

What is Academic Excellence?

- *have proper grounding in the liberal arts, including humanities, sciences, with meaningful exposure to diverse subjects, such as languages and music*
- *for art and design students: be well grounded in the fundamentals: to have sufficient grounding in all of the various mediums to know how to proceed with their future. the basics are a critical foundation*
- *be capable of proceeding flexibly, to be equipped to face an ever-changing world*
- *to be familiar with, and willing to experiment - to try different approaches as an individual*
- *have a grounding in basic ethics - the rapid change of technology will necessitate this*
- *to be prepared for the future - including conducting one's own future - with a foundation in reasoning ("50% of what you learn is obsolete 2 years later")*
- *generally, the emphasis for the undergraduate would be study and training in the discourses and skills across a range of subjects*
- *generally, the emphasis for the graduate would be a strong grounding in the critical and conceptual theories of their chosen field*

How might the school assess excellence in its students in the future? How might the school exercise its own self-assessment?

What are key future trends that affect academic excellence?

- **CHANGES IN LEARNING STYLES**
 - Students now typically lack the capacity for deeper focus (ref. Kate Hayles)
 - With the internet, the challenge for students now is less about finding information, but knowing how to filter it, sort it, classify it, make it meaningful.
- **INTERNATIONALISM**
 - US style education is less unique when compared to offerings abroad
 - fewer students traveling to US for study, due to various factors

TECHNOLOGY

- there will be many opportunities afforded by new capabilities technologically
- Art Center must focus on teaching concepts, and not construct curriculum around specific software or technology. This will be in constant change for some time – impossible to predict reliably.

MONEY

- education will continue to be expensive

DEMOGRAPHICS

- Population centers are shifting to large cities, coasts, and warmer climates
- will continue to make Art Center more desirable to some because of its location

CHANGES IN DISCIPLINARY DEFINITION

- some disciplines merging, and new ones are emerging
- consider the transformations that occurred in art schools in the 1970s: moved from classical mediums and categories (painting, printmaking, sculpture) to a more over-arching category of "art." The role of the medium becomes a skill-set, a method at the service of the issues explored as an artist. It may be that more areas of design begin to follow this model.

MOVING TOWARD A MORE VISUAL CULTURE

- mfa is the new mba

What are some proposals for the future of Art Center

- programs to encourage work across departments
 - special projects, research initiatives
 - collective study for all undergrads for first two years before branching off to specialized tracks

- find major benefactor to subsidize tuition for all incoming students, paid for from interest from large endowed fund
 - like undergraduate study at Cooper Union
 - possibly increase student/faculty ratio
 - be more efficient – have material, training available online: online learning, outsourcing

- focus on a small number of graduate students, reduce undergrad
 - the model is the University of Chicago, where the high quality of the undergraduate education is partly due to the bar raised by the greater number of graduate students
 - focus on disciplinary relevance: focus on contributing original work and research (over "training")

- Distance learning
 - Online learning (including distance learning) is a major trend in education and being adopted by many of our competitors. It holds potential advantages, especially as a supplement to traditional learning modes, but also some disadvantages. Successful online learning requires more than just a website. Best practices, technical support, and faculty training and support will need to be addressed.
 - building community with social networks
 - could help develop active relationships between schools (beyond mere “sister-school” relationship. collaborations overseas`

- Re-structure to a 3+2 option for an MFA
 - Increasingly, a broad education is not only desirable, but a competitive necessity

- In some fields, a master's degree is expected
 - for departments where a graduate degree is not needed (rare, not expected, etc.), such as Transportation or Illustration, this may produce a critical edge for a student to have an extra year. or, students are still able to get a bachelor's degree in 4 years.
 - some, perhaps most, students may opt-out and receive a 4-year Bachelors degree
 - these may be students who don't qualify for the Masters track
 - these may be students who feel they only need a Bachelor's degree
 - these may be students who wish to attend another school for their first Master's degree
- Project-based learning:
 - more holistic: how a whole 'project' is completed – requiring collaboration, a range of skills and knowledge, etc. – rather than merely specialized focus.
 - Projects addressing social needs put forward productive image of the school, having specific work in the world, associated with the college.
 - Teaches productive collaboration
 - allow cross-disciplinary education
-
- Develop program with specific specialization for making science and the humanities come alive for art and design students – many of whom do not have traditional learning styles, yet who would benefit hugely from this study
 - train the best teachers in these non-art and design fields to do this
 - Art Center could be a leader in this type of teaching
- =

1) INTRODUCTION

To structure our inquiry into future affecting academic excellence and assessment at Art Center, we started first by defining “academic excellence,” and considering general current modes of assessment. Then, we looked into broad global trends with an eye toward likely implications on the primary qualities trends of excellence as defined at the

beginning of our process. Finally, we chose to envisage a range of possible futures for Art Center: scenarios that represent different ways the College could proceed to deliver excellence, accounting for the new realities that will face our future graduates. As we will see, some of the options are clearly undesirable, some unfeasible – but opening the process to consider a few radical options sponsored a substantive and lively examination of what could be a bold new future for Art Center.

2) ACADEMIC EXCELLENCE: WHAT IS IT?

How does one define academic excellence for a school of design and art in the 21st century? Curriculum, quality of faculty, and other factors constitute perhaps the most obvious determiners of the quality of an education. We chose, however, to start our inquiry with a reflection on the characteristics of the “ideal graduate” beginning their creative and professional career after Art Center.

As a way of gaining some perspective, we found an clear definition from another institution - this published In a document from Skidmore College on academic excellence for the establishment of their mission. The following is their description of the product of academic excellence - a student who would:

- *commit to diligent study, pursuing personal scholarship that exceeds the requirements of a professor, course, or curriculum*
- *develop in-depth knowledge and expertise in a particular field of study*
- *write and speak with clarity and style*
- *use quantitative reasoning to solve problems*
- *recognize enduring theories, interrogate their validity, and willingly come to conclusions that may question standard disciplinary assumptions*
- *value disciplines other than one’s chosen major and embrace those disparate disciplines to deepen and broaden a world view*
- *recognize the role that methodology plays in the development of a certain line of reasoning, and how methodologies vary from one discipline to another as well as within disciplines*
- *identify a thesis in all its complexity and the manner in which the author developed it, and demonstrate the ability to reconstruct that argument*
- *evaluate an established opinion/analysis by introducing new evidence or reinterpreting the given evidence*
- *develop a well-constructed argument using primary sources or data and present the argument persuasively and articulately*
- *apply one’s skills and knowledge beyond the classroom to contribute to the campus and world community in an enlightened manner.*

In our own terms, these are some of the qualities we identified as characteristic of a product of academic excellence. An art and design student who would:

- *have proper grounding in the liberal arts, including humanities, sciences, with meaningful exposure to diverse subjects, including languages and music*
- *have sufficient grounding in all of the various mediums to know how to proceed with their future*
- *be well grounded in the fundamentals: the basics are a critical foundation*

- *be capable of proceeding flexibly and adaptable, to be equipped to face an ever-changing world*
 - *to be familiar with, and willing to experiment - to try different approaches as an individual*
 - *have a grounding in basic ethics - the rapid change of technology will necessitate this*
 - *to be prepared for the future - including conducting one's own future - with a foundation in reasoning ("50% of what you learn is obsolete 2 years later")*
 - *generally, the emphasis for the undergraduate would be study and training in the discourses and skills across a range of subjects*
 - *generally, the emphasis for the graduate would be a strong grounding in the critical and conceptual theories of their chosen field*
- specialized research faculty
 - to be a great school
 - must offer scholarships
 - money, opportunity
 - Project based learning
 - Corporate partnerships

HOW IS ACADEMIC EXCELLENCE ASSESSED FOR STUDENTS AND THE INSTITUTION AT LARGE?

Each department within Art Center employs their own methods for evaluating their students' success. Indeed, in a review of the 2009 book "How Professors Think: Inside the Curious World of Academic Judgment," the author, Harvard Professor of African and African American Studies Michèle Lamont examines the inherently subjective nature of any definition of academic excellence, and specifically points out the fact that each discipline - in our case, the various sub-sets of art and design - will naturally define their own priorities and metrics for excellence. Her book specifically focuses on peer review, and - while this specific process (typically associated with assessment of dissertations and scholarly writing and research) might not apply directly to the undergraduate experience at Art Center - there are clear parallels with a tradition more common in art and design schools: the jury review. Introducing standards for diversity and objectivity from the time-honored peer review process into the staffing and assessment for critical final reviews at Art Center may be one way of assuring the highest possible standards for students, while accepting the realities of subjective and shifting standards of excellence that are a given for any program of design or art.

[http://news.harvard.edu/gazette/story/2009/03/an-attempt-to-define-'academic-excellence'/'](http://news.harvard.edu/gazette/story/2009/03/an-attempt-to-define-'academic-excellence'/)

- b)** is our UG degree as good as the UG program as any program offered at a UC
- how to assess the school

3) FUTURE TRENDS

Keeping in mind the potential folly in believing the future is subject to reliable prediction, we identified several apparent trends that may affect what determines academic excellence or the institutions ability to deliver it.

CHANGES IN LEARNING STYLES

- The current generation of students learns in a very different way than previous generations. We must meet them where they are and lead them to deeper focus where appropriate. This is what Katherine Hayles discussed at the kick-off lecture for the Visioning process.
- The effects of 'search' in changing research and learning styles. Rather than a process of gradually narrowing research, students now have access to immediate, targeted results. Opportunities for chance discovery are minimized - or at least altered - and the previous challenges for finding sources are being replaced by imperatives of selecting, sorting, classifying - even curating content. (quote from futurist in recent WIRED Magazine...citation still needed?)

INTERNATIONALISM

- excellent design and art colleges will continue to emerge in new regions of the globe - many founded and staffed by those trained at schools like Art Center.
 - this trend has been accelerated by first-rate universities like Carnegie Mellon and NYU establishing degree-granting campuses (not mere outposts for study abroad) in places like the UAE and China.
 - the Patriot Act made studying abroad more difficult for many potential students from overseas
- This will continue to reduce the uniqueness and value of the North American design school
- the value of north American education is less unique than before

TECHNOLOGY

- un-anticipatable developments
 - what are some examples of technologies that we didn't anticipate, which have had great effects
 - is it possible to predict how technologies will affect education
 -
- we don't know how fast things are going to change
 - in some fields, there is a real need to understand and keep an eye out for advancing technologies
 - teaching how to work with others for collaborating with experts – i.e., who are the specialists, and how to work with them.
 - There are skills to acquire, but there are also needs to know what skills to hire: management of skill
 - cooperative / project based education

MONEY

- school is not going to be cheaper, unless we lower standards

DEMOGRAPHICS

Shifting Centers of Population

- future of LA:
- water
- earthquake
- location
- timezone
- climate
- place to live

CHANGES IN DISCIPLINARY DEFINITION

- disciplines merging
- new ones emerging
- in some cases, the divisions are becoming irrelevant
- consider the transformations that occurred in art schools in the 1970s: moved from classical mediums and categories (painting, printmaking, sculpture) to a more over-arching category of "art." The role of the medium becomes a skill-set, a method at the service of the issues explored as an artist. It may be that more areas of design begin to follow this model.

Is there going to be a market for an expensive art education 5 years / 10 years out?

- confidence based on competence
- confidence is necessary

(decreasing appreciation for general knowledge)

more general skills and flexibility necessary

MOVING TOWARD A MORE VISUAL CULTURE

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- humanities are being re-hired
 - general, public education will continue to decline
 - popper: trend, but what you disrupt it
 - will need designers in the future
- (perhaps we should be inventing trends...)

4) POSSIBLE FUTURES FOR ART CENTER

Finally, we imagined a range of future courses for the College as a way to provoke consideration of potential sacrifices and benefits associated with different responses to prevailing trends. Again, some of these reactions may be radical or clearly undesirable.

General questions:

What is the value and role of an undergraduate education in the 21st century?

Is there a new, improved approach to undergraduate education, acknowledging prevailing social, cultural, economic trends?

Scale down

- fewer departments: hybridize departments
 - reflects trend for merging of disciplines, and increasing need for teaching principles and concepts for a future of continuing technical and technological evolution
 - may provide more cost-efficiency, greater sharing of resources
 -
- focus on set areas: specialize
 - different than hybridization: this would be to actually cut certain programs (as some colleges have been removing certain languages and under-subscribed majors like Sociology from their curricula).
 - allows greater efficiency
 - loses certain diversity (with departments crossing over only in a limited way, perhaps the benefits of diverse offerings are not currently being exploited adequately)
- admit fewer students
 - become even more selective, more elite
 - would enable more effective use of existing facilities
 - possibly increase student/faculty ratio
 - would reduce income from tuition
 - find major benefactor to subsidize tuition for all incoming students, paid for from interest from large endowed fund

- like undergraduate study at Cooper Union or graduate study at the Yale School of Music or Princeton School of Architecture
 - Los Angeles not currently known for that type of philanthropy
- be more efficient – have material, training available online: online learning, outsourcing
- focus on a small number of graduate students, eliminate undergrad
 - the model here is the University of Chicago, where the high quality of the undergraduate education is partly due to the bar raised by the greater number of graduate students
 - seek financial support so the education is free or cheap
 - improve research
 - focus on disciplinary relevance: focus on contributing original work and research (over "training")

Scale up

- more students
- Focus on career training
 - lower academic standards
 - less emphasis on general education and research,
 - use a 'for-profit' funding model
 - look for technological tools to reach more students with targeted courses.
- become widely distributed
 - more campuses, including international
 - broad revenue sources
- more money, international scope
- Distance learning
 - Online learning (including distance learning) is a major trend in education and being adopted by many of our competitors. It holds potential advantages, especially as a supplement to traditional learning modes, but also some disadvantages. Successful online learning requires more than just a website. Best practices, technical support, and faculty training and support will need to be addressed.
 - building community with social networks
 - improve undergraduate education, look for technological tools to expand our reach
 - Develop active relationships between schools (beyond mere "sister-school" relationship. collaborations overseas
- Offer the 3+2 MFA approach,
 - improve partnerships with other institutions and companies
 - **steven heller article** http://www.hellerbooks.com/pdfs/voice_meredith_davis.pdf
 - Increasingly, a broad education is not only desirable, but a competitive necessity
 - In some fields, a master's degree is expected
 - for departments where a graduate degree is not needed (rare, not expected, etc.) - such as Transportation or Illustration - this may produce a critical edge for a student to have an extra year. or, students are still able to get a bachelor's degree in 4 years.
 - some - perhaps most - students may opt-out and receive a 4-year Bachelors degree
 - these may be students who don't qualify for the Masters track
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 - these may be students who wish to attend another school for their first Master's degree

an orientation term

- As a way to strengthen and augment
- To enable associations internationally

Project-based learning:

- Projects addressing social needs

- Puts forward productive image of the school, having specific work in the world, associated with the college.
- Teaches productive collaboration

Foster program for science and humanities instruction

strategies for keeping up with technology

- constantly update and focus on the training and incorporation of the latest devices and software
 - <http://www.setonhill.edu/ipad/>
 - http://www.huffingtonpost.com/ramon-nuez/an-ipad-for-every-seton-h_b_526277.html

We wish to have a version of Art Center that is a 'scaled-up' version of the "ideal student": with the institutional rigors/skills in good shape, and abilities to formulate ideas: competent and flexible – able to face change, while knowing that not all change is predictable.

Innovation

Bringing new ideas and ways of working to the point of producing measurable benefits and may include "improving efficiency, productivity, quality, competitive positioning, and market share"
(<http://en.wikipedia.org/wiki/Innovation>)

Global context

Art Center needs to build toward the global network era which is no longer physical. Virtual connectivity is the new social paradigm.

New generation of learners (2020)

Art Center needs to address the reality of the new learner.

Social media consumers

Personal electronics

Gamers/Avatars

New Educational Paradigms (2020)

Distributed Learning and interaction

Mixing of a range of online or virtual experiences with face-to-face learning opportunities

Supplements to course work online

Learning networks (diverse sites, experiences, opportunities)

Collaborative multidisciplinary project-based learning

Curriculum Flexibility

Collaboration with engineers, programmers, scientists

Researchers argue that connection and collaboration play important and complex roles in learning processes and knowledge acquisition.

Creative thinking

Mental flexibility & Curiosity

Entrepreneurial skills & Leadership preparation

Flexible access

Work, learn, and study however, whenever and wherever

Personalized learning

Educational technology (building learning networks for connection, collaboration & communication Effective 'architected' Art Center network and cloud)

Mobile computing

(Smart phones, tablets and netbooks are portable tools for productivity, learning, and communication, offering an increasing range of activities fully supported by applications designed especially for mobiles.)

Accessing online information and content from the school from mobile devices.

Mobile communication to disseminate and aggregate findings, observations or to discuss course topics during class

Augmented reality

(Applications for laptops and smart phones using GPS capability, image recognition, and a compass to pinpoint where the mobile's camera is pointing and overlay relevant digital information at appropriate points on the screen.)

Learning through simulations

Envision how a given item would look and function in different settings

Campus and Library tours, location-based overlay maps and information

Virtual Immersive Environments

(Virtual environments provide the sensory experience of being in a computer generated, simulated space.)

Teaching & collaboration in virtual environments

Evaluate designs without fabrication of physical prototypes.

Social networking

Connect directly with prospective students, current students and alumni.

Tools for both marketing and transparency.

e-Portfolios

Online Content

dotEd

iTunesU

Learning library

Managed content

Organizational Innovation

CTO

Innovation advisory group

Faculty development to support technology

Overcome resistance to change

Eliminate Organizational barriers to Innovation

Risk Exposure

Limited Resources

Structural Rigidity

Continuous Innovation and Experimentation

Space for innovation built into administrative structures

Innovation fund

Experimental classes (MIT IAP)

Assess all experiments and share results to improve future performance

Yearly state of innovation assessment and report

Responsiveness to needs through Shared Governance

Human Centered Education and Citizenship:

We envision shared values & attributes for human-centered education & citizenship at Art Center as follows:

1. Students will need greater a understanding that design begins with the recognition of need and follows an intentional process by which you apply knowledge and actually make products to effect change. This has direct curricular implications.
2. Promote Art Center Community based actions and deeds on campus through:
 - Life Credits: Introduce a Life Credits system, a volunteer-based program where one would get credit points for community-based actions and deeds. Keeping track of these items would be honor system based and tracked online. The ultimate reward would be to get noted during Graduation awards ceremonies or during Graduation dinner ceremonies.
 - Teach to Learn: Further introduce a Teach to Learn system where we would reward 8th Termers for mentoring 6th Termers who, in turn, would mentor 4th Termers, and they would mentor 2nd Termers.
 - Mentoring programs: Reward community-based mentoring programs with Life Credits. This can be as simple as getting Citizen citation tickets for ordinary tasks, for example, putting an errant piece of paper in the trash or helping visitors find their destinations on campus, etc.
3. Foster community based actions and deeds off campus through:
 - Our NGO status and existing (and new) partnerships
 - Volunteerism and mentoring
4. Students should be introduced to classes that have a multi-disciplinary approach from day one, fostering cross-pollination of ideas and encouraging students from different disciplines to meet early on and work together, hopefully forming strong networks.
5. Remote Learning: If we integrate Remote Learning, how do the remote learners participate in the Art Center community at large?
6. Create a non-profit Art Center Design Store dedicated to the development and promotion of work produced by current students and alumni. Online presence that pulls in news on our alumni and the work that they do. Profits & proceeds would go contribute towards student scholarships, stipends, and classroom endeavors.
7. Ideally, we should provide facilities/classrooms that function like design studios with movable furniture, whiteboards for brainstorming, a wide array of creative tools, and lots of flexible space.

DIVERSITY AND INCLUSION:

We envision the future of diversity and inclusion at Art Center as follows.

- Elitism no longer defines Art Center, either in its geography or in what it conveys to students, faculty, and the public.
- Art Center attracts, recruits, and retains a diverse student body, faculty, staff, and board.
- Demographics and diversity are so deeply woven into the fabric of the college that they create a rich and vibrant learning environment for both faculty and students.
- Virtual education and other technological opportunities to expand the boundaries of traditional education are employed to expand access and diversity.
- Collaboration replaces competition throughout departments, students and faculty.

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2007 Cannes Young Director Award Shortlist, SHOTS
2007 New Director's Showcase, SHOOT magazine

I argue that the major innovation in technological advancement has been miniaturization and mass production in volumes which made mass consumption possible. This has allowed communication technologies to explode. Transistors, Chemistry, Microbiology, and others all follow from this. Even these ignore the millions of technological innovations which depended on specific scientific discoveries. The micro-transistor, the pivotal technology, is expensive but has become a commodity due to mass production. Some like air travel are expensive, but are deemed essential and have been packaged at group rates. Some like space travel are expensive and were never packaged - leaving services and exploration the major options. Certain technologies like MRI are expensive but deemed essential anyway. No specific science stands out as being critical at the time of its discovery, in having an obvious association with its future successful technologies. One should go back to 1960's & look at future predictions. I suspect many of them will resemble the "Jetsons" world.

Argument: I consider the second half of the 20th C. to be the century of the transistor and, perhaps, medicine, phase II (cellular), and plastics - make that synthetic chemistry:

- ∞ Transistors (micro-electronics) -> digital computers -> almost everything
- ∞ Medicine (Cellular level) -> antibiotics & drugs
- ∞ Synthetic Chemistry (large scale) -> plastics, dyes, insecticides, etc.
- ∞ In some sense, the driving forces were micro technologies: micro-transistors, micro-biology, and better chemistry (molecules)
- ∞ Digital Information, global communication and more technology followed

So, what seems to be on the threshold of the 21st C?

- ∞ Nano - really, micro-engineering; hard to estimate, but has lots of potential
- ∞ Bioengineering - animals and crops of all sorts; organ replacement, if not whole people
- ∞ Synthetic Biology - moving from large scale factories to bacterial factories
- ∞ Neurobiology - from understanding the brain to mind-machine interfaces
- ∞ Medicine Phase III - genomics
- ∞ AI - it's been a long time coming, but environments and machines which learn to adapt to their users seem very imminent

And - how to think scientifically

There is some overlap here and I like short lists of 3:

- ∞ Nano engineering of materials
- ∞ Genomics and engineering of organisms
- ∞ AI?

Or

- ∞ Nano engineering of materials (From Biomimetics to micro-machines to new ultra-materials)
- ∞ Nano engineering of organisms (Genomics, GMO, medicine, chemistry ...)
- ∞ Neurobiology

∞ AI?

Or

- ∞ Nano-everything (technology which brought us transistors now brings us everything from new genes to materials)
- ∞ Neurobiology (and AI?)

It is a nice short list for a long view, but too compressed to be useful?

- ∞ Nanoengineering
- ∞ Neuroengineering (+AI)
- ∞ Genomics

In some sense, Genomics and Neurobiology are the new information

- ∞ Nano is the technology
- ∞ Mechanics, chemistry, medicine, etc. ride on their coat tails

So, is "small" the critical technology of both the 20th and 21st C?

- ∞ 20th: Micro
- ∞ 21st: Nano

It's the information which changes?

- ∞ 20th: Digital
- ∞ 21st: Genetic and Neurological

Hypothesis:

We benefit when complex technology is made small enough to be personal, even cellular. The gears of life are small; we need small machines to turn them.

I would add that sustainable design and energy-production/use would have to be important, even if not tied to a specific science. These are cross-disciplinary. Given my list, ethics will be important too. Finally, AI continues to be a question mark, but advanced natural language interfaces, repertoires of expected behaviors, and massive search will produce a pretty good simulacrum.

Evolution:

Over the last 200 years, we have radically altered our relationship to technology. At the start of the Industrial Revolution, we came to technology, which was enormous in scale by way of comparison. In the 20th century, micro-miniaturization made us partners with our technology, which had become portable appliances and came to and with us instead. In the 21st century, nano-miniaturization will allow us to import out technology and integrate it,

making it one with us. If the “data” of the 20th century was digital information, the “data” of the 21st will be genomics and brain “neuronics”. As with the miniaturization of the transistor in the 1960’s, the long-range consequences can only be dimly sensed.

Bruce Hubbard

1--Establish R&d Lab as a new learning mode or catalyst for learning, international outreach & collaborations through 'cells'

The Lab's purpose is manifold:

- Engage students and faculty in critical discourse, experimentation and the generation of new technology (e.g: software development), through praxis
- Open to all departments
- Establish and expand upon international and intra-institutional collaborations that include: the arts, science, biology, philosophy, political science, engineering, architecture, liberal arts & humanities etc.
- Invite guest professors from these collaborations as guest teachers or jurors to enable cross-pollination relevant to the work at hand. (per project or per semester)
- Lab's work to be exhibited internationally, creating art center 'cells' on all continents.
- Expand on Lab & Cells relevance by positioning: through residencies, scholarships, grants etc
- Generate new economy of thought & praxis in relation to industry worldwide— not exclusive to industrial design—New contexts, new relevance. Singularity through plurality.

2- Use the technology we have at hand to extend the classroom beyond the built wall, enabling a more fluid discussion not limited by geographical boundaries.

- Propose moderated online discussion forums per subject matter or per class. Helpful when working internationally.
- Fluid exchange of ideas & process. Promote student criticality and interaction between peers

3- 2+3 model

4- Shift studio culture back to the studio, rather than presentation method

- use class time to generate a closer relationship between students & teachers, a new sense of community and collaboration (rather than competition)

5- Make studio final presentations public, with a cross disciplinary juror panel.

6- Propose new criticality in the assessment of current faculty

- Can be done through lectures, where the work is assessed by jury of peers and students.

7- Redefine the art center remuneration system

- Salaries to be defined by excellence in contributions & work rather than seniority per se.

+++++

side note

On the theme of outside partnerships & collaborations (local & international): I am personally very interested in this and have begun researching potentialities, some first ones that I am intrigued by / respond to are:

local (as in US)

—MAT LAb (UcSB)

<http://www.mat.ucsb.edu/>

—Sci_ARc

<http://www.sciarc.edu/portal/programs/graduate/mediascapes/index.html>

—BAM

<http://www.bam.org/>

—NASA / JPL

International

— École Normale Supérieure (France)

<http://www.ens.fr/?lang=fr>

—AA Architectural Association (London)

<http://www.aaschool.ac.uk/>

— École Nationale Supérieure des Arts Décoratifs (France)

<http://www.ensad.fr/>

— Rijksakademie (Netherlands)