted" programs, unlike UCB and UCLA.
- UC Davis's Digital Design program is very robust and comprehensive, especially compared to UC Berkeley or UCLA. UCD boasts having the only comprehensive academic design program in the UC system.
- UC Davis has digital photo and Black and White analog photo labs, which are part of their Design Department. This could be practical for students interested in commercial photography as well as Art Photography.
- Unlike the other UCs, UCD has extensive applied sciences programs. The College of Agricultural and Environmental Sciences has 28 majors.

University of California Berkeley

UCB has a Department of Art Practice, a College of Environmental Design, A Mechanical Engineering Department (includes design programs), The Jacobs Institute for Design Innovation, and the UC Berkeley Extension program.

Degrees offered: BA in Studio Art, Architecture, Landscape architecture, Urban Design, City-Regional-Environmental Design

Core requirements in Art:

ART 8 Introduction to Visual Thinking (must be taken at UCB)
ART 12 Drawing Foundations

Core requirements in Architecture, Landscape Architecture and Environmental Design:

ENV DES 1 People and Environment Design
ARCH 11A Intro to Visual Representations and Drawing
ARCH 11B Introduction to Design
LD ARCH 1 Drawing a Green Future: Fundamentals of Visual Representation and Creativity

• The Jacobs Institute for Design Innovation operates through the College of Engineering and offers multiple interdisciplinary curricular pathways.
• Art is an impacted major, so students apply for the major after acceptance at UCB.

• It is not guaranteed that they will be accepted into the program afterward:

• UCB had 224 Art transfer applicants and accepted 76.

Supplemental application processes for transfer students: it is recommended to select more than one "major" in case of not being accepted into first choice major.

• Supplemental application for transfer students requires 8-10 images portfolio and written statement. Developing this portfolio is the more critical aspect for transfer.

• UCB has no courses in Art that are directly articulated to LMC.

• UCB does not have programs in fashion, interior Design, Game Design or other Digital Design programs, or Industrial Design. Commercial art, illustration, design, art therapy, graphic design, and similar courses are not offered.
• Cal's Arts+Design website: https://artsdesign.berkeley.edu

• UCB does not have articulation agreements with community colleges for specific courses: "Admission to the Art major is very competitive. The most important admission criteria are the supplemental application which requires a portfolio of creative work. While it may be beneficial to complete a as preparation/experience, they
are not required for admission and there is no guarantee they will satisfy major requirements and/or transfer as exact equivalents of any UCB courses. Substitutions for lower division requirements will be determined by the department in the summer following admission. Syllabi or other descriptive course documentation may be required for consideration."

• Requirements to declare the Art Major once accepted into UBC:

o Must have an overall minimum GPA of 3.3.
o Complete R&C (Reading & Comprehension) requirement.
o Complete or be enrolled in two required studio courses: ART 8 (required from UC Berk only) and ART 12 (Drawing).
o Complete or be enrolled in one lower division Art History course (any).
o Portfolio of 12 artworks (some can be "in-progress" works).

This is the transfer process to Cal's Department of Art Practice, according to interview with Allan DeSousa, faculty member doing outreach:

• There is no portfolio requirement at the initial time of application to Berkeley. Students

fill out general application through admissions (general undergrad). But they can declare Art major. When admitted, the students start and finish their pre-requisites for the Art major, and then formally apply to the major. Art is a "closed" major, meaning there is a second application process.

• Students can declare the Art major twice a year, in the beginning of fall and spring semesters.
• In terms of articulation of Art classes from Comm Colleges: Cal has breadth requirements, if an Art class does not articulate directly with a Cal Art class then it will fulfill other requirements at Cal.

• Transfer students can transfer 4 classes in Art. Art 8 (Foundations) is a required Cal class that they can only take there. Art 12 (Drawing) is changing starting this fall; it will not be required but can count toward the 3 other lower division class options.

• Essentially, transfer students in Art can bring over 4 Art classes, and one Art History.

• Art 10 2D Design would transfer as a drawing foundation class, and 3D Design as a sculpture foundation class. The department tries to be flexible and find as many classes in Art from Comm College to count toward the major. This usually works unless there's something like darkroom photo and jewelry because they don't have those programs.

• Important for Art students to archive their syllabi and course material so can review them once they are in the program at Cal.

• Suggested Portfolio Guidelines (from interview with Al-an DeSousa)

o A sense of direction, rather than just assignments.
o UCB doesn't expect them to have highly focused direction, but they look for the beginnings of what the student is interested in, rather than an inventory of completed assignments.
o Not expecting just assignments done at Cal or from prior school; Its fine if not attached to a class project.
o Students do not have to have a "checklist" of 1. a painting 2. a sculpture, rather include the work that they consider to be a cohesive body of work, even if it is done outside of a class.
o If the portfolio includes lots of different media, it is fine, they are looking for direction and emphasis.
o In-progress images accepted as well, especially for a larger work that's current, but keep to a minimum, maybe 2 pieces.
o For transfer students, it's expected that they have completed artworks.

• Art Practice at Cal doesn't make distinctions between media, even if the student sees their work as media focused. At Cal, the limitation is facilities. Cal faculty work personally with textiles, for example, so they work with students interested in that, but they do not have a textile-specific studio facility.

• Cal faculty do not direct students toward any medium. They are more interested in what is motivating the students. Students have to take lower division specific media courses, but once they are in upper division, there is flexibility, even across departments. Not focused on media-based learning.

• The biggest change for transfer students seems to be the conceptual approaches and the emphasis on language at Cal.

• Cal's MFA in Art Graduate program pays for tuition, plus has teaching stipend.

• Grad studios are at Richmond Field Station.

• They also record "information sessions" videos for students and upload on their

website. These are hosted each semester.

• UCB has excellent video tours of the campus and programs

• The website is easy to navigate and in visiting each department it became clear how interconnected the Art and Design programs are.

• UCB's Art and Architecture departments are quite small, and while collaborative with other programs, it seems to be a way to promote their smaller programming.

• Studio Art disciplines include ceramics, digital photo, game design, new media/data arts, paint/draw, performance, printmaking, public practice, sculpture, sound art, video art, and virtual reality.

• UC Berkeley Art Department is tied closely to other UC Berkeley departments for cross disciplinary work such as Ethnic studies and African American Studies.

• While the Art Department celebrates its inter-disciplinary approach, it is also very clear in its non-commercial art and design focus. Its game design, video art, and sound art disciplines, for example, are not commercially focused.

• UC Berkeley Art Department also has a close connection to the campus's Berkeley Center for New Media, Jacobs Institute for Design Innovation, and is a part of the universities interconnected "Berkeley Arts + Design" cohort which ties together the school's visual arts, performing arts, literature, film/media, Design, and A+D programs.

University of California; Los Angeles

Degrees offered in Art and Design: UCLA has a School of Art and Architecture.

BA Architecture Studies, Art, Design/Media Arts

Core requirements in Art:
The Art department does not have specific core foundations classes.
Students transferring into the major can bring one course in: Drawing, Sculpture, Painting, Photography, New Genres, Ceramics, Rise of Modernism in Global Context, Global Modernism, Modernism and Its Discontents.

Core requirements in Design/Media Arts:
The Design/Media Arts department does not have specific core foundations classes
Students transferring into the major can bring one course in: Drawing and Color, Form, Motion, Interactivity, Typography, Design Cultures, Media Histories

• UCLA, like UCB, has an "impacted" Art major, which means that students apply to the program after they are accepted into the university. It is not guaranteed that they will be accepted into the program afterward. These are "two-year programs" that start in Junior year. Students need to already have 60 semester (90 quarter) units to transfer.

• UCLA is hard to transfer into. They had 304 Art transfer applicants and only accepted 24. That's a 6% admit rate. They had 308 design media arts applicants and only accepted 18.

• UCLA has no courses in Art, Architecture, or Design that are directly articulated.

• UCLA does not have articulation agreements with LMC. The general agreement agreements states: “Admission to the (Art, Architecture, or Design) major is very competitive. The most important admission criteria are the supplemental application which requires a portfolio of creative work. While it may be beneficial to complete the courses listed below as preparation/experience, they are not required for admission and there is no guarantee they will satisfy major requirements and/or transfer as exact equivalents of any UCLA courses. Substitutions for lower division requirements will be determined by the department in the summer following admission. Syllabi or other descriptive course documentation may be required for consideration.”

• UCLA does not have an Industrial Design, Landscape Design, Fashion Design, or Interior Design programs.

• Portfolio development is the more critical aspect to transfer students to UCLA.

• Average 17 students per class in the Arts

• The UCLA Art Department has many new POC faculty members in tenure track positions.
• The Visual and Performing Arts Education Program (VAPAE) is a program for UCLA students in the Arts. It works to link students to careers in the Arts, such as teaching artists. It also bridges connections between students and arts resources in LA.

• The Art|Sci Center organizes numerous events around LA and globally that connect

Artists/Designers and Scientists.

• Other resources for Art and Design students include: UCLA Arts Conditional Studio,

CityLab, CounterForce Lab, Game Lab, The Grundwald Center for the Graphic Arts, XLab, and the UCLA Fowler Museum, and the Hammer Museum

Interview Summaries:

Colleague interviews:

Eric Sanchez and John Schall have been an integral part of my sabbatical leave research and practice. John Schall and Eric together have coordinated portfolio reviews for art and graphic communication majors, which inspired the 3D portfolio assignment in this report, and Eric’s introduction and instruction for the laser cutter was essential for the success of the sculptures I made that are now displayed in the LMC art gallery. The laser cutter also is part of the assignment that I wrote to use for a project integrated between Two- and Three-Dimensional design classes, or the assignment could be integrated with Graphic Design or Typography.

Some of the ideas I had going into the sabbatical have been modified: I thought that I would use Sketchup for a packaging design project that connects to John Schall's Advertising and Marketing class, but in my experience Adobe Illustrator worked better. Eric and I tried out an idea to make an assignment where students in any 3D media would make a 3D scan of a project to upload to their portfolio, or to modify the scan using 3D software—but the 3D software we tried out – working for several hours to use the various menus to modify the scan—was difficult and not intuitive—I may continue to try out some other programs, as I have time, but at present I feel that such an assignment would be too time-consuming to fit into a regular semester class.

Having worked now with a few software interfaces, I have more respect and understanding for how challenging these programs and tools such as CNC routers, 3D Printers, and Laser Cutters or Vinyl Cutters can be to integrate into our courses—and having them be an optional part of fine arts programs and curriculum as an option for interested students, as they are at LMC and DVC currently, is a practical approach. To make some of these tools a requirement for all students enrolled in a separate Design Thinking course—one that can be integrated with other programs at LMC—is still a possibility, and I believe that what I have learned would be useful moving in that direction, if there are interested colleagues in other areas who will dedicate time and energy to such a project.

I spoke with Hopi Breton on October 18th, 2023, at DVC who kindly saw me during her lunch break. My colleague Carla Paganelli showed me around the new DVC art building, and it's impressive to see the spaces and programs, especially for digital media (Art DM). Carla, like me is back teaching mostly face to face, and at this point hasn't taught Three-Dimensional Design in a few semesters, she has been teaching mostly drawing and Two-Dimensional design, and hasn't integrated digital tools. Hopi teaches Three-Dimensional Design and Sculpture, and the students there do have access to a 3D printer (mostly used by the jewelry students to make small molds), but she didn't mention how or if the laser cutter is being used by sculpture or design students.

Hopi had explored getting a Makerspace facility at DVC a few years ago, but the dean of instruction there at the time was not supportive of the idea: getting funding for an interdisciplinary space is difficult because any such funding would need to be non-program specific. This has also been our experience in our conversations with administration—it's an interesting idea, but it also goes against the institutional grain. I think a smaller startup kind of proposal, assuming we do have some faculty from other programs who are also interested, might work at LMC, and if such a space did prove popular as a way to get students back on campus and into programs/pathways, that could be worth a try (see below: LMC Makerspace (Innovation Center) conversation.

I had a phone conversation with Mary Catherine Bassett of Laney College, who with my LMC colleague Ian Bassett, just had a baby in December. She recently got tenure there, and teaches ceramics, sculpture, art history/appreciation, and is the department chair. She is working on bringing the Makerspace into the Art Department—although other departments are using it, administration is asking her to consider this as they recognize her expertise in managing such a facility. (She worked in an administrative position at Jacobs Lab at UC Berkely before she was hired as a full time faculty in the Art department at Laney). We spoke about the Three Dimensional Design certificate at LMC, and what class might be more appropriate to consider in place of Art 85-6, which I feel doesn't really fit in with the rest of the program (Art 86 is very focused on Maya software, which is important to know about if you are going into the animation/gaming industry, but all the other classes for the 3D Design certificate are more generally fine-art focused. I believe the course I wrote, "Design Thinking," would be a better fit). Mary

Catherine suggests that a course that includes more information on financial literacy/possibilities could be a good idea, possibly covering setting up an online portfolio, an online shop, real-world budgeting and how to access free resources during school and after graduation. In regards to a Design Thinking class, she shared that she has a "design with empathy" project--shows goofy infomercials for say a pineapple peeler---then students have to redesign a tool and do graphics/infomercial for it!

Mary Catherine had good info on 3D printers and is willing to talk in the future about that as well as staffing for a Makerspace through strong workforce development (especially student workers/internships). Regarding Makerspace tools, Ultamaker is a good 3D printer brand, has good phone support. Ultamaker printers have a camera feature with live-stream now, so users can watch their prints on their device and create a queue of projects more easily. In addition, Ultamaker has one-step connection to be able to print easily using autodesk Fusion software and the program Qra (pronounced Kira). A Vinyl cutter a good accessible tool for doing screenprint and transfers/resist transfers in ceramics! Mary Catherine has integrated a CNC router into her sculpture class, using the Adobe Illustrator to Fusion software CAD/CAM. An important idea for setting up a Makerspace is to do a 5 year long-term cost of ownership including maintenance/staffing costs when applying for funding.

Having a conversation with John Poole of CSUEB and DVC was enjoyable, he teaches sculpture at both locations using traditional processes and methods, and hasn't integrated digital tools into his teaching formally, but such tools are available as an option for students who wish to pursue using them independently. He did express the highest respect for the Makerspace technician, James Saxon, that he works with at CSUEB, and put me in email communication with him—I did reach out but haven't heard back, it's apparent that John and his colleague Kimberly Koym who also teaches at DVC and CSUEB are burning the candle at both ends, Kimberly did send me some useful information that she uses in teaching the laser cutter in her CSUEB class.

Based on reading Karl McDade's sabbatical leave report I can see that he successfully integrated a CNC machine, a 3D printer, and a laser etcher into his ceramic practice, and has written assignments as well as a course outline that shows how these tools can be integrated into ceramics classes. I will investigate the 3D modeling program he used, Shapr3D, for general use, and will keep his report available as it has useful information about brands of tools and equipment that could be useful in a classroom setting or Makerspace setting. (his information about 3D printer brands is very similar to Mary Catherine Bassett's advice). In a brief conversation I had with him at DVC, he found the CNC machine to be most useful for making molds, and the laser cutter/sinter for making texture patterns and sintered patterns on ceramic ware. The 3D printer used with ceramic filament appears to be a very fussy and difficult process. Printing out patterns using flexible filament so that the patterns can then be pressed into soft clay was more successful.

My Sacramento State sculpture faculty colleague Robert Ortbal, although describing himself as a "reluctant academic," was enthusiastic about speaking with my students who may be interested in transferring there. He offered to connect personally to give them tours and information, and while not specifically pursuing digital tools and processes, I know that he is involved in the Festival of the Arts that they put together for students across the arts disciplines, and in the active community and campus gallery spaces. They have paid student assistantships in sculpture and ceramics and there is a new Makerspace at Sac State, housed in the library.

I spoke with Shenny Cruces, my ceramics colleague at San Joachim Delta college when I went to pick up a piece I had in the annual “Visions in Clay” show organized by Jan Marlese. The faculty there are worried about GE changes and modifications as their art classes are currently GE and that may change. She hasn’t integrated digital tools into ceramics there, unfortunately we didn’t get to spend much time talking as she had a visiting artist workshop going on. I do hope to arrange to speak to her sculpture-teaching colleague there about Three-Dimensional Design and how it is integrated with the rest of the Art department.

In conclusion, Three Dimensional design, although it is certainly an interdisciplinary subject, is not usually integrated with digital processes in art departments, reflecting the tendency of departments to stick to known processes/projects in their departments/disciplines, as well as specific media. Creating a Design Thinking course as a general education course, (Keeping integration with a maker-space/ STEAM-related/ in mind), may not be the easiest direction to pursue, because it goes against the institutional grain of how departments are categorized for funding and spaces. But I believe it is an innovative approach that deserves careful consideration as we are having to re-think higher education: especially post-covid, and in the time of super-fast growth of artificial intelligence and all things digital—combined with a decline in the college-age demographic.

Previous LMC Makerspace/Innovation Center conversations and interviews indicate future possibilities and interest. Other colleagues that are interested in a Makerspace/digital tool integration space include Kimberly Wentworth of the Library, Justin Nogarr of Professional Development, and possibly Erica Bilodeau, an adjunct colleague in Chemistry, who apparently works at a Makerspace already (Nexus makerspace in Sunnyvale). Kimberly and Justin have gone on Makerspace tours with Eric and I—we’ve been to several including Jacobs Lab at UC Berkeley and the Makerspace at Los Rios/Sacramento City College. Those tours were pre-covid, but if anything, I believe that the case for such a facility, with its potential to bring students onto campus and into programs, is stronger now. Student activities and clubs, newly emphasizing the social connections of learning communities, could also benefit.